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Your most
intimate
desires.....

Vittorio
De SICA'S
GAY COMEDY

MIRACLE IN MILAN



A
Joseph Burstyn
RELEASE

"FIRST PRIZE!" New York Film Critics

"MIRACLE in MILAN"

TIME
THE WEEKLY MAGAZINE

Miracle in Milan (De Sica; Joseph Burstyn) is the freshest movie in years, a brilliant departure by Producer-Director Vittorio De Sica from the tragic realism of Italy's best postwar films, including his own *Shoeshine* and *The Bicycle Thief*. Still deeply concerned with man's inhumanity to man, De Sica this time accents the positive ideal of human brotherhood in a warm, exhilarating, richly comic picture. The film's style fits no convenient mid-geonhole. De Sica calls *Miracle in Milan* a fable for grownups, a tale suspended midway between fantasy and reality. And in its wealth of visual ideas, its deft use of music, its passages of bitter-sweet humor, stylized playfulness and social satire, the picture recalls the best of Charlie Chaplin and René Clair. But it is also an original work of art, touched in its finest moments with the elusive magic of poetry.

De Sica's fairy tale, written by Cesare (Shoeshine, *The Bicycle Thief*) Zavattini, is the story of Toto the Good (Francesco Golisano), a newborn baby found in a cabbage patch by a quaint, gentle old lady. Toto is reared in an orphanage after her death and graduates one day into the streets of Milan, a youth of 20, utterly naive, trusting and goodhearted.

For befriending a tramp who has stolen his valise, Toto is invited to take shelter on a dreary wasteland at the city's fringe, where glum derelicts elbow one another to get into each stray shaft of sunlight that breaks through the winter clouds. By spring, Toto is busily turning the hobo jungle into a shantytown haven for Milan's poor, and imbuing them with good will. Among the newcomers is a badgered, not-quite-pretty girl (Brunella Bovo), with whom he strikes up a charmingly innocent courtship.

Toto's ragged flock takes such childlike joy in simple pleasures that its members naively pay admission to a charlatan for a view of the sunset, romp happily through a snake dance when they discover water gushing out of the ground. Then the gushers turn out to be oil, and a plutocrat snaps up the property on a tip from the camp's opportunistic sourpuss (Paolo Stoppa). The plutocrat sends his private police to oust the squatters.

Only a magic charm can save Toto's

flotsam. It comes in the form of a magic dove. Toto heroically at bay, gives whatever they want. poor are funny, pathetically human and some

**"ORIGINAL
WORK OF ART...
a warm, exhilarating
richly comic
picture."**



TOTO (RIGHT) & HOBO
From a cabbage patch, a savior.

the greedy designs of the caricatured plutocrat in plug hat and fur collar. Ultimately, the dove enables them to escape into the clouds on streetcleaners' brooms "to a kingdom where 'good morning!' really means 'good morning!'"

The highly inventive fun of *Miracle in Milan* is simple enough for a child to enjoy, yet full of subtleties and sharp human insights that grownups can savor. In *Miracle in Milan*, says De Sica, "I was searching for the feeling of a small word that loves to hide everywhere: good." As audiences in Italy and France already know—and as U.S. moviegoers will begin to discover next week—the film bursts with that feeling.

The New York Times

**'Miracle in Milan,' an Italian
Fable Directed by Vittorio
De Sica, at the World**

MIRACLE IN MILAN, screen play and story by Cesare Zavattini, based on his novel, "Toto il Buono", directed by Vittorio De Sica, presented by Joseph Burstyn, At the World Theatre.

The Good Toto	Francesco Golisano
The Bad Rappi	Paolo Stoppa
The Old Lolatta	Emma Gramatica
The Rich Man	Guglielmo Barnabo
The Little Edvige	Brunella Bovo
Signora Altezzosa	Anna Careni
The Statue	Alba Arnova
The Unhappy Sweetheart	Flora Cambi
The Sergeant	Virgilio Riento
Alfredo	Arturo Bragaglia
Gaetano	Ermino Spalla
The Wrestler	Riccardo Bertazzolo
The First Commander	Angelo Prioli
The Second Commander	Francesco Risone

By BOSLEY CROWTHER

The rich vein of sly, compassionate humor that Charlie Chaplin and René Clair used to mine with unparalleled genius when they were turning out their best satiric films, has been tapped by Vittorio De Sica in his "Miracle in Milan," the widely proclaimed Italian picture that arrived at the World yesterday. And although this uncommon vein of fancy is a way from De Sica's previous line, the great director has brought up from his digging a liberal return of purest gold.

Those who are mindful of De Sica as the maker of such realistic films as the tragically hopeless "Shoe Shine" and the heart-rending "Bicycle Thief" may be surprised to discover that he is not only in an antic mood but is openly toying with the fantastic in this "Miracle in Milan." Aspects of human degradation that have previously been for him the stuff of stark and shattering drama are here used as lush material for riotously comic demonstration of the outrageous ironies of life. And where he has previously discovered no solace for his miseries of man, he now finds a place for his own whimsy.

Obvious is whimsy by Cesare the Good, searching put in the tale. At at life, goring his snake-believe. The beginning brilliant. In a way, it opens with a little finding a baby in her gar-day. With tender and guile-ption, she teaches the child to be kind, to know tion table and to os that ple, universal appa the Chaplin film.



Francesco Golisano, in "Miracle in Milan."

notes the dreariness of man, but nonetheless sets himself to spreading sunshine in a dismal hobo camp. He teaches the people to be cheerful, to improve their community life and to trust those who own the property on which the camp is built—that is, until they strike oil! Then the only salvation for the people and the shattered faith of the cheerful lad is a dove, from the old lady in heaven, permitting the lad to work miracles. With this magical portent, he has trouble satisfying his people, too, but finally all are transported (on broomsticks) to a place in the sky.

This bare outline of the fable reveals its fantastic quality, as well as the vagueness of its meanings that permits whatever deduction one desires. However, it does in to tell you of the tender, charming little glints of humor and social ambiguities that all the way through the it is really these manipulations—some of them revealing beyond words the glad surprises and stimulation of the

**"Riotously
comic...should
be discussed
for months
to come."**

**"IN 'MIRACLE IN MILAN',
DE SICA IS AS GREAT A
MASTER OF LAUGHTER
AND FANTASY AS HE
WAS—IN 'SHOESHINE'
AND 'BICYCLE THIEF'—
OF COMPASSION AND
POWER!"—Thornton Wilder**

Critics Pick 'Miracle'

**"FIRST
PRIZE!"**

... N. Y.
FILM
CRITICS



MIRACLE IN MILAN: Brunella Bovo and Francesco Golisano are the girl and boy who fall in love in the Italian film named best foreign language movie of 1951 by the New York Film Critics

THIS ACCLAIM HAS STARTED THE

"MOST EXCITING FILM OF DECADE"

Dudley Nichols

✓ "BROAD VEINS OF HUMAN COMEDY.
A BOLDLY AMUSING FILM."

