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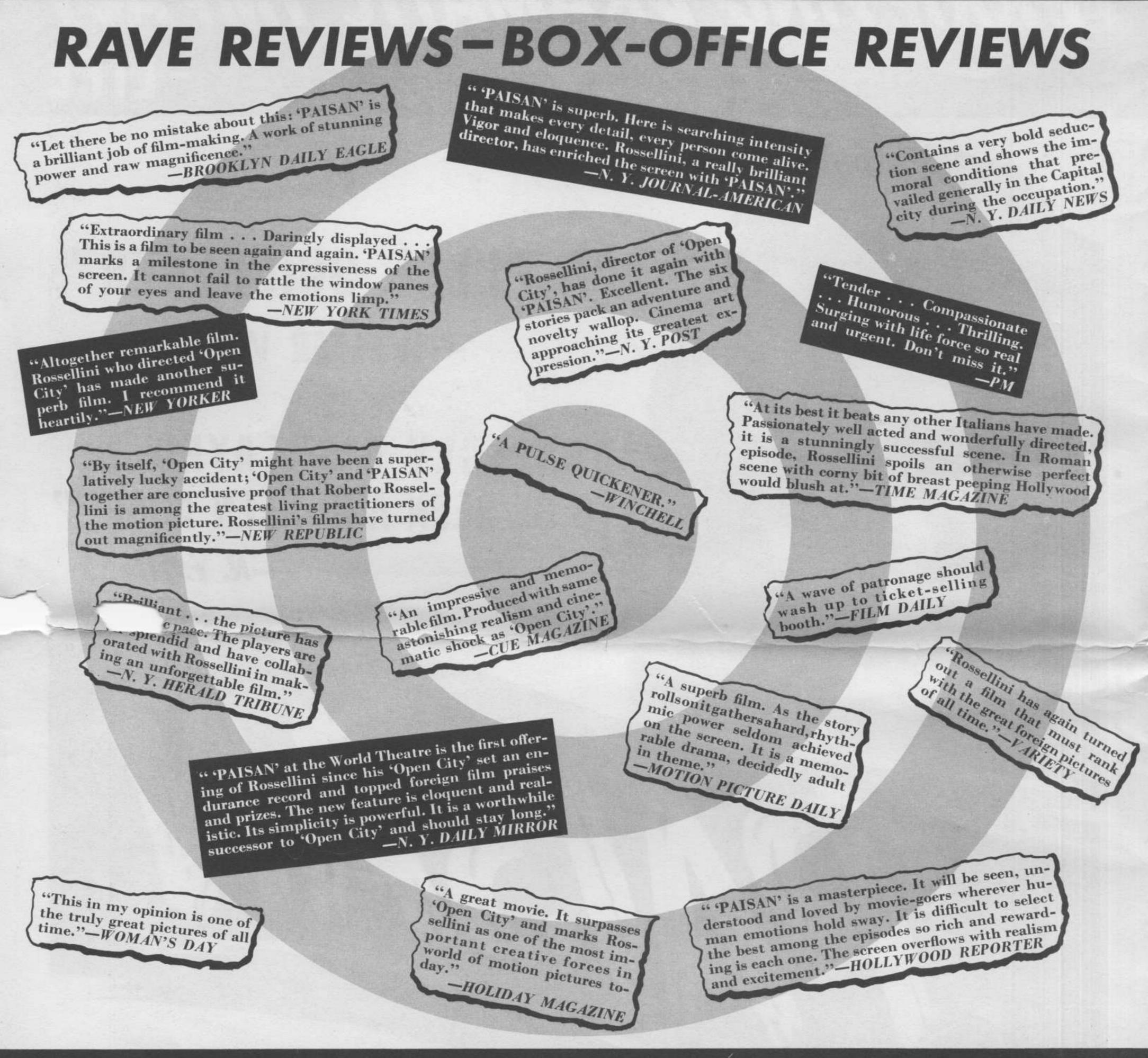
Film Subjects Païsà (Paisan), Rossellini, Roberto, 1946

MOVIE OF THE WEEK

TERRIFYING DRAMATIC IMPACT
- LIFE



"THE DIRECTOR OF 'OPEN CITY' HAS DONE IT AGAIN"—NEW YORK POST



RECORD-BREAKING BUSINESS



THE AMAZING CHARACTERS FROM AN AMAZING MOVIE

Attention Mr. Exhibitor

This movie was made for the average American movie-goer to understand.

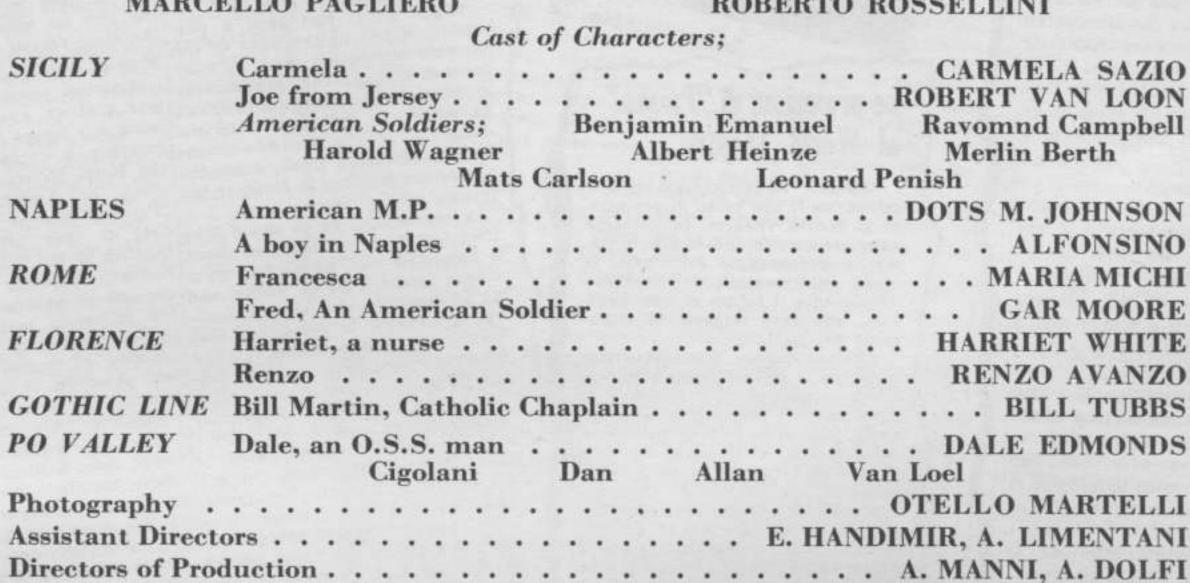
A cast of American actors was taken to Rome for the production. The dialogue is spoken predominantly in English. "PAISAN" should not be considered a foreign movie with English titles. "PAISAN" can play in any theatre for any audience.

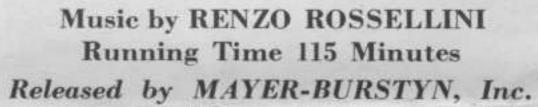
A Film by ROBERTO ROSSELLINI Produced in Collaboration with O.F.I. and F.F.P.

