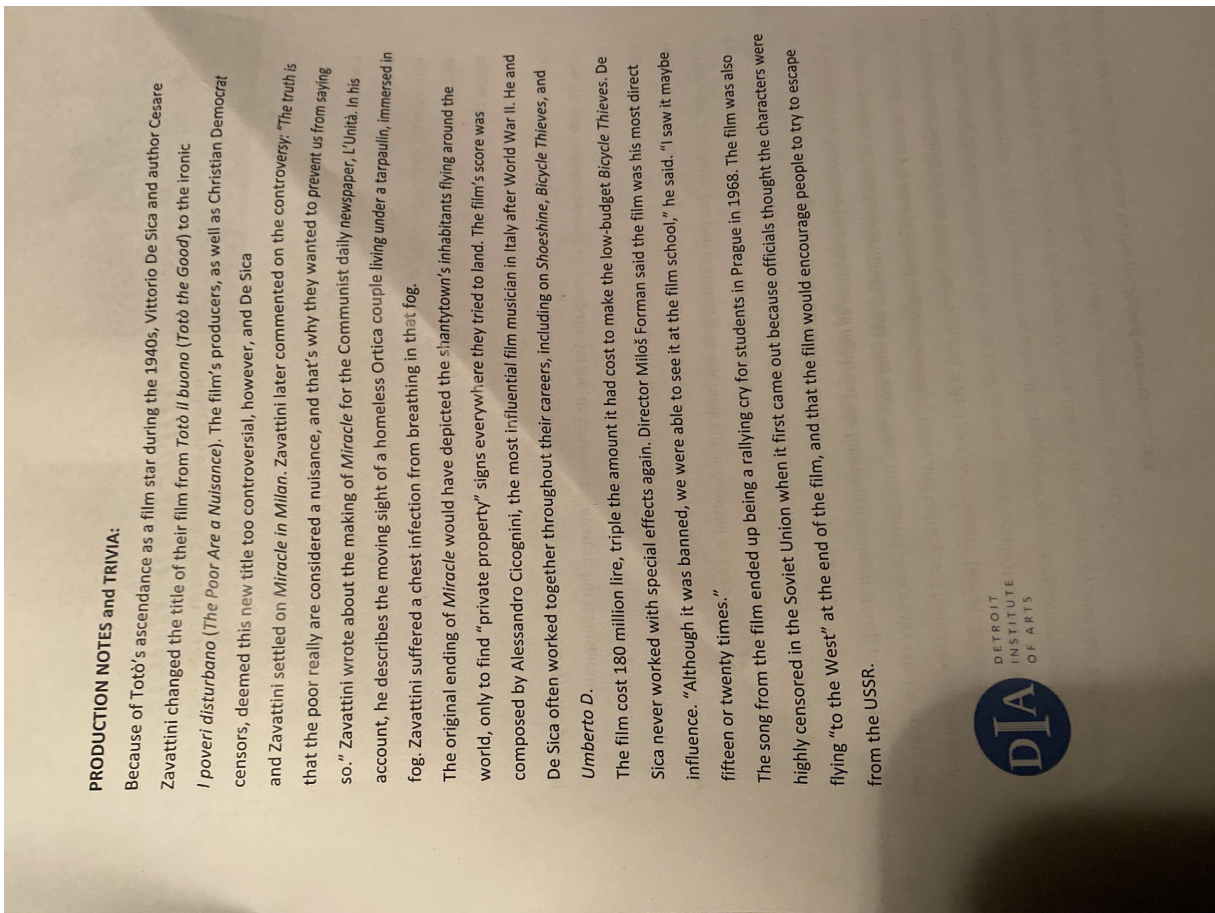


From: [cindy darrah](mailto:cindy.darrah)
To: 1-A Jen White; Angela Whitfiel-Calloway; Benson; Coleman Young; Dwsd; Fred Durhal; CEO@GLWATER.org; Gabriela Santiago-Romero; Joanna Underwood; Linda CAMPBELL; Mary Sheffield; Mary Waters; Mayor Duggan; Michael Cunningham City Council; Monica Leewis Patrick; On Pointe; Renard Monczunski; Russ Bellant; Russ Bellant; Tate; councilmemberjohnson@detroitmi.gov; detroittoday@wdet.org; info@voiceofdetroit.org; info@metrotimes.com; joanne warwick; scotty boman
Subject: Fwd: Miracle in Milan Italy/1951 by Vittorio De Sica
Date: Saturday, April 16, 2022 9:22:01 PM

----- Forwarded message -----

From: cindy darrah <cinyddarra@gmail.com>
Date: Sat, Apr 16, 2022 at 9:06 PM
Subject: Miracle in Milan Italy/1951 by Vittorio De Sica
To: Crolyn Dougherty <carolyndoherty123@gmail.com>, Val April 21. 8am Oncologist 4 <valerie.together.we.can@gmail.com>





Miracle in Milan (Italy/1951—directed by Vittorio De Sica)

"I have been asked how and why I made *Miracle in Milan*. I cannot give a precise answer, however much I ransack my memory in search of the state of mind that preceded the birth of this film and that accomplished its laborious realization. I think, however, all the trimmings aside, what decided and won me over to the idea imagined by [Cesare] Zavattini was, as always, the humanity of the central figure, who, beneath his present disguises, is again closely related to the characters of the worker and child in *Bicycle Thieves* and the boys in *Smoeshine*.

Once again, then, I have remained faithful to the world of my imagination. But, from the stylistic point of view, *Miracle in Milan* opened up new paths for me. Its content is humanist, but its inspiration, the climate in which the characters evolve their way of thinking and behaving, and their very fate itself, is more closely related to the legends of the North, to [Hans Christian] Andersen, for example, than to the reality of our present-day Latin world. Here is no hymn in praise of poverty—as I read somewhere, to my horror—nor any condemnation of riches. (I do not think either Zavattini or I can be accused of such bad taste in making use of an antithesis that would leave little room in the work for any art!) This is a fable, slightly wistful perhaps, but quietly optimistic within its poetic framework, if I may be allowed to give it such a name. Men and angels are to be found here, living on good terms together.

It is essentially a fairy story (the oil burns all night, but the following morning it stops), peopled by strange creatures who believe in miracles and who work them themselves. It is a fairy tale for young and old. And yet the story is always posed midway between reality and fantasy, so I have tried to express it in the style best suited to that kind of story. In this style, I had two masters, [René] Clair and [Charles] Chaplin, towering above me with all the force of their genius. Their example drew me on, and yet it was a dangerous attraction. I had to undertake the difficult enterprise of embarking, on my own account, on a road that was at least equidistant from both of them. It is not my place to say, and I am not qualified to do so in any case, whether this was a new or a well-chosen departure."

-Vittorio De Sica, introduction to the published screenplay, 1968