—Christian Science Monitor

✓ "ONE OF THE GREATEST OF
ALL FILMS."

—People Today

✓ "MORE LAUGHS THAN I'VE HAD
AT THE MOVIES IN AN AGE."

—New Yorker

✓ "I CAN'T DESCRIBE THIS FILM:
SEE IT FOR YOURSELF."

—Saturday Review of Literature

✓ "A MAJOR EVENT...TINGLING
WITH HUMOR."

—New York Herald-Tribune

THE DAILY COMPASS

TODAY'S MOVIE

De Sica Turns Triumphantly To
Fantasy In 'Miracle in Milan'

By SEYMOUR PECK



The creative mind of Vittorio De Sica is brilliant, fertile, and restless: after making "Shoe Shine" and "Bicycle Thief," two masterpieces of tragic social realism, De Sica moves on to explore, in "Miracle in Milan," a strange new world of fantasy, of comedy, of fairy tale.

Here, too, the man triumphs, for De Sica is a little touched with genius, and underlying his movies—whether tragedy or fantasy—is his great, rich love of the people, his vigorous concern for their hardships, his deep will to see their lives made better, and his serene faith in their ultimate victory.

POOR FAIR GOOD EXCELLENT

MIRACLE IN MILAN, an Italian film with English titles, story and screenplay by Cesare Zavattini, based on his novel "Toto il Buono," directed by Vittorio De Sica. At the World:
The Good Toto Francesco Golisano
The Bad Rappi Paolo Stoppa
The Old Lullaby Emma Gramatica
The Rich Man Guglielmo Barnabò
The Little Eddie Brunella Bovo
Sister Azzurra Anna Carena
The Statue Alba Arnova
The Unhappy Sweetheart Flora Cambi
The Sergeant Virgilio Riento
Alfredo Arturo Brancaglia
Gaelano Ermino Spalla
The Wrestler Riccardo Bertazzolo
The First Commander Angelo Prioli



'MIRACLE IN MILAN': With his miraculous dove, Francesco Golisano offers to get the moon for his slave sweetheart, Brunella Bovo, in Vittorio De Sica's 'fantastic comedy' at the World.

New York World-Telegram

'Miracle of Milan' A Gay Fantasy

By ALTON COOK.

Vittorio de Sica, the Italian genius of "Shoe Shine" and "The Bicycle Thief," has renounced his preoccupation with his nation's sad plight and has made a jubilant plunge into gay fantasy. His new picture, "Miracle in Milan" at the World, is the jolliest holiday treat in town.

The picture opens with some suggestion of the drab realism of his earlier films. Before long, and we are off on a hysterical de- bauch of laughter and whimsy. De Sica has turned his imagination loose on a gay spree.

It is the story of little Toto, a boy who grew up in an orphanage and came out with nothing but good will and happiness in his soul. The buoyant contagion of these qualities made him a leader in a hobo shantytown. With Toto helped one another and the huts became large and more comfortable. Now inhabitants flocked in to join the vagabond Eden.

Strike It Rich.

Up to here the picture has kept its feet on fairly solid ground—but now, hold your hats! Right in the middle of the shanties, the villagers strike oil and the rich

owner of the property orders them off the land.

Toto's dead foster mother intervenes from Heaven and gives him a dove with magic powers to grant any wish. When soldiers are told to charge and destroy shantytown, the officer breaks into a silly travesty of operatic aria instead of issuing the order. The wishes run through all manner of eccentric desires of people who have known only bitter poverty.

There is a fanciful office of the rich man, equipped along that thinking. The rich one even has a little man who hangs outside the windows on a bracket all day so he can be swung in at will to give a report on the weather.

A True Clown.

In Francesco Golisano, de Sica has found an amazing talent for the role of Toto. This man is a true clown, who acts with his whole body, a pantomimist who makes leaps, odd dancelike steps, ertolre of eloquent movement counting in his expressive and hilarious playing.

In keeping with Italian movie custom, the picture swarms with people actually from the walk of

life their characters represent. Most of the minor characters, are told, were recruited from real vagabonds of shantytowns. They are a picturesque and vivid collection.

For scenarist, de Sica once again had Cesare Zavattini, author of the earlier realistic pictures. He is equally fluent in this other extreme of creation. The picture envelops a whole audience in its good will and sly spirit, sending us all away full of its own happy and kindly mood.

Regular customers at the World have been trained to a very high standard of motion pictures. But I don't think they ever have had it so good as the bountiful joys awaiting them in "Miracle in Milan."

"Miracle in Milan," with Francesco Golisano, Paolo Stoppa, Emma Gramatica, Guglielmo Barnabò, Anna Carena, Alba Arnova, Virgilio Riento, Arturo Brancaglia, Ermino Spalla, Riccardo Bertazzolo, Angelo Prioli and Francesco Rissone.

"A hysterical
debauch of
laughter and
whimsy."

New York Post

Archer Winsten's Reviewing Stand

'Miracle in Milan' at World

"Miracle in Milan" should gladden as many people at the World Theater as can be pleased by socially meaningful fantasy.

This third great picture for Vittorio De Sica—he made "Shoeshine" and "Bicycle Thief"—is even more startling and wonderful than its predecessors because it is as warmly comic as the two earlier pictures were tragic. It is somewhat as if Von Stroheim, the director of "Greed," were suddenly capable of making a Chaplin comedy.

"Miracle in Milan" is the stuff of legend, of fable, of saints' lives. It is a fantasy full of meaning not only for those who live in the world of the religious miracle, but also for those who must exist in this workaday world of poverty and riches.

From the opening sequence in which a naked baby is found wailing in a cabbage patch, the story tells itself with the deceptive economy of the simple event carrying with it multiple and significant overtones. In this case, one immediately thinks of Moses being found in the bulrushes. Looking back on it later, realizing that this baby grows into The Good Toto, the connection with the great lawgiver is not so remote.

The picture also captures a more spirit, an inner, normally assumed, divine, or who, having

realms of knowledge, move easily among simple verities.