"PAISAN"

Copyrighted MCMXLVII by Mayer-Burstyn, Inc. Passed by National Board of Review Scenario and Dialogue by

SERGIO AMIDEL in Collaboration with KLAUS MANN ALFRED HAYES FEDERICO FELLINI MARCELLO PAGLIERO ROBERTO ROSSELLINI





113 West 42nd Street, New York 18, N. Y.

Sound OVIDIO DEL GRANDE

NOTE: The entire film, which was produced at the end of 1946, was photographed on "location." With the exception of four professional actors the cast is composed of American, British and German soldiers and men, women and children from all parts of Italy.

"PAISAN" HAS BEEN AWARDED THE FOLLOWING PRIZES: "THE GRAND PRIX" at The World Film Festival

"THE SPECIAL MERIT AWARD" at The World Film Festival in Brussels in 1947

Voted by Italian Film Critics and Film Technicians:

BEST ITALIAN FILM OF 1947 • BEST FILM DIRECTION OF 1947 • BEST FILM SCORE OF 1947

SYNOPSIS

The film "PAISAN" follows the American and British armies during the invasion and the months after liberation, beginning with the landing in Sicily and ending in the dank marshes of the Po Valley during the winter of 1944.

Its theme is the relationship between the military, American, British and German, and Italian civilians.

I-SICILY

July 10, 1943. Crossing the Mediterranean Sea from Africa:-An American patrol finds itself in a little village on the seacoast of Sicily. A young peasant girl agrees to guide the patrol through the mine-fields. On the way the girl Carmela, is left in the custody of Joe, an infantryman from Jersey while the patrol cautiously reconnoiters farther. Haltingly, Carmela and Joe communicate with each other despite language barriers. Joe snaps on his cigarette lighter to show her pictures of his family and a German sniper's bullet gets him. Carmela too is killed by the Germans.

But the Americans finding their comrade dead believe that it was Carmela who had betrayed him. II—NAPLES

With Sicily conquered the Allies advance through Calabria, northwards to Naples:-Some Italian street urchins are "auctioning" off an intoxicated American Negro soldier in a crowded street in newly liberated Naples. His value:—a pair of American G.I. shoes. A small, Neapolitan boy, Alfonsino, leads the drunken soldier off and when he falls asleep steals his shoes. Three days later the Negro M.P. spots the little thief and demands his shoes. The boy leads him to his "home," a crowded cave where hordes of bombed out men, women and children live. Alfonsino returns the soldier's shoes.

But the M. P. drops them and leaves hurriedly. He has seen the "home" of this little orphaned "thief." III-ROME

The Allies advance through a wilderness of ruined cities to Rome:-A drunken American soldier, Fred, is picked up by an Italian "girl" on a Roman street. He fails to recognize her as the same, once lovely young girl who had given him a drink of water when the army arrived. That had been six months ago, when Rome was first liberated.

Unknowingly the American has at last found the girl for whom he has longed,—on a street in Rome. Reunited now they are yet lost to each other, forever. So much had happened in six months.

IV-FLORENCE

Farther to the North the Germans took up new defensive positions:-Florence was divided into two halves, one side held by the Germans, the other by Italian partisans awaiting the arrival of British aid. And street fighting raged between Partisans and Fascists in a sidewalk, sunlit, civil war.

Harriet, an American nurse is searching for her Italian lover of pre-war days, Guido, an artist who has now become a fabled partisan leader known as "Lupo." Together with an Italian friend who is trying to reach his family in the Partisan held section of the city she makes the dangerous run through the bullet swept "front line" streets of Florence. On a street corner near a Partisan outpost she stops to aid a fatally wounded fighter who dies in her arms. But not before she learns that her "Lupo" has been killed by the fascists that same morning.

V—THE FRANCISCAN MONASTERY

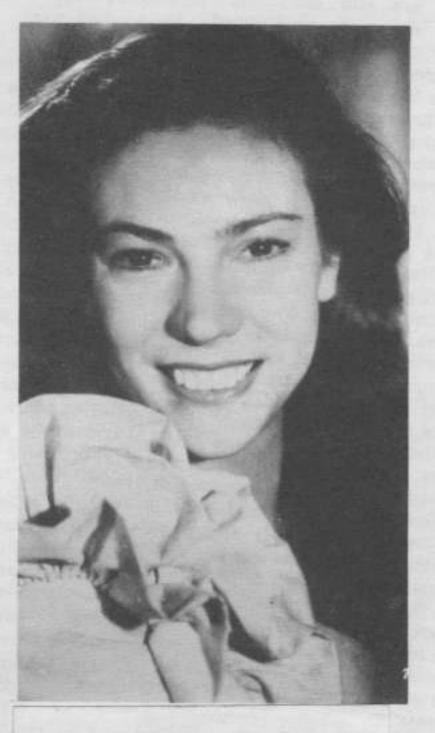
The Gothic Line: Here each village had to be cleaned out in a series of desperate battles:-Three American chaplains, a Catholic, a Protestant and a Jew ask for shelter at the gates of a remote Franciscan monastery and are invited in by the monks. When the monks learn that of the three chaplains one is Jewish and another Protestant, they impose a fast on themselves to save the two lost souls. And in this distant retreat the monks, withdrawn equally from the world and the war, and their American colleagues, fresh from the holocaust, are united by a common humility and faith.

VI—THE PO MARSHES

Deep in the desolate marshes of the Po Valley, behind enemy lines:-A small band of Special Service troops of the O.S.S. and the British intelligence are fighting an isolated action besides Italian partisans. It is a war of skirmishes against an invisible enemy and of hand to hand fighting,—a grim, hopeless fight against the Germans.

This lonely band is tracked down and captured by a German gunboat crew. At dawn the partisans are bound hand and foot and thrown into the river, one by one as their American and British comrades are forced humbly to look on this last act of unspeakable cruelty.

This was in the winter of 1944. A few weeks later Spring came to Italy and the war was declared over.



MARIA MICHI



GAR MOORE



ROBERT VAN LOON



HARRIET WHITE

CARMELA SAZIO

BILL TUBBS

PLANT THESE STORIES IN YOUR TOWN-

Italians Give Hollywood Lesson in Film-Making

By HOWARD BARNES

are still boundless. They lini's creative responsibility for the are not conditioned, as finished work. Although he has many suppose, by large financial used newsreel clips, they merely resources or technical polish. form a subsidiary pictorial back-While these assets undoubtedly are ground for the personal drama, It of help to provocative and original is the latter which springs the work films, as has been demonstrated with feeling and meaning. In one on more than one occasion in section, he shows a G. I. on patrol Hollywood, they are not necessary. communicating by sign language The foreign studios have shown with a Sicilian girl. They grow to that imagination and simplicity like each other before they are count for more than munificence both killed by Nazi snipers and and complicated equipment in the soldier's sergeant damns the continue to do so. The real artists of the cinema frequently work better when challenged by a poverty of Negro M.P. and a Neapolitan An impressive foreign film has comic sequences, punctuated sterncome to the World Theater. It has ly when the former discovers that neither stars, nor elaborate set- the kid who stole his shoes is an

tings; neither good camera and orphan living in the rubble of a recording devices, nor a big budget. bombed-out home. At the same time "Paisan," which is Rossellini's Triumph its name, looms over the plush | What Rossellini does triumphofferings of the west coast in no un- antly is to let the tragedy of war certain manner. It is a product of speak for itself. He never underthe Italian film-makers who have lines it with maudlin situations or made an imposing record since dialogue. Even in the tortured the war. At a time when they least romance between a soldier and a might have been expected to cre- nice girl who has become a prosate works of authority, power and itute in Rome, there is a stern beauty, they have sent us such arity to the exposition. It verges brilliant exhibits as "Open City." wit too far on melodrama in the "To Live in Peace," or "Shoe ne rence section, which finds an Shine." In "Paisan," the recent prican nurse who loved an renalssance in their film-making reaches its highest and most striking expression.

