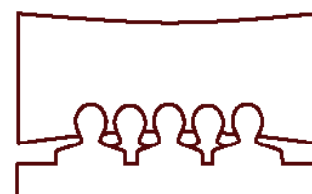


I PUBBLICI CINEMATOGRAFICI DELL'EMIGRAZIONE ITALIANA NEL MONDO

A CURA DI
MORENA LA BARBA E MATTIA LENTO

SCHERMI
STORIE E CULTURE DEL CINEMA
E DEI MEDIA IN ITALIA



ANNATA VI
NUMERO 12
luglio
dicembre 2022



Schermi è pubblicata sotto Licenza CC BY-SA



«PUTTING ITALY BACK ON THE MAP» DIASPORIC CINEMA AUDIENCES IN POST-WAR SYDNEY

Adrienne Tuart (University of Sydney)

*In April 1961, the Sydney screening of Federico Fellini's latest film *La dolce vita* (1960) broke all box office records, and the associated scandals attracted the attention of Sydney cinemagoers and the migrant and local press. Over two hundred thousand Italians had migrated to Australia by this time, creating a local demand for Italian film in theatres and within social and religious groups. This article examines the central role that film plays within the social and cultural lives of Italian migrant audiences and draws on a series of oral history interviews supplemented with film reviews from Italian and local newspapers and cinema industry journals. Cinema played an important role, not only in cultivating and maintaining cultural and national identity, but in establishing a new sense of italianità in 1960s Sydney.*

KEYWORDS

Italian cinema audiences; Italian cinema; Migration; Post-war Sydney

DOI

10.54103/2532-2486/18698

In April 1961, posters of the voluptuous Swedish actress Anita Ekberg announced the arrival of Federico Fellini's latest film *La dolce vita* (1960) in Sydney. Ekberg in her strapless black velvet couture gown, her head tilted back, swaying hips and tousled long blonde hair attracted the attention of cinemagoers and the press. The Italian community newspaper «La Fiamma», was the first to report that «*La dolce vita* represents shame for Italy and for Rome»¹. Despite, or perhaps because of its scandalous nature, Fellini's film smashed all records at The Lido Theatre, attracting Italian and Australian audiences.

Of the 227,599 Italians living in Australia in 1961, an estimated 6000 resided in the City of Sydney local area². Their arrival coincided with the re-emergence of

¹ Terra, 1960: 3: «*La dolce vita* costituisce una vergogna per l'Italia, e per Roma». «La Fiamma» was a conservative newspaper established in Sydney in 1947 by padre Giuseppe La Rosa.

² Cresciani, 2003: 67; Burnley, 1995: 182.

the Italian film industry, and an increased demand for Italian films³. A very diverse migrant cinema audience from all over Italy found its way into art deco suburban theatres, grand picture palaces, clubs, church halls, social groups, universities, old newsreel theatrettes, and remote work camps and religious organisations.

This article examines the role of film in the cultural and social lives of Italian migrant audiences, and draws on a series of oral history interviews⁴. These recollections reveal the importance of cinema in creating, cultivating and maintaining their national and cultural identity⁵. The interviews with Italian migrants focus on recollections from the late 1940s to the early 1960s. Over 80 interviews were conducted with Italians and local cinephiles. Most Italian interviewees live in Sydney and migrated from Italy during the 1950s as young adults. These memories form an important and often overlooked cultural marker through a period of enormous change in post-war Australia⁶. Italian cinema enabled the migrant audience to maintain an important sense of cultural and social contact with their distant homeland.

Recent approaches to film history have shifted away from the heavy textual analysis of the previous decades⁷. This article focuses on three areas which were prominent in my research into the migrant cinema audience⁸. The recollections of neorealist and 1950s film and its perceived reflection on Italian migrants, the important role that cinema played within social and religious groups in post-war Sydney, and the reception of *La dolce vita*. Oral history interviews are supplemented with records of film reception in migrant newspapers, local English press, and a locally published cinema industry journal.