Earthy Miracles

But these descriptions of "Miracle in Milan" are misleading because they do not take into account the ballast that holds the picture down to human earth. Cesare Zavattini's story and De Sica's direction place this collection of miraculous and semi-miraculous events in the city dump. It's a sort of Hooverville, a shantytown, where homeless men and women vie for the minima of warmth, shelter, nourishment and love. Their rivalries flare into violence and their desires give them no peace of mind. But The Good Toto has something for everyone, for this one the smile that heartens, for that a few additional inches of height.

When the dump's Toto-brought luck culminates in gushers of oil, a new factor is introduced. Wealthy owners of the land, trying the traditional garb of capitalist, attempt to oust the Additional miracles passed, and at last a provides mass mis- better land than this w. Those who find in gle an expression plum-snatchers.

"More
startling
and wonderful
than 'Bicycle
Thief.'"

"Miracle in Milan"

MOVIE METER

POOR FAIR GOOD EXCELLENT

A Joseph Burstyn Presentation. Directed by Vittorio De Sica. Screenplay by Cesare Zavattini, assisted by De Sica, Suso D'Amico, Mario Chiari and Adolfo Franci. English Subtitles by Herman G. Weinberg.
The Cast: Francesco Golisano, Paolo Stoppa, Emma Gramatica, Guglielmo Barnabò, Brunella Bovo, Anna Carena, Alba Arnova, Virgilio Riento, Arturo Brancaglia, Ermino Spalla, Riccardo Bertazzolo, Angelo Prioli and Francesco Rissone.

of Communist doctrine are not necessarily reflecting the picture's thought. That there is some similarity, simply because the Communists also like to mix into the rich vs. poor problem of society, cannot be denied. But it would be a strange Communist who'd offer these solutions of sheer good-heartedness and miraculous intervention. On the other hand, it is a pleasure to report that the rich are sliced with some fairly sharp satire.

In the last analysis, though, it is the character of The Good Toto, played by Francesco Golisano, directed by De Sica and written by Zavattini, that becomes the enduring revelation of the picture. This is a creation comparable and in no wise inferior to Charlie Chaplin's Tramp. It should have as strong an appeal in the more special field of thought and feeling as opposed to action slapstick.

This review has purposefully been kept fragmentary, as it were, enthusiastically incoherent. "Miracle in Milan" presents a single, beautiful unity of experience that cannot be previewed in words. Its own miracles of film creativity are best taken in sequence, at the World Theater, not in descriptive excerpts of the plum-snatchers.

WORD-OF-MOUTH ROLLING!

HERE ARE YOUR PRE-TESTED

ADVANCE ANNOUNCEMENT

DE SICA DEPARTS FROM NEO-REALISM IN PRIZE WINNING "MIRACLE IN MILAN"

Vittorio De Sica, the noted Italian director who, with Rossellini, is credited with the creation of the post-war Italian school of neo-realistic films, introduces a new mood and camera technique in his latest picture "Miracle in Milan" which opens at the

on.....
The emphasis on natural settings and non-professional actors which characterized the neo-realistic technique was necessitated by the post-war poverty of the Italian film industry. Motion picture studios had been destroyed and there was no money for rebuilding, so that the ingenuity of the directors was challenged to find ready-made sets in the environs of Rome. Stringent budgets also dictated the desirability of hiring non-professionals and bit players instead of stars.

De Sica still prefers this type of casting. As long as a candidate "looks" the part, he feels that a good director can help him to "act" it even though he may never have spoken a line or performed before a camera

before. The young boy whose performance as Toto the Good in "Miracle in Milan" has already received the plaudits of European Critics was as untrained as Lamberto Maggiorani, the unemployed working man who skyrocketed to international fame in "The Bicycle Thief".

But easier finances are welcomed by the producer-director because they allow more imaginative concepts to take film form. Thus, although most of the scenes in "Miracle in Milan" are actual exterior shots of Milan and its outskirt, a special-effects expert was flown over from England for the elaborate lighting and montage effects which set the mood and one fabricated interior—a purposely, ridiculously large and ornate tycoon's office—was constructed.

Increasing distance from the horrors of war has also lessened the starkness of approach associated with De Sica's earlier ventures—"Shoeshine" and "Bicycle Thief". In "Miracle in Milan", the mood is humorous and slightly removed from reality.

NEW YORK HERALD TRIBUNE, SUNDAY, DECEMBER 2, 1951

De Sica Outlines His Steps To the Neo-Realistic Film

Once the Humanity of the Main Character
Is Established, the Task Is Easy

By VITTORIO DE SICA

Producer-director of "Shoeshine," "The Bicycle Thief" and "Miracle in Milan," which opens this month at the World Theater

In my work I am very methodical and precise. I cannot say the same for my social relations, for I feel that an artist must be in constant contact with people. From every part of the world, people

world over.
That, I believe, is also how Rossellini's "Open City" was born. This is the other film to which people generally refer when they speak of the new Italian neo-realistic school. Production costs and lack of money have been a determining factor in making us take actual life as our subject matter, so that reality is transferred to the plane of poetry.

I remember one letter which I intended to answer but have somehow misplaced. I can't remember whether the writer asked "how I went about producing a neo-realistic film" or "how I conceived it." To make amends for my carelessness, I'll answer both questions here.

My work must start from a firm anchorage. The subject must hold me from the first lines I read. When I think back on the story after reading it, I must feel a warmth, an enthusiasm akin to revelation. The characters and the fundamental situations must set in motion within me vibrations and resonances. They must start to live with me—and I with them—in those same situations.

Attracted by the Character

This is what always happens with the subjects of Cesare Zavattini, who has become my most precious collaborator. Thus I was attracted to "Miracle in Milan" by the humanity of the main character, Toto il Buono (Toto the Good), who has the same flavor as the father and son of "The Bicycle Thief" and the children of "Shoeshine."

After all this has been felt, the matter of actually making the film becomes relatively simple. "Shoeshine," for example, was not difficult to make. For a whole year I followed two boys named Scimmietta and Cappellone around Rome. I got to know their habits and practices and witnessed all their transactions. The drama, just as life had shaped it, pointed out its own natural conclusion. I told the story to Zavattini, who immediately sensed the melancholy poetry of it, and he turned out the script now known the

son to children and a warning to adults.
I have been asked many times how I can make people act, especially children who have never been in front of a camera before. These untrained people have an advantage, not a handicap. In the hands of a director, who is also an actor like myself, this material can be moulded like plastic. Give them the barest necessary hints and they will act naturally. On the other hand, it is easy for an experienced actor to overact. He cannot forget his metier; he is the "matador" of the scene.