si comendous impact. There is a account amusing interlude as Still Close to War The World offering is fittingly a an imerican chaplains are enwar picture, for an aware Italian din a Franciscan monassaw the conflict from far many tery up near the Gothic line and more aspects than a citizen of the the monks try to convert the Jewother warring powers and is still ish and Protestant men of God. horribly close to it. It is semi-docu- The climax, in which an American mentary in form, simply because there is little money with which to turn out films. It is great because the gifted Roberto Rossellini, who the gifted Roberto Rossellini, who certain to leave one continued. was responsible for "Open City," certain to leave one emotionally has understood the fundamental exhausted. aspects of modern fighting, in The few players who are named which civilians are on the front in the cast of the offering are exline, and has capitalized on his tremely good, particularly Dots M. limited resources. "Paisan" is not Johnson, in the part of the Negro a film for the squeamish. It is M.P., Robert Van Loon, who enfilled with violence, horror and acts Joe from Jersey in the first unutterable grief. For those who section and Dale Edmonds, as the wish to see a terrible subject given O.S.S. man. What really matters new and arresting contours, it is in "Paisan" is the acting of all the

a tremendous experience in film- non-professional performers whom Rossellini has drafted for this un-Rossellini has taken a far more usual production. ambitious scenario scheme for his Although there are subtitles in new work than he used in "Open the work, they do not have the City." The entire Italian campaign angular appearance of literal is covered in "Paisan" from the translations of dialogue, in which first Allied landings in Sicily to the most of the subtleties of speech final battle for the Po. While he are drained off. In "Paisan" much has used newsreels extensively to of the talk is by American soldiers, show Italian, German, American in a variety of sectional accents. and English soldiers as they ac- Some of it is by Englishmen. Even tually appeared during the cam- the Italian becomes more or less paign, he has shrewdly singled out intelligible to one who does not a series of episodes to individualize know the language. This is a film and dramatize the events. The re- which communicates immediately sult is a deeply moving and even and savagely. Rossellini has turned out a semi-documentary of magharrowing screen work.

Camera Is the Hero The technique is not strictly original. Julien Duvivier employed a somewhat similar device in "Carnet de Bal." But Rossellini has made it smashingly effective in "Paisan." While one might be slightly confused by the lack of continuity at first viewing, the segments of the picture have a fluency, integrated meaning and mounting crescendo to the climax. In a way the camera is the hero of the production, as though it represented the eye of an acute observer who went from the Sicily beaches to the Po marshes through two years of horror, despair, confusion, camaraderie and ennobling

World Theatre
Rossellini's
Roberto
Rossellini's
Rossellini's
Rossellini's first film since "Open cited of the latter picture, the latter as the best merican the year, will have the year, at the state of the year. Released Burstyn. Gar



Le proiezioni di "Paisan" al World Theatre

scene sentimentali, che formano zione del pubblico.

"Paisan" è un film episodico, che riporta sullo schermo la tra gedia della guerra, il dolore e l sgomento di un popolo travolt dalla tempesta, che si scatenava dalla Sicilia al Po, con un cre scendo di tormento e di desola

Questo film gigantesco, che in tutta l'umanità dolorosa. L'idea di questo film nacque durante u suo martirio e la sua agonia d due lunghi anni di guerra e del

collaboratore, Sergio Amidei. san," which should be coming along within the next two months, stesso che scrisse lo scenario pe "Città Aperta" e per "Sciuscia" E la musica che accompagna il film è di Renzo Rossellini, fratello di Roberto, musicista ben noto in

Uno degli animatori più in vista di questo film è Dale Edmonds, u soldato americano che appare ne diversi episodi della produzione E' di Kansas City, Egli lasciò la sua città natale all'età di 13 an ni, per abbracciare la carriera teatrale. Prese parte a varie rap giungere a Broadway. Ma la guer ra lo chiamò alle armi e divenne uno dei tanti attori del gran dramma sociale.

Vi è la piccola contadina siciliana che non ha mai avuto al cun allenamento artistico, ma che rende con sorprendente naturalez-

L'episodio del monastero è impressionante per la sua semplicità. Ne sono animatori monaci veri che hanno passato la loro vita spr-

E ti è Joe del New Jersey, la cui scelta cadde su Robert Van Loon, che è stato un giocatore semi-professionale di baseball e che per piccole particine in recite studentesche, quando era nelle scuole

"Paisan" è un film che impressiona e che, nello stesso tempo. dimostra come la vita sia la più grande maestra anche dell'arte.

AUTHOR'S NOTE ON BIRTH OF 'PAISAN'

Since 1946 Mr. Hayes has pub- of the war and complete with its cidental terribleness and its accilished a novel, "All Thy Con- own frame of reference, and each dental poetry. And in order to do quests," and has worked as a episode linked in a cinematic chain this, to reassemble to the violent history of the armies what is beautiful and terrible and 1945, on what I have Naples, city of misery and typhoid, stroy the "ego" of

since come to consider a through Rome, where the colon- is, the desire and ambition on the kind of military scholarnade about the Vatican was busy part of the actor to "improve" or ship extended to me by the War with hucksters in combat boots, to an emotion or a situation. Department, I was lucky enough to the final climactic push through meet and to work with Roberto the Po Valley. Rosselini, the director of "Open I undertook to write two of the The war that spring was com- in Naples, and a drama of the libwhere in the north. Rome was course, that Italian film equip-

less winter, and in a small trat-plundering of Cinecitta by the toria, off a cobbled side street near Nazis, and I had seen small out-Alfredo's, Rosselini explained to fits shooting pictures throughout "Open City" had been a pas- the most frayed of shoestrings. the city on what was obviously history sionate mural of the days of the German occupation; now, at Italy Plan of Action writhed through the tragi-comedy Rosselini proposed, since there least. Italy has become again an of liberation and political renewal, was a strict Army edict against indubitable first-rate power, he wished to make an ambitious using our troops for anything but Now, two years after that conenronicle of the history of the Carrying a captain's luggage to versation in a trattoria in Rome.

Italian campaign itself, from the the Hotel Excelsior, to import a "Paisan" is ready to be shown in amphibian landings in Sicily to the group of American actors for this country. You will find it, I It seems strange to recall that deal at that time of his own already have, a work to rank befirst tentative conversation about theories of the film: a semi-docu-side "Open City" and perhaps a projected film which has since mentary approach which involved more pertinent for American auwon a Grand Prix in Venice and the use of natural exteriors and diences, because its basic theme is an acclamation at a cinema festithe deliberate destruction of the the relationship between a native val in Cannes; to remember that professionalism of the actor. In trattoria, the inevitable Italian practice, of course, this boiled itflies that must have bothered Gib- self down to a cinematic natu- there, who shipped out in the holds bon as much as our hygienic GI's, ralism; but, as I could see from of reconverted freighters from the paper tablecloths, Rosselini's "Open City," the naturalism of the Hampton Roads and docked one passionate annoyance with him- camera was something vastly dif- morning in the heel of a beautiful self because he had neglected to ferent from a literary naturalism and historic and ruined piece of study English, the black market which, too often, does hardly anyprices we paid for the spaghetti. thing more for life than emphasize made love there, and sold their But that was how "Paisan" was its commonplaceness, its duliness Army blankets there, and brought midwifed by two or three bottles. Now Rosselini is a man fasci-

of vino dei castelli, in an off-lim- nated by reality reality is a "Paisan" will be an overwhelming The film itself, as we mapped of secrets for him, and the thing more the whole recent past will it, was to be divided into six dra- he tries to get at always in his come rushing and flooding back.

AUTHOR: As one of the scenar-

Alfred Hayes is ready to attest

that the war had some beneficial

effects on some GI's. The 34-year-

old novelist-poet, who had done

reportorial and radio writing stints

here before the shooting, was, as

he recalled the other day, "sta-

tioned in Rome in 1945 as a pri-

vate when I was asked to help

translate into American the script

of the Italian picture. 'A Yank in

Rome. " Later, Marcello Pagliero,

the ill-fated hero of Rosselini's

"Open City." asked him for "ideas

on a story being considered by

dei, who wrote 'Open City,' having

Italians." The final version of the

yarn, and, incidentally, Hayes' first

contact with film writing, turned

out to be "Paisan," which he terms

a "realistic account of incidents

taking place during the advance of

the Yank columns from Sicily to

Discharge in hand, Hayes got

home in January, 1946, and wrote

a first and well-received novel, "All

Thy Conquests," which contains

two episodes paralleled in the film

-one set in Rome and the other

dealing with a Negro M.P. in

Naples. In December of last year.

ing to the Warner plant in Holly-

wood, where he worked on the

script of "Flamingo Road," an opus

concerned with "sex and politics in

Florida." What was the differ-

ence between Italy and California?

"The primary difference," Mr.

Hayes opined smiling, "is that

there was no opposition from Ros-

selini. By that I mean he assumed,

when he asked me to write, that I

was a writer and that I knew the

people and things I was supposed

to be writing about. In Hollywood

it seems you're supposed to write

to please a corporation and its cor-

"Paisan," Hayes understands,

took about eight months to make,

was completed late last year and

cost from \$90,000 to \$110,000. He

received "about \$1,000" for his ef-

fort. Now, having just turned

in another novel, "Shadow of

Heaven," Hayes is not ignoring

Hollywood but is negotiating with

Mark Hellinger anent doing the

script of the Ernest Hemingway

show, "Snows of Kilmanjaro."

porate approach to films."

new Italian-American film, which

won the international awards at

the World Film Festival in Ven-

ice and Brussels, has been booked

at the World Theatre to follow

er and Burstyn. The film is sched.

uled to have its premiere Mar. 29.

"Paisan" is Roberto Rossellini's

have its premie Rosselling is an is Roberto his "Open picture since New Which which which which which which won 1946 and Theatre ics Award in World Theatre at the same The dialogue is two years. The dialogue is two years. The same Americans arily in English Americans arily in English Americans.

ohnson, and Robert Van Leatured roles.

Edmonds and Robert Van Leatured roles.

featured roles.

featured roles.

Johnson, and Redmonds and Redmonds and Redmonds and Redmonds and Italian featured roles.

In featured roles.

In featured roles.

In featured and dialogue was related author.

The scenario and midel, author.

The scenario and midel, author.

In collaboration with Concording author of "All Thy Concording author of "All Thy Concording author of "All Frederico".

Haves, author of Mann, Frederico

Haves, author Mann, Frederico

The feature Mann, Frederico

The feature Mann, Frederico

Maria Michi, Who Played Open

Maria Michi, Who Played Open

Of the featured paying a leading of the featured playing a leading of the "Paisan."

part in "Paisan.

the present picture, "To Live h

Pagliero, Rosselini and Sergei Ami-

heralded Italian film drama, "Pai-

ULTIMATE IRONY OF WAR In 'Paisan,' Italian Film, Rossellini Does

A Forceful, Definitive Job

TT IS rare, indeed that the scene that the camera looks upon public is presented with a film it dispassionately—and then moves

In which a whole new way of on to the next. daringly displayed. Yet such a - of cinematic "reportage" - that young director whose 'Open City' the method and unwilling to let Where the latter was an over- implications, it may be vexatious

powering drama about the war- at first. Yet it actually creates comprehension of the whole nature of a semi-professional cast — that pact upon American soldiers. Ital- climax became the major descriptirans. More than that, it achieves of human suffering, despair and rible irony that war teelf is with comes but one more demonstration its incredibly inhuman brutalities of its cosmic irony. And a saturand its grimly disillusioning after-

The method and manner of this Misunderstanding picture are worth the most careful note, for this may well be regarded as one of the strongest misunderstanding of an Italian girl garded as one ande. And the by an American patrol in Sicily. first and most cogent realization The second is somewhat similar: it first and most cogent realizable. The second is somewhat similar: it is that it is far from a standard shows how an American Negro "story film" and that those who MP finds that he has a bond of go to see it expecting to be absorbed in the usual way are due his shoes in Naples. The third notes for a blow. This is no well-knit the irony and pathos in the discovtragic drama, in which the strands ery by an American "Joe" that the are assembled toward the end for girl he found in Rome at the Liberare assembled toward climax, in ation has, six months later, become which one experience is symbolic of all. This is not, for the purpose of all. This is not, for the purpose of all. of comparison, such a picture as lows an American girl's breathless "The Search," which is also an "chase" through the streets of anti-war drama but along conven- Florence during the final fighting to reach a Partisan lover whom she finds, at the end, has just been tional, unified lines.