In casting my films, I have absolute respect for the character to be portrayed. When I am working with Zavattini on the script, the physique and features of my characters take shape in my mind. I cannot start shooting until I find the person who answers each description.

As an actor I am sometimes tempted to take a role in one of my pictures, but when I realize that my physique is not that of the character, I resist the temptation. Fortunately the good God has made people of every description, and eventually I can always find the person I want.

The boys of "Shoeshine" I found on the street and in the reformatory. Enzo Staiolo, the remarkable youngster of "The Bicycle Thief," was discovered watching us shoot some early sequences of that picture. For "Miracle in Milan" I was able to recruit many of the actual hoboes who now live on the outskirts of every Italian city.

I realize that I have spoken much about myself here. Yet I believe that all my Italian colleagues employ, more or less, the same methods I use. I know the passion that moves Visconti and Blasetti; I admire the marvelous spontaneity of Rossellini. I think they have the same poetic vision of reality, and that at the foundation of their art lies that identical human solidarity that has guided and inspired my own from "Shoeshine" to "Miracle in Milan."

It is an uneven battle, but the pauper with miraculous cleverness and courage always succeeds in coming out on top in the end. Most often the force that drives and guides him is love and, in the end, it is goodness that is rewarded and evil that is punished. This is the story which men pass on from generation to generation, as a les-

THE NEW YORK TIMES, SUNDAY,
DECEMBER 9, 1951.

DE SICA ON 'MIRACLE IN MILAN'

By ARNALDO CORTESI

ROME.

VITTORIO DE SICA confesses quite openly that he awaits the opening in New York of his favorite picture, "Miracle in Milan," with even greater trepidation than is usual in movie directors on such occasions.

In Italy, "Miracle in Milan" was a box-office success, but was condemned or damned with faint praise by some of the critics. In France, on the other hand, it was unanimously hailed as a masterpiece, first at the Festival in Cannes and later at its presentation in Paris. "It is now to appear before the court of appeals of American public opinion," says De Sica. "If American audiences react to it as I hope they will, I shall be able to be truly satisfied with my work."

"Miracle in Milan" represents a departure from the genre that has made De Sica's reputation as one of the leading directors in the world. He has hitherto been known with his "Shoeshine" and "The Bicycle Thief," as an outstanding exponent of the Italian neo-realist school, and stark realism has been his strongest point, whereas he describes "Miracle in Milan" as a "fantasy." It is, he says, "a fable suspended half-way between whimsey and reality—a fable that is intended more for grown-ups than for children, but still nothing but a fable."

Does he consider it his finest work? De Sica is uncertain. "It is," he says, "an excursion into territory that was hitherto unknown to me. Certainly, I have set my sights higher than in any previous film. Some of the Italian press seems to think that I have done very badly; the French press seems to think that I have done extremely well. The only thing I know is that 'Miracle in Milan' is, for me, an exceptional creation, and that I love it with exceptional love."

"In 'Miracle in Milan,'" he continues, "I have taken a holiday from my usual style, but I think that the picture nevertheless expresses the artistic credo and the moral convictions from which I have never deviated—namely, 'Love thy neighbor as thyself.' I

have sought to make 'Miracle in Milan' speak in simple human language comprehensible to the greater part of mankind, a language that overflows from the heart and that, I hope, will reach the heart of the public."

De Sica believes that a good movie should do more than amuse. "Many people," he says, "regard films as a soporific, good only for putting to flight the lassitude, the ill-humor, the lowness of spirits that men experience in the evening after a day's work. But such films, like all drugs, are habit-forming, and the dose must be constantly increased if they are to have the desired effect. One soon reaches the dangerous, fluctuating, controversial boundary that divides the legitimate from the illegitimate use of drugs. Truly good films should stimulate as well as soothe, should appeal to the mind as well as to the senses, should kindle thought as well as the emotions."

The suggestion made by some Italian newspapers that "Miracle in Milan" tends to excite social animosities causes De Sica to come as close as he ever does to losing his temper. "I have no interest in politics," he replies. "I am a member of no party, I am not a propagandist of any ideology. 'Miracle in Milan' is inspired by nothing but a Christian feeling of human solidarity. In it, I speak the natural language of a man who does not close his eyes to the sufferings of his fellows, the language that Christianity has been speaking for the last twenty centuries."

He is fond of recalling, in this connection, that the Vatican radio station recently put on a television show of his best-known films and presented him as an "enlightened interpreter of the word of Christ and of the Gospel." He highly values this endorsement of his work by the Catholic Church.

On the one hand, De Sica has been praised for producing a work of art; on the other, he has been reviled for "speculating on human misery." On this, as on other controversial questions arising out of "Miracle in Milan," he believes, the final verdict will be pronounced by New York's movie-going public.

PLANT THESE STORIES IN

PUBLICITY AND FEATURES!

Miracle of Human Love Is De Sica's 'Miracle in Milan'

By DUDLEY NICHOLS

(Noted screenwriter whose credits include "The Informer," "The Long Voyage Home" and "This Land Is Mine.")

Wherever I went in Europe last Spring I kept hearing talk of de Sica's new film. People interested in the crafts and criticism of the cinema commanded me not to leave Europe without seeing "Miracle in Milan"; which was not so easy to do considering that each time I moved, the film had moved from the local theaters a week or so earlier. There is a kind of freemasonry among film-workers which is not unexpected in a medium that is the nearest thing we have to a universal language. There are no secret signs for singling each other out, as practiced by itinerant stone-workers of mediaeval times, yet wherever you go you will soon find yourself among friends, all addicted to your trade and all eager to exchange ideas.

Thus, I had hardly arrived in France in early April before a director was telling me with enthusiasm about de Sica and his latest. It was astonishing that a man who had made only two exported films had suddenly become pre-eminent in his field—the creator of a style in film-making.

The 'Style' of de Sica

What was his style, precisely? In "Shoe Shine" and "The Bicycle Thief" it had seemed to be extreme realism. Now I was told that "Miracle in Milan" was a fantasy.

It was hard to believe. For de Sica's pursuit of, let us say extreme naturalism rather than realism, had been so inordinate that he had even turned away from the trained actor. Not only were events to be photographed in the localities where they occurred but the characters enacting the events must be the actual persons involved—not their impersonations by trained actors.