Reportage Profound in its implication is the This is a random collection of six dramatic episodes, unrelated to next to last episode—a visit of next to last episode—a visit of three and three American chaplains to a stance of war. In three of the liberated monastery in the Gothic passed and the consequent period irony is struck in a realization that passed and the consequent period thony is struck in a realization that of bewilderment, injustice and the world, the war and modern frustration is at hand. And since concepts have not entered this each one of these episodes is but each one or these episodes is but leads appropriately into the final an incident in the vast affair, but and probably the most affecting one of a million little dramas, it is ditch fighting by Italian Partisans

Significantly, there is no notion and American O.S.S. men in the of war on a vast and sweeping flat, marshy delta of the River Po. scale, no concept of armies rolling For here (in the words of Swinforward in large, coordinated attack. Indeed, the map which is inserted between the episodes to visualize the progress of the campaign up the peninsula is just a spair. Deliberate and comes in supplementary guide for those who their fighting, the grim was in are dim on geography. This is essentially a picture of war in a close child is seen wailing for its dead and concrete view, as seen through mother; even the irony of personal eyes that are accustomed to all the heroism is plain. And as the last horror and anguish it can cause of the captured Partisans is It is as though the camera were pushed into the sea to drown, the a reporter observing passing epi-commentator states simply: "This sodes, each one an invitation to an was in the winter of 1944. A few elaborated drama, if one wished, weeks later, spring came to Italy yet each so completely blending and the war was declared over." Italian 'Paisan,' Has U.S. Tongue with the character of the general Thus ends the film.

row at the World, has an unthe "boot" and the occupation of the the occupation occupati Paisan' Due

large number of the leading graphed on location. With the Italian movie of 1947, most of City." a large number of the leading graphed on location. With the roles are filled by Americans, exception of six professionals, In separate enjoydes each the cast consists of American. separate episodes, each the cast consists of American, and Corman coldiers. onnected by a central theme, British and German soldiers, as the relation well as adults and children connected by a central theme, British and German soldiers, as "Paisan" shows the relation. Well as adults and children from him social and military has all parts of Italy has been booked Theater to follow World's current film, To Live in ship, social and military, be- all parts of Italy. Paisan, winner of the

tional awards at the World P Festivals in Venice and Brussel deals with the relations American and British " during the invasion and one The film's dialogue is primaril. with six Americans in featured role -Car Moore, who is also in To Live in Peace, Harriet White, Dots Je son, William Tubbs, Dale Edmonds and Robert Van Loon. Maria Michi, who was in Open City, plays op-Sergio Amidei, author of Open City and Shoeshine, wrote the scenario and dialogue for Paison is

nario and dialogue for Paisan in Klaus Mann, Frederico Fellini and

Prize-Winning voted the

Italian film of 1946 and 1 at the World Film Festivals in Venice and Brussels, will have its American premiere March 29 at the World, succeeding "To Live in Peace."

Directed by Roberto Rossellini, who made "Open City," the coming movie deals with the relations between American GIs and the Italian population during the war. The dialogue is primarily in English.

NEAPOLITAN NOTE IN A DIRECTOR'S DIARY

the voluminous diary written in the third person by the talented Italian director during the filming of "Paisan." The picture now is in

on its brakes and come to a hait In the middle of this babel, the to tell you? Internally, in my in-N adventure that might have about twenty feet before the Negro rises on the jeep, and casts terior!"

A had serious consequences, but fortunately ended well, hefell in Naples through the scene, but due to the enormous full of an expression of infinite and hugely, and insisted that everyone befell in Naples through the scene, but due to the enormous full of an expression of infinite anshould be given something. And activities of the Negro actor Dots crowd that had collected it pre- guish. He clasps his hands in a ges- in fact they deserved it, for their Johnson. We were shooting outside sented certain aspects of danger. ture of superhuman desperation. herve and their marvelous ability scenes. One of the streets in Naples: After having screamed in all lan- And at the sight of that anguished as actors, Now you must realize that in guages, after having threatened in Negro, silence descends once more.

Persuasive Naples, if you should stop to light every way, after begging and The two wounded (it was a real a cigarette or to lace your shoe, swearing at the crowd to induce miracle that only two persons were even in the most solitary and de- the curious to move off, it was de- slightly hurt) get on their feet,

need any help. Try to imagine, run of about one hundred yards, anguish.

wind Run

The jeep starts, makes its swift to be frightened, to please stop his in anguish.

Neapolitans that will erupt and instead of halting it makes a "O. K., paisan, they assure min, iv surround a movie company trying frightening jump forward and slight bruises, they slap him on the to shoot scenes in the middle of a rushes on swiftly, avoiding the back, they laugh, "He's a good felstreet, bringing their reflectors, camera by pure miracle, but low! Everything's O. K.!" For more machines, cables and other mys- charging like a boulder into the than a quarter of an hour the good

Rossellini, looking about him, There followed an instant of icy "the poor Negro fellow" who had Rossellini, looking about him, There followed an instant of key "the poor Negro reliow who had silence. Rossellini is clutching at so touched their hearts with the without interrupting, and finally without interrupting, and finally himself the child's father, listened without interrupting, and finally himself the child's father, listened without interrupting. suspected the world to be so popuhis hair in a desperate gesture. And
desperate expression of his black
named his figure. "A hundredface. Some of them insisted on the large and finally." lated. The scene was the follow-now a heart-rending scream rises, face. Some of them insisted on ing: A jeep, driven by the Negro, and another, and yet another. The treating him to drinks.

Rossellini Relates Amusing Experience Those internally bered forty-one. During the Production of 'Paisan' "But where, internally?" the an-

the third month of its run at the idly toward it, then suddenly put ing and wailing is now general. "Mister, what do you want me

therefore, the total number of comes to the stopping point. But "O. K., paisan," they assure him,

However, the adventure of the about the slight mishap. accident had a natural consequence. The man waited again for him to

The company's representative and finish. Then, raising the bandaged a Neapolitan lawyer called a meet- arm of the little one, and speaking ing of the wounded, a day or so slowly, he announced, "Mister, this later, in order to pay the damages. little mitt is worth a million. The The meeting took place in the hotel kid works on the buses. This little sounded were only two. But this you'd better listen to me. A hun nust have been a hurried calcula- dred thousand is a bargain for don, because now forty-three per- you!" sons appeared to present their And before such disconcerting

The Administrator and the law- to refuse payment? The man, on yer fixed the "wounded" with their leaving, kissed Rossellini's hand. eyes, trying to plumb the truth. He informed himself minutely as "And where is it you're wound- to the troupe's whereabouts the

"Internally." "And you?" "I, too, internally!"

following day, asking eagerly whether the Negro and the jeep would be there. Probably in search of another "accident"!

his first and only screen role didn't know it, but he was castthat of a GI in the Italian-made ing them for the first episode in film "Paisan." Tomorrow? Well, "Paisan," which consists of vi-

something really good during the ing of the picture.)

As a kid Bob was dragged by the GI lead and he fooled them.

"Byrd's Christian "Uncle Jack" in mad for mamorial and been baseball in Hackensack for a paint store until he thought himself year-old Italian girl. She, too, had

Farmed Out in Illinois, The Giants sent him to an Illinois farm team in 1944. He was weak at the bat, but Uncle Sam

stead of Germans. Bob swapped truth she "blew her top." his rifle for a first baseman's But they were married in Sepglove and until fall 'had it made' tember, 1946, had a two-week leisurely barnstorming about honeymoon in Switzerland and Picked by Film Director.

He was sitting in a cold Leghorn Fate gave Bob's red carpet replacement depot when his com- final friendly flip last fall when pany commander gave him a new the prints of "Paisan" arrived here. The sound track of his scene specific, just the Italian movies, was bad. All the voices had to be

It must be driving jeeps, decided dubbed in again. Professional acchesen. But it began to look like That was about the time the a better deal when two command Missus had to go to the hospital, cars drove them in style down to and Bob was mighty grateful for Myore, near Sorrento (that's like being 10 miles from Palm Beach) opened yesterday, he's had his fingers crossed for another.

Scene Mat No. 27 Paisan' Enters

Ex-GI Tapped by Fate In Filming of 'Paisan' Sandy-haired, 21-year-old Rob-other GIs, in private homes and By RAY REYNOLDS. ert Van Loon is back in Hacken- told to loaf. sack today, drawing wire in a Every so often, Robert Rosselini,

cable factory. Yesterday he was who directed "Open City," dropped in Manhattan, in the World Thea-ter, watching the crowds react to didn't know it but he was cost

Bob "won't turn down a good of- gnettes of the Italian campaign. The story of how Bob Van Loon Rosselini also was looking over a got into pictures is the usual fangroup of German PWs who had tastic tale of that scattered hand- been plucked for the scene. (The ful of GIs who stumbled onto two groups never met during film-

"Byrd's Christmas Carol" and a mad for memorizing and Bob swalchorister in "Pinafore." But he short takes The had his sights on a dugout, not a dressing room. Working as a grease monkey, he played Sunday baseball in Hackan and Sunday Boh's hig some movie

good enough to take a whack at the New York Giants' wartime streets of Myora with streets of Myore with a basket of lemons on her head. He liked the way she carried them. Reunion in Naples,

thought he might be strong with month and Bob sped to Naples to placate his signorina. They had month the war ended (remem- had a big fight the night before ber?) Bob landed in Naples as an he left for Myore. For a gag he Bob figured, naturally, "Hirohito, had told her he was going home here I come," but Fate began to and she broke into tears. Too lay down the red carpet for him.

Baseball was big stuff among the outfits, with time to kill now in-

sailed to the U.S. on the same boat. They have a little girl,

Ad No. 7

READ IT! SELL IT!

"PAISAN" is not a war film. It is the frank and real story of the G.I.'s in Italy. Their private lives—their loves—their intimate personal experiences for the first time are revealed in unforgettably dramatic and daring sequences. There were 2,000,000 American soldiers in Italy which means in every community in the country there's a group of ex-G. I.'s along with their families who have a great curiosity about this film. Contact these people early in your campaign and invite them to your first screening. They will prove enthusiastic press agents for the picture and will be helpful in a number of publicity and promotion tie-ups later in the campaign.

"PAISAN" is a prize film package for showmen for it combines the outstanding elements for a smash success at the box-office. Here is a picture that has been praised to the skies by the press and the public. Critics have gone overboard in hailing this film "as a new kind of screen entertainment", and audiences have given it the kind of word of mouth advertising that assures sensational business in its showings around the country. "Paisan" is the kind of picture that will be enjoyed by all kinds of audiences. It offers no language barrier for the dialogue is spoken predominantly in English. Although it has been lauded as one of the great films of all time—its appeal is not limited to the arty and adult film-goers. The audience for "Paisan" is anyone and everyone who goes to the movies to experience the impact of exciting and unforgettable drama. The story unfolds a real life drama full of stirring suspense, tender humor, unadorned sex and unforgettable characters. "Paisan" is unexcelled film entertainment and should be sold in your local community to the widest possible audience. The picture has received an unprecedented national publicity campaign. Leading film critics, syndicate writers, columnists, magazine writers and radio commentators have plugged it again and again in their columns and over the air. Picture layouts and feature reviews have acclaimed it in such widely-read magazines as This Week, Sunday newspaper supplement, Life, Newsweek, New Yorker, Holiday, Liberty, and scores of other magazines. Your local film-goers have read and heard about this great film hit and are eager to see "Paisan". Launch your local showing with an outstanding campaign that includes every publicity and promotion medium available to you.



Arrange an advance screening to which you can invite the key people in town who can be helpful in developing your publicity and promotion plans on the picture. Among those invited should be important newspaper writers along with film critics such as: editorial writers and columnists; Radio commentators and other radio personalities who might make mention of the film on the air; Leading churchmen of all faiths; University heads; Leading cultural figures in town such as writers and artists; Heads of Better Films Councils, foreign language groups, and important Italian personalities.



Scene Cut No. 22

Scene Cut No. 21



PUBLICITY COVERAGE

Plant your publicity on the film well in advance of your opening. There are excellent feature stories available in this press book along with mats and scene stills which should be placed with daily papers, weeklies, foreign language press and any other publicity outlets. Try to develop a local city desk story around some G. I. in town who went through the Italian campaign and may have had an experience similar to any of those portrayed in the film.



THEATRE FRONT AND SPECIAL BALLYHOO

Exciting scene stills and outstanding quotes from leading film critics and box-office copy lines on your theatre front will attract the street trade and sell this audience for you. There are a number of unusual stills of Marie Michi and Gar Moore who play the girl and boy in the Rome sequence which should be blown up along with other dramatic scenes to make an effective front. Use this same material well in advance in your theatre lobby to herald the opening of the picture. Post your town with window cards, stickers and one sheets during the run of the picture and distribute special heralds as part of your advance campaign.

CONTEST

Arrange a newspaper or radio contest offering prizes and passes for the best definition of the word "Paisan". You might also arrange a contest directed at local ex-G. I.'s who served in Italy offering prizes for best letters recounting a personal experience in Italy.

EDUCATIONAL TIE-UPS

Direct a special mailing and publicity campaign to every educational and cultural group in town including colleges, book shops and libraries, Better Films Council, teachers, etc. For college students you might be able to arrange an essay contest offering special prizes for best letters interpreting the underlying theme of "Paisan".

Scene Cut No. 24



ITWILL PAY OFF.

Scene Cut No. 23

Scene Cut No. 25

EDITORIALS

There are a number of angles around this film which might suggest editorial comment. Invite your editorial writers and newspaper publishers to your advance screening. Editorials might be written on the subject of topics which are a natural corollary of this film.



RADIO

Set out to get maximum radio coverage on this film. Look over the list of your local programs and invite those radio personalities, who might make mention of the film over their programs, to your screening. Supplement this radio publicity campaign with full coverage of spot announcements on "Paisan".

SPECIAL AD CAMPAIGN FOR THE MASS AUDIENCE!