The method seemed more than documentary, which was as far as the American film had progressed towards naturalism. It was, so to speak, the newsreel created by an artist instead of by a camera-reporter—the newsreel no longer fragmentary, unintegrated like the jumble of events in a newspaper, but given form and artistic truth, as if the Creator had ordained these lives and assigned a cameraman to cover every crisis.

A 'Depth of Illusion'

Instead of actors we seemed to see, with humor and compassion, the actual victims caught and struggling frenziedly on the baited hook of life. Of course it was illusion; but this at any rate was the effect of his first two films, though we were uncritical in calling them mere photographed reality and failing to see the art-concealing-art which composed every detail.

The perfection with which his non-actors lived before his camera should have told us. De Sica was seeking a depth of illusion that he could only obtain from a few great actors, who were not only prohibitive in cost and temperament but who were also limited to their own familiar-to-the-public physiognomies.

But finding characters among the hordes of the cities is one thing, making them act is another. It requires genius. De Sica is a fine actor himself, but the ability to inspire a novice to play himself naturally before the camera is a rare gift. Griffith had it in the pioneer days of silent film. Chaplin has it to an inspired extent.

De Sica and Chaplin

Beyond doubt de Sica has learned more from Chaplin than from any other source. Different as the films are, one cannot see "The Bicycle Thief" without thinking of "The Kid." I happened to be present a couple of years ago when Chaplin first saw "The Bicycle Thief" and while he was too modest to take note of any relationship to his own work, his warm enthusiastic praise of de Sica showed their affinity.

When I finally caught up with "Miracle in Milan" in Rome on a night in late June, I realized how rash we had been in tagging de Sica a realist. Realism—reality—they are tricky words.

Does anyone imagine that the realist ever catches reality? No one catches reality. The philosophers have pursued it through every labyrinth of the mind in vain. The physicists are after it now, galloping to the farthest star and the remotest heart of the



DUDLEY NICHOLS
De Sica, Chaplin and Love

atom, but one suspects they too in the end will touch only the tail of a chimera. The poets do better, perhaps because they don't really try to catch reality, to shoot it dead for its carcass or bring it back alive. De Sica is a poet.

That was what Jean Renoir said to me that enchanted night in Rome. It was only through our happy reunion there that I was able to see the film in a private projection room, and I remember that as we walked the fantastic Roman streets afterwards we were both in a high state of enthusiasm. We had never experienced a film more full of love and laughter. Much as we had delighted in the wonderful, joyous, hilarious miracles of the film, we knew that its real miracle was the miracle of human love.

In "Miracle in Milan" de Sica fills the film to overflowing with love. For him it is still a great word, a word of grandeur, of tears, suffering, sacrifice and infinite joy. It is the love of man for woman, woman for man, of both for the child, of the saint for all.

For that is what his new film is about—the life of a saint. And he is surely the oddest, most genuine, down-to-earth, flesh-and-blood, good-natured, chunky and cheery, loving-and-lovable, ordinary-looking, a-little-fat, realistic saint you will ever see walking the streets anywhere.

I believe I saw him, or someone like him, when I walked the streets of Milano later on. Look closely: you may see his kind in your own city streets as you walk home tonight . . . I am not going to tell you any more about "Miracle in Milan" than this, for it would not be fair to spoil the delight of a fresh experience.

A FULL PAGE STORY-IN-PICTURES



A tender, romantic moment from the new prize-winning De Sica film "Miracle in Milan" coming to the.....theatre on.....
MM223

ADVANCE OF YOUR OPENING

PROMOTION

Mr. Exhibitor:

It is no secret that the motion picture industry is in crisis. All exhibitors are searching for means of maintaining and bolstering their boxoffice. More and more wise showmen are finding an answer to these days in *special films*. This is especially true of those catering to audiences who want something *different* and *better*. What was once called "The Art Theatre" is now a regular phase of movie business. But, it isn't enough just to book these films. Special pictures need special handling. Exhibitors can't get away merely with a change in marquee or 40x60. **THOSE SHOWMEN WHO GO AFTER BUSINESS ARE FINDING NEW AUDIENCES AND NEW REVENUE!** First, see the picture, yourself. Then, read the material . . . what the director, the critics, Dudley Nichols have to say. Understand the movie, what is behind it, what it has to say. And finally, project this meaning and your enthusiasm into others. This is a picture with *heart*. Don't be afraid to sell heart and significance. This is what your new patrons are waiting for!

BE SURE YOUR PATRONS KNOW "MIRACLE IN MILAN" IS WHAT THEY WANT.....

YOUR PATRONS WANT TO LAUGH . . . Be sure they know "Miracle in Milan" is a gay, impudent comedy!

YOUR PATRONS WANT A LIFT . . . Be sure they know "Miracle in Milan" will leave them feeling good all over, will send them out talking about an exhilarating, inspiring entertainment experience.

YOUR PATRONS WANT THE UNUSUAL . . . Be sure they know that de Sica, master of realism, shifts his field, explores new areas of emotion, drama and comedy. You can guarantee your patrons that they've never seen such a picture before.

YOUR PATRONS WANT QUALITY . . . Be sure they know "Miracle in Milan" is one of the most honored pictures ever made! Voted **FIRST PRIZE** by the N. Y. Film Critics, International Film Critics and the Cannes Film Festival.

PUBLICITY

A well-planned advance publicity campaign will pay off importantly at your box-office. "Miracle in Milan" is *news* and you will find your key newspaper receptive to it after you have previewed it for them. Use the excellent, pre-tested feature material and news items contained in this manual, together with mats and scene stills. Shoot for important feature stories such as the by-lined articles by Dudley Nichols and de Sica. Ask for editorial comment on the significance of the film. Break the papers frequently and you are well on your way.

SPONSORED SCREENINGS

"Miracle in Milan" lends itself to a new, effective screening technique. Locate in your community a group or organization such as the Museum, Library or a University to sponsor the advance screenings of the film. Offer them, in return for their cooperation, a special invitational premiere the night before you open which they can use for fund raising. This type of sponsorship will open many doors for you. It will guarantee attendance of leading cultural, social, civic, educational and church leaders. It will dispose columnists, commentators and editorial writers to give the film special treatment. It will start the word-of-mouth ball rolling long in advance of your opening and will pay off in tremendous good will as well.

SPECIAL STORE PROMOTION

The title of the picture offers an excellent opportunity for department store tie-ups. "Miracle in Milan" can theme fashion windows and advertising, stressing both imported merchandise as well as value with such tie-in lines as "MIRACLES IN VALUES AT BULLOCKS". Copy angle for stores is the type of merchandise people would ask for if a miracle could grant their wish. Don't overlook travel agencies. The title is a natural for a strong plug and window displays.