Ad No. 1



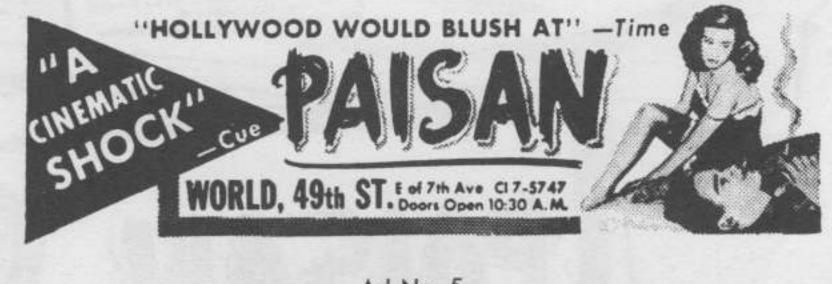
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Ad No. 3



Ad No. 4



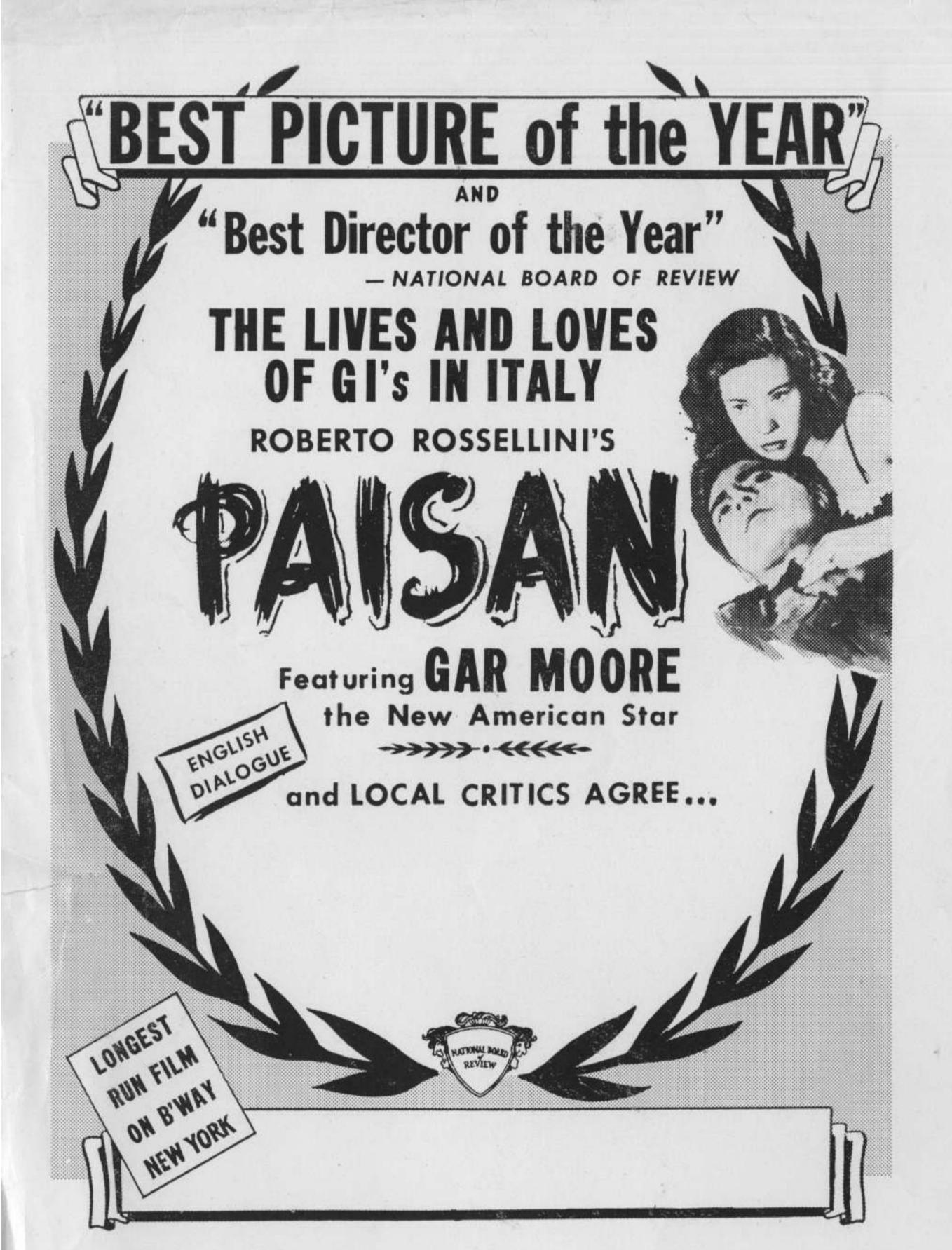
Ad No. 5



Ad No. 6



Ad No. 7



MAT No. 18



MAT No. 17



MAT No. 19



A BORED, BATTLE-WEARY GI and a prostitute are the principals of the third episode of Paisan. She drags him to a rented room where he begins to talk about the

beautiful girl who gave him water six months before during the liberation of Rome. As he talks the prostitute realizes she is the girl but that he does not recognize her.

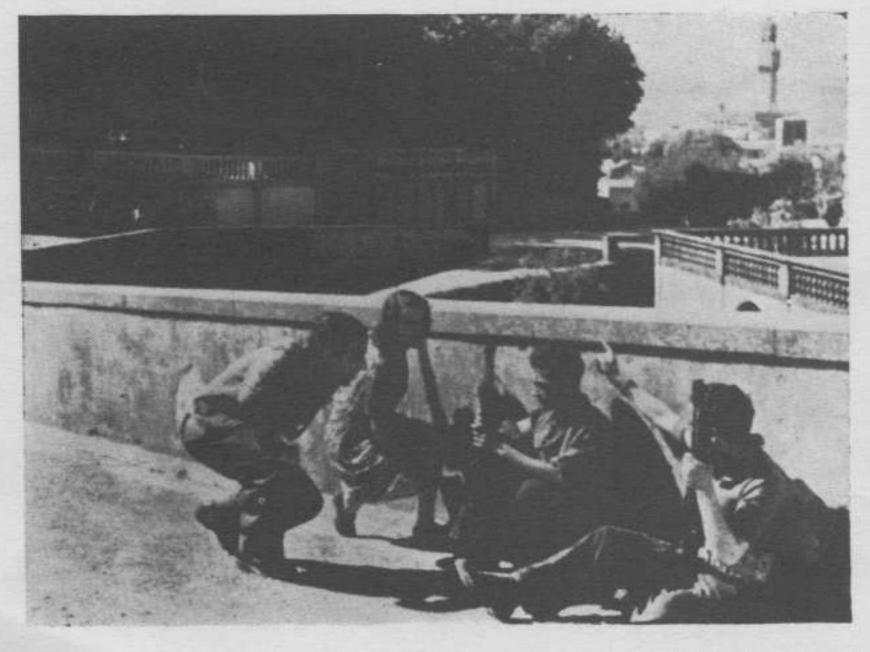
JULY 19, 1948 ISSUE OF "LIFE"

MOVIE OF THE WEEK: Paisan

Italian film deals realistically with the American soldier at war

The best picture made since V-E Day about American soldiers in World War II is the work of an Italian, Roberto Rossellini. Paisan, like his Open City (Life, March 4, 1946), was made with little money and most of the actors are amateurs. It consists of six self-contained episodes with no connection except that each deals with the impact of Americans and Italians on each other as the war crawls bloodily up the length of Italy. The episodes are short and sharp, with abrupt and usually bitter endings. They all see war from the un-

derside, from the mud and the rubble, where high strategy is unintelligible and men only blunder forward as best they can. The cheapening of human values, the hopelessness and irritation and boredom of war underlie every episode and give a terrifying dramatic impact to the whole picture. American audiences can follow the dialog easily (each character speaks his native tongue and most are Americans) and will get a chance to see themselves in an Italian mirror, where they appear as efficient, sentimentally cynical and wholly innocent.