CONTEST:

A contest can be utilized to develop sustained promotion. For best results approach a leading columnist on your local newspaper or on your radio or TV stations. Contest would be handled in cooperation with a department store which would contribute the prizes. Contest to be themed on question "WHAT I WOULD WANT IF A MIRACLE COULD GRANT MY WISH". Answers in 25 words or less to be angled to merchandise angles. This question can also be utilized for human interest subject in newspaper or over radio where they have inquiring reporter feature.

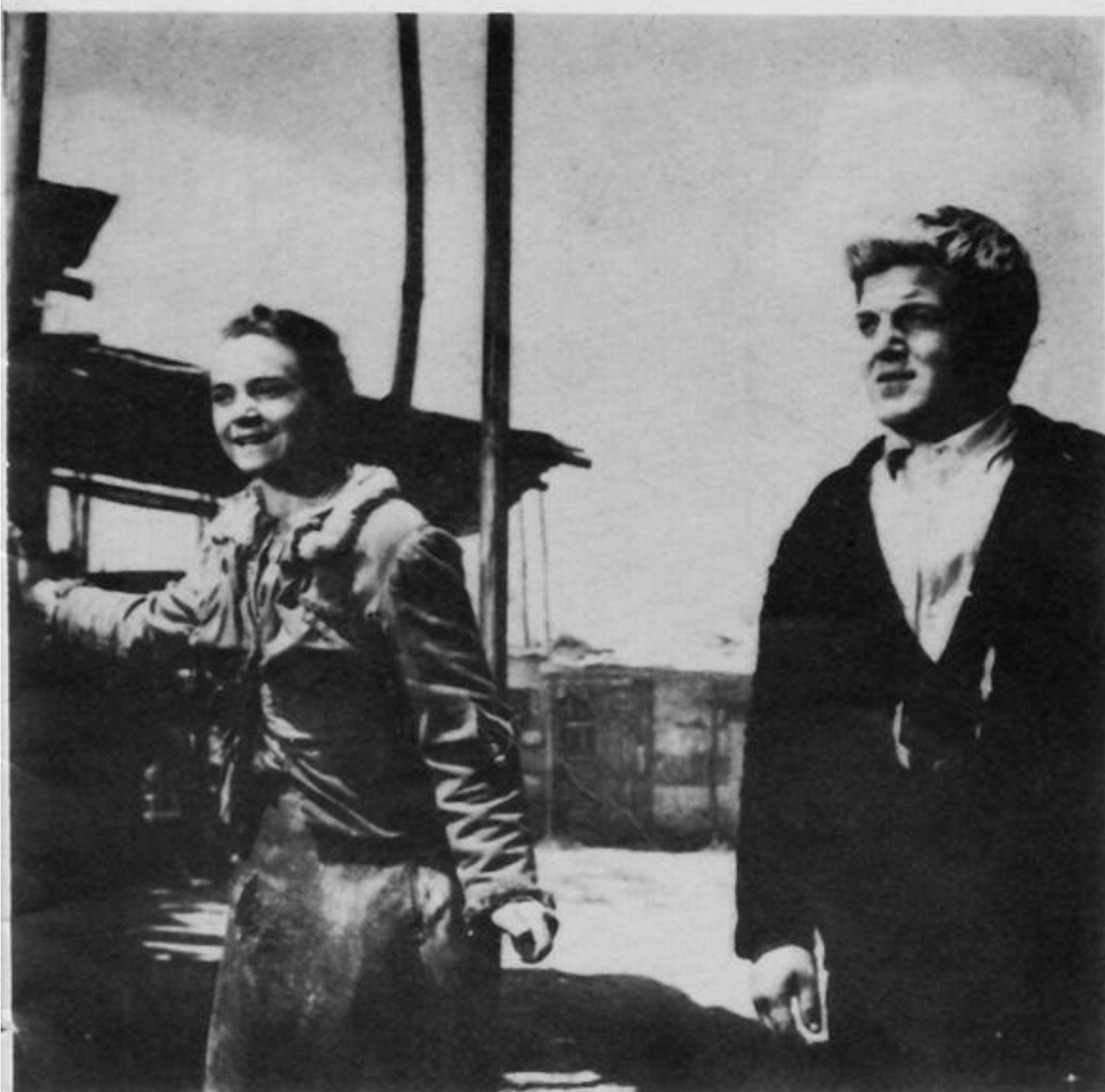
RADIO AND TV:

Many stations feature round-table discussions and are on the look-out for unusual subjects. Invite the participants to view "Miracle in Milan" and have as a discussion "What does the Dove Stand For?" Does it mean "Peace" or "Brotherly Love" or is at all a spoof by de Sica?

FOREIGN LANGUAGE GROUPS

Don't neglect this important audience. Be sure its leaders are invited to your screenings, its newspapers and radio programs fully serviced with special publicity and exploitation material. Where foreign language organizations exist, invite them to buy out the house for specific performances. You will find them enthusiastic rooters for de Sica and "Miracle in Milan".

Synopsis and Cast Credits



MM225

Program Notes on "MIRACLE IN MILAN"

VITTORIO DE SICA

The 50-year old producer, director and co-scripter of "Miracle in Milan" is also Italy's most popular actor. A former banker's apprentice and peacetime soldier who became the matinee idol of the Roman theatre in the thirties, he entered films as a leading man, began to write screen adaptations of plays, and finally turned to directing. With Rossellini, he is regarded as one of the foremost exponents of the post-war European school of film-makers.



"Shoe Shine", De Sica's first major film, dealt with the homeless urchins left in the wake of World War II. Two real-life juvenile delinquents played the leading roles, in accordance with a De Sica theory that—given a person who "looks the part"—a good director can make him act it more effectively than the trained performer who injects his own personality into the role.

Recently, however, he has begun to revise his theory, casting professional actors—but only when they "look" right. In "Bicycle Thief" De Sica again dealt with a post-war social problem and again selected non-professionals—Lamberto Maggiorani and Enzo Staiola—to play the starring father-and-son roles. Maggiorani became an international phenomenon—a movie "star" who could neither win another assignment nor get his old assembly-line job back. "Shoe Shine" won the special Hollywood Academy Award. "The Bicycle Thief" captured many major international film awards in 1949 including 6 Silver Ribbons (Italian) Special Prize at the International Festival of Locarno, New York Critics Award, Hollywood Oscar, "best film" selection of the National Board of Review.

"Miracle in Milan" won the Grand Prix at the 1951 Cannes Film Festival as well as the International Critics Award. The New York Film Critics, for the second time, honored De Sica by voting "FIRST PRIZE" to "Miracle in Milan".

And now, as a result of his many award winning triumphs, De Sica has been brought to America by Howard Hughes to make an American film for RKO.

CESARE ZAVATTINI—The author of the novel "Toto Il Buono" (Toto the Good) on which "Miracle in Milan" is based is De Sica's closest collaborator and friend. He also wrote the scripts for "Shoe Shine" and "The Bicycle Thief". A former newspaper reporter and editor, his first film was "Daro un Milione" (later remade in Hollywood as "I'll Give A Million") in which De Sica had his first screen assignment.

EMMA GRAMATICA—(Mrs. Lolatta)—This sixty-odd years old actress is rated by European critics and audiences with Bernhardt and Duse, and succeeded the latter as the foremost serious actress of Italy. She was a close friend of D'Annunzio and appeared in many of his plays. For a long time she had her own company which produced classics such as Shakespeare and Racine. She made her first film "The Old Lady" in 1931. She was born in Fidenza, a province of Parma.



MM123

FRANCESCO GOLISANO (Toto)

This young actor, who also appeared in "Under the Sun of Rome" which was released in this country a few years ago, was selected by De Sica as the perfect Toto even before Zavattini had completed his adaptation.

BRUNELLA BOVO (Edwige)

Is a young dramatic student. This is her first acting stint.



MM126

Synopsis of "MIRACLE IN MILAN"

Once upon a time—Mrs. Lolatta, a brisk little old woman, finds a newborn infant wailing under a very big cabbage in her garden patch. She takes the baby into her home and heart and calls him Toto. For the next five years, like a good fairy in human guise, she teaches him arithmetic, kindness, and how to make a game of spilt milk. When she dies, the lonely little boy follows her hearse through Milan, past trolleys and parades, policemen and thieves—all of which he finds equally strange and wonderful. Toto is then brought to an orphanage.

At the age of 18, Toto leaves the asylum, carrying all his possessions in a small satchel. Pure in heart and inspired by the ardent desire to befriend everyone, he ventures forth into the bustle of the city, doffing his cap to each passerby, wishing them all 'good morning'. A grim-lipped, hurrying stranger stops, astounded. "Do you know me?" he asks the boy. "No," smiles Toto. "Then why the good morning?" snaps the affronted Milanese. "Just to say 'good morning'," replies the ingenuous youth.

Toto makes friends with a little old hobo who takes him to his "home" on a deserted meadow at the outskirts of the city where the 'barboni' (hoboes) live. Eager to be of use to his fellow-beings, Toto gathers these underdogs around him, and together they build a village out of junk-pile salvage. Toto is everywhere—playing with the children, helping to lift the heaviest loads, settling disputes, and transforming the whole atmosphere of the barracks-camp with the spirit of brotherliness. He himself falls shyly in love with the poorest and loneliest of the group—the diffident Hedwige.

On the day the villagers celebrate the finishing of their new homes, a deep hole is dug for a flagpole. As the men dig deeper, water spurts out of the earth and the colony marvels at this generous gift of nature. A careless celebrant drops a match into the liquid and, suddenly, there are flames—their 'water' is oil! Now their joy knows no bounds—here is heat for their huts and light for their lamps!

But now, for the first time, the good Toto is brought face to face with reality and forced to enter the eternal struggle between good and evil. To Mr. Mobbi who owns the land, nature's bounty must be exploited—and the 'barboni' dispossessed from their rude shacks. For a moment, it seems that all of Toto's honesty and generosity will not be potent enough to halt the heartless Mobbi.

Then, just as their struggle seems to be futile, Mrs. Lolatta descends to earth and presents Toto with a magic dove with miraculous powers. Through a fantastic series of miracles, Toto and the dove reduce the attacking Mobbi guards to frustrated absurdities and puts them to rout.

Now Toto is besieged by his poor friends to perform other miracles: one wants a record-player, another a fur-collared coat; a midget asks for height; a woman craves an evening gown; a stammerer to speak clearly. He fulfills their every wish and, himself, discovers the courage to confess his love to Hedwige. There ensues a naive and tender boy-and-girl idyll marked by childish acrobatic displays. So absorbed is Toto in his new-found happiness that he does not even see two mysterious messengers fly down to retrieve the dove.

Once again powerless and at the mercy of Mr. Mobbi, Toto and his friends are rounded up by Mobbi's private guards and herded into police vans for a ride to prison. But Mrs. Lolatta flies back to earth once more and, with Hedwige, runs after the vans to reach Toto and give him back the dove. As soon as Toto grasps the magic bird, the vans halt—before the Duomo di Milano (Milan Cathedral)—magically, the doors are opened and the prisoners freed.

Toto, Hedwige and their good friends mount the broomsticks they snatch from nearby street cleaners and fly off towards "a kingdom where 'Good Morning' really means Good Morning".

Cast and Credits

Joseph Burstyn presents

VITTORIO DE SICA'S

"MIRACLE IN MILAN"

Produced by P.D.S. in association with E.N.I.C.

Story and Screenplay by CESARE ZAVATTINI
based on his novel TOTO IL BUONO

Dialogue and Scene Arrangement

Cesare Zavattini • Vittorio De Sica • Suso d'Amico • Mario Chiari • Adolfo Franci

Cast

LITTLE TOTO (child 11 yrs. old)	Branduani Gianni
THE GOOD TOTO	Francesco Golisano
THE BAD RAPPI	Paolo Stoppa
THE OLD LOLATTA	Emma Gramatica
THE RICH MAN	Guglielmo Barnabo
THE LITTLE EDWIGE	Brunella Bovo
SIGNORA ALTEZZOSA	Anna Carena
THE STATUE	Alba Arnova
THE UNHAPPY SWEETHEART	Flora Cambi
THE SERGEANT	Virgilio Riento
ALFREDO	Auturo Bragaglia
GAETANO	Ermino Spalla
THE WRESTLER	Riccardo Bertazzolo
THE FIRST COMMANDER	Angelo Prioli
THE SECOND COMMANDER	Francesco Rissone
Special Effects	Ned Mann
Camera	ALDO GRAZIATI
Sound	BRUNO BRUNACCI
Editing	ERALDO DA ROMA
Assistant Directors	LUISA ALESSANDRI UMBERTO SCARPELLI

Music by ALESSANDRO CICOGNINI

English Titles: HERMAN G. WEINBERG

Directed by VITTORIO DE SICA

A Joseph Burstyn Release



MM122



MM125 Also available in 2 Col. MM224



MM121



MM120 Also available in 2 Col. MM220



MM124 Also available in 2 Col. MM221

Miscellaneous Information

"Miracle in Milan" is the most costly film produced by the Italians. \$600,000 was spent on the picture—as compared to a top of \$250,000 for such other Roman successes as "Open City", "The Bicycle Thief", "Shoe Shine" and "Paisan". Unlike the aforementioned films which used real-life, mostly outdoor, scenes exclusively, "Miracle in Milan" includes one elaborate fabricated set—the satirically palatial office of Mr. Mobbi—and some complicated montage and trick photography sequences for which De Sica brought over a special-effects man from London.