VIOLENCE AND DEATH IN FLORENCE

An American girl who lived in Florence before the war comes back as an Army nurse at a time when half the city is still in German hands. She goes looking for her lover, now a legendary Italian partisan leader, a search (left) that takes her through

the empty palaces and squares and gardens of the terror-stricken city. Crossing the enemy lines through the deserted galleries of the Uffizi museum, she helps drag a dying partisan (right) off the street and learns from him that her lover has been killed.



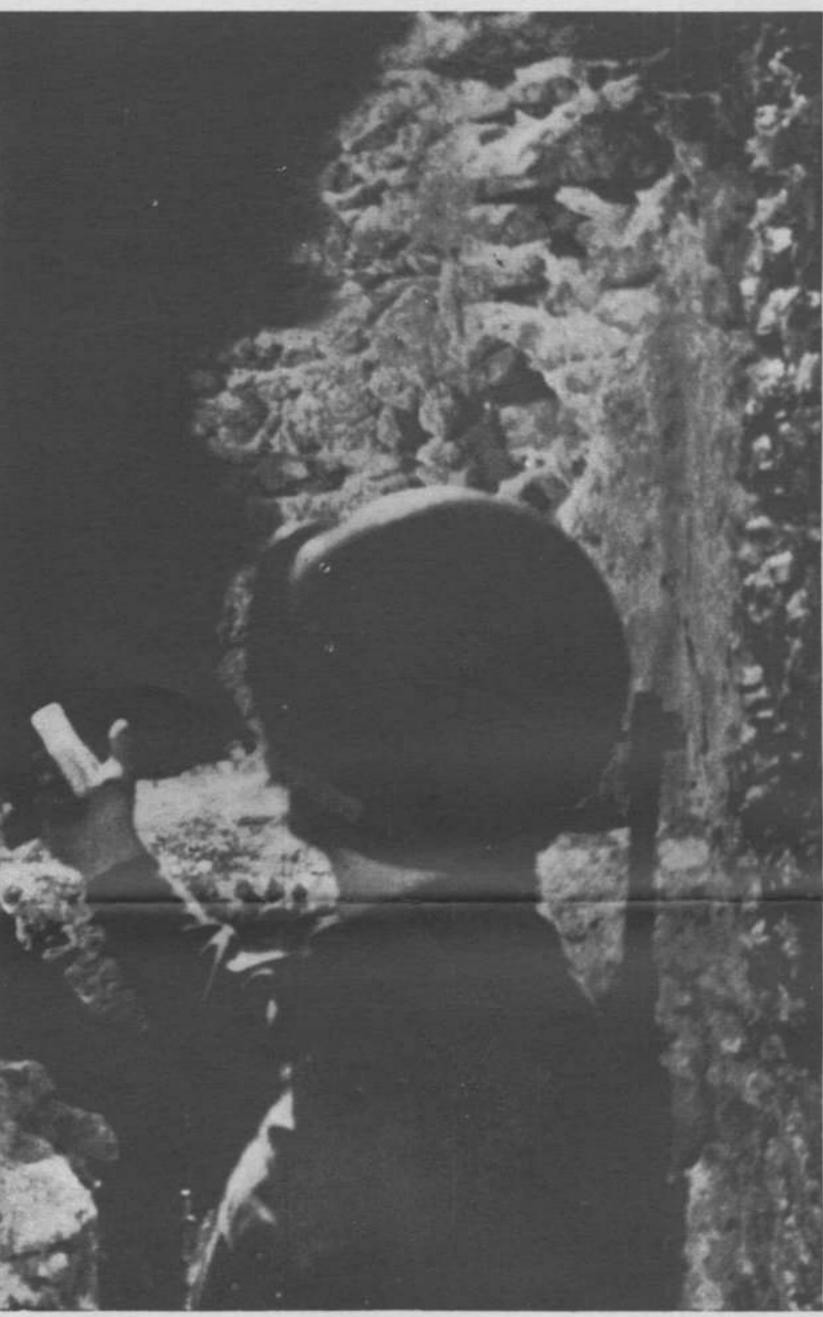
NEW JERSEY MEETS SICILY

"Have a cigaret," says Joe, a New Jersey boy, to the peasant girl, Carmela, who has guided his patrol through a minefield on the first day of the invasion of Sicily. Frightened and shy, they exchange their few awkward words of Italian



ON A RUBBLE HEAP IN NAPLES

"I own Broadway!" cries a Negro GI, drunkenly improvising an account of his prospective return to New York with a speech by the mayor and free caviar at the Waldorf. A ragged Italian urchin waits for him to pass out so that he can steal the shoes off his feet. A few days later the soldier catches the boy but leaves him the shoes when he sees the crowded, squalid cave that is his home.



IN THE RUINS OF A CASTLE

and English in the darkness and make an attempt at becoming friends. In the confusion of battle they are both killed by German soldiers, and the patrol sergeant, thinking Carmela led Joe into a trap, says bitterly, "That dirty little Eyetie."



IN A MOUNTAIN MONASTERY

"Thanks, I never touch the stuff," says a brash American Army chaplain to Franciscan monks offering their guests a taste of their homemade liqueur. When they learn that one of the chaplains spending the night in their monastery is a Protestant and another a Jew, the holy, unworldly monks announce at dinnertime that they will begin a fast for the conversion of these heretic souls







A TAG END OF THE WAR IN THE PO MARSHES

The last and most dramatic of the episodes tells the grim story of the destruction of a detachment of OSS and British intelligence men fighting with Italian partisans behind the German lines. They are encircled, short of supplies, waging a hopeless and apparently useless battle in bleak, wintry marsh country in the valley of the River Po. In only a few weeks the German army will be destroyed and peace will come at last to Italy, but this lost detachment is attacked and easily overwhelmed by a German gunboat crew, its men killed or captured and the Italian prisoners tied and dropped coldbloodedly into the river to drown. The top picture shows the burial of one of these Italian partisans whose body had been brought ashore by two of his comrades at the risk of their lives. The Germans had sent the corpse floating down the river on a life ring with the grim warning sign "PARTICIANO" attached. Center: partisan boats set out from their hiding places among the reeds to go to the rescue of an English pilot who has been shot down in flames into the river. In the bottom picture a family suspected of sheltering and feeding Allied soldiers has been massacred by the Germans, leaving behind only a dog and a wailing child.

SPECIAL AD CAMPAIGN FOR THE CLASS AUDIENCE!



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Ad Mat No. 12

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Not an ordinary film . . . marks a milestone in the expressiveness of the screen."

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- HOWARD BARNES, Herald Tribune

"SUPERB . . . a really brilliant director has

- ROSE PELSWICK, Journal-American

" / / TENDER, COMPASSIONATE, HUMOROUS, THRILLING!"

- Sunday P. M.

"ELOQUENT, REALISTIC, ARRESTING . . . should stay long!"

-FRANK QUINN, Daily Mirror

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"EXCELLENT! ... ROSSELLINI, DIRECTOR OF 'OPEN CITY,' HAS DONE IT AGAIN!"

- ARCHER WINSTEN, N. Y. Post "SUPERB. I can recommend it to you

- JOHN McCARTEN, New Yorker "BRILLIANT. A must for all

thoughtful moviegoers." - LEW SHEAFFER, Brooklyn Eagle English Dialogue Produced

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Ad Mat No. 15

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