AN IMPUDENT, RIOTOUS LAUGH ON THE LIVES AND MORALS OF OUR DAY



TOTO:
"Life is wonderful —
Everything is wonderful!"



THE GOOD GIRL:
"Life is wonderful —
because he is wonderful!"



THE BAD GIRL:
"I'll show you life —
if you take me to town!"



THE SAD SACK:
"Life is boring... the
only thing left is women!"



THE GREEDY ONE:
"Life is wonderful —
spelled M-O-N-E-Y!"

"FIRST PRIZE"

Best foreign Film. — N. Y. Film Critics

"MORE LAUGHS
than I've had at the movies in
an age." — McCarten, New Yorker

"RIOTOUSLY COMIC demonstrations
of the outrageous ironies of life.
Should be discussed for months
to come." — Crowther, N. Y. Times

"ORIGINAL WORK OF ART. A warm, ex-
hilarating, richly comic picture."
— Time Mag.

"I wish I knew how to describe
the experience, hovering
deliciously between tears and
laughter . . . SEE IT FOR YOUR-
SELF." — Griffith, Sat. Rev. of Lit.

De SICA'S
GAY COMEDY

MIRACLE IN MILAN



A *Burstyn* RELEASE

SIGNATURE

145 LINES BY 3 COL.

#303

FLASH!

AS WE GO TO PRESS
DE SICA MAKES
NEWS AGAIN!.....

today. . . "Miracle in Milan" starts
its thirteenth week today at the
World Theatre. Vittorio De Sica,
director of the prize-winning Ital-
ian comic fantasy, is due to arrive
here from France on Thursday to
discuss a projected American film
production with R. K. O. officials

NEWSP

**AN IMPUDENT, RIOTOUS
THE LIVES AND MORALS O**

**“THE
MOST
EXCITING
FILM
OF THE
DECADE”**

—Dudley Nichols,
celebrated writer of “The Inform-
er”, “Stagecoach”, “Pinky”, etc.

**“ORIGINAL WORK
OF ART . . . a warm,
exhilarating, richly
comic picture.”**
—Time Mag.

**“MORE LAUGHS . . .
than I’ve had at the
movies in an age.”**
—McCarten,
New Yorker

**“FIRST
PRIZ**

—New York I
—Cannes Fest
—Internationa

“MORE STAG
and wonderful t
shine’ or ‘Bicycle
single, beautifu
experience that
previewed in wa
—Winst

“RIOTOUSLY
demonstration o
geous ironies of
be discussed for
come.”
—Crowther

**“ONE OF THE GREATEST
OF ALL FILMS!”**
—People Today



A Joseph Burstyn RELEASE

SIGNATURE

MIRACLE IN MILAN

SIGNATURE

14 LINES X 1 COL.

#101

14 LINES X 2 COL.

#201

145 LINES X 3 COL.

#302

**AN IMPUDENT, RIOTOUS LAUGH ON
THE LIVES AND MORALS OF OUR DAY!**

**De SICA'S
GAY COMEDY**

**MIRACLE
IN
MILAN**



SIGNATURE

**“BEST
FOREIGN
FILM!”**
—New York Film Critics

35 LINES X 2 COL.

#204

**THE YEAR'S MOST HONORED FILM!
“FIRST PRIZE!”** N. Y. Film Critics

**De SICA'S
GAY COMEDY**

**MIRACLE
IN
MILAN**

An Uninhibited COMEDY
from the maker of
“SHOESHINE” and “BICYCLE THIEF”

SIGNATURE

50 LINES X 2 COL.

#205

10p # 28449

"FIRST PRIZE" New York Film Critics
"BEST FOREIGN FILM OF THE YEAR"

"RIOTOUSLY COMIC demonstration of the outrageous ironies of life" — Crowther, N.Y. Times

"MORE LAUGHS...than I've had at the movies in an age" — McCarten, New Yorker

"WORK OF ART...A warm exhilarating richly comic picture!" — Time Magazine



Your Most Secret Desire...

De SICA'S GAY COMEDY
MIRACLE
IN **MILAN**

SIGNATURE

75 LINES BY 2 COL.

#208

**AN IMPUDENT, RIOTOUS
LAUGH ON THE LIVES
AND MORALS OF OUR DAY**

"FIRST PRIZE!"

—New York Film Critics
—Cannes Festival
—International Film Critics

"MORE STARTLING
and wonderful than 'Shoe-
line' or 'Bicycle Thief'."

— N. Y. Post

"WORK OF ART
A warm, exhilarating,
ly comic picture."

—Time Mag.

"RIOTOUSLY COMIC
demonstration of the outra-
geous ironies of life."

—Crowther, N. Y. Times

**"ONE OF THE GREATEST
OF ALL FILMS!"**

—People Today

"MORE LAUGHS . . .
than I've had at the
movies in an age."

— McCarten, New Yorker

De SICA'S GAY COMEDY
MIRACLE
IN **MILAN**

A Joseph Burstyn RELEASE

SIGNATURE

150 LINES X 2 COL.

203

**YOUR MOST SECRET
DESIRES COME TRUE**
in De SICA'S GAY COMEDY
MIRACLE



SIGNATURE

50 LINES BY 2 COL.

#207

FIRST PRIZE N.Y. FILM CRITICS

BEST
De SICA'S GAY COMEDY
MIRACLE IN MILAN
"BEST" "BEST" "BEST"
—N.Y. FILM CRITICS —CANNES FESTIVAL —INTERNATIONAL FILM CRITICS

SIGNATURE

35 LINES X 2 COL.

203
206