There is a long history of Italian migration to Australia. The major sources of migrants include Sicily, Calabria, Campania, Lombardy, Tuscany, Veneto and Friuli Venezia Giulia⁹. The Italian population was 38,000 in 1939, by 1971 there were 289,476 Italians living in Australia¹⁰. Many of these new arrivals began working in agriculture, small business, construction, labouring in new infrastructure projects and in factories and manufacturing¹¹.

There were widespread anxieties in Australia in the immediate post-war period and Italians often endured discrimination and hardship. While Australia's Immigration Restriction Act entrenched xenophobic sentiments from 1901,

³ See Unitalia Film's film production book promoting the seventy four films available for export in 1958 (Unitalia Film, 1959). My thanks to David Donaldson for giving me the book. In 1956, eighty five foreign films were imported into Australia. See [s.n.], 1956: 1.

⁴ I am deeply indebted to all of the people who have helped me with my oral history research.

⁵ See Sprio, 2013: 2, on «cultural migration as an experience of identity formation».

⁶ It is noted that Italians have largely been omitted from mainstream Australian history. See Rickard, 1996: 178, 210; Teo; White, 2003: 146-7, 149, 151. Italian cinema and diasporic audiences have remained outside the scope of Italian historical and cultural studies in Australia. See Castles et al., 1992; Cresciani, 2003; Ricatti, 2018. Two excellent studies into the Italian cinema circuit and migrant audiences in Victoria include Bertrand; Giglio, 1978; Verhoeven, 2010. See Barr, 2009, on continental cinema in Sydney.

⁷ See Biltereyst; Maltby; Meers (eds.), 2011: xii; Maltby, 2007; Kuhn, 2002.

⁸ Tuart, 2018.

⁹ Jupp, 1988: 511.

¹⁰ Cresciani, 2003: 24.

¹¹ Collins, 1988; Collins, 1992.

this situation was exacerbated during the 1940s in response to wartime hardships and a mass influx of migrants¹². Italian social clubs and religious groups provided a much-needed network of widespread support. As noted by Morena La Barba, «migrant associations engaged with social welfare activities but also served as a cultural movement»¹³. As well as the established community groups such as Società Dante Alighieri in Australia from 1896 and Circolo Isole Eolie from 1903, many new social clubs and religious groups were formed through the post-war years. Club Marconi, the Italo-Australia Club, Casa d'Italia and others aligned with regional, religious, political, sporting and welfare associations. Cinema played an important role within these organisations, bringing in newly arrived migrants for regular screenings of Italian films, and allowing the audience to share and enjoy popular comedies and melodramas.

I. OPEN CITY?

Following the Minister for Immigration Arthur Calwell's new search for immigrants, 33,632 Italians lived in Australia when *Roma città aperta* (1945) screened in Sydney in 1948¹⁴. The film gave Sydney audiences their first cinematic glimpse of war-torn Italy¹⁵. Australia's mass immigration programme and the accompanying assimilation programme assumed that «only the Anglo-Australian culture was legitimate and that other cultures would have to disappear»¹⁶. Many Italian migrants were greeted with hostility, expressed through cultural, racial, religious and economic tensions¹⁷. However, a glowing review of *Roma città aperta* featured on the front page of local anti-fascist newspaper «Il Risveglio» prior to screening¹⁸. The paper praised the «epic and glorious fight of the partisans», the «unforgettable performance» and declared that:

many, many people should be expected to see this emotional film to understand the falsity of the accusations against the partisans and convince them of the greatness of their contribution to the liberation of Italy.¹⁹

¹² See Bosworth, 1986, on responses to Italian migration in Australia during the 1950s.

¹³ La Barba, 2014: 179.

¹⁴ Jupp, 1988: 608. By 1933, Italians had formed the largest group of immigrants from Europe in Australia and remained so during the post-war period.

¹⁵ [s.n.], 1948e: 8. *Roma città aperta* was listed as *Open City*.

¹⁶ Castles et al., 1992: 52. See Tavan, 1997: 80, on the national campaign to suppress «foreign» and «alien» cultures.

¹⁷ See Battistessa, 1948: 6. For an extended study of xenophobia and hostility towards Italian migrant workers in Switzerland, see Lento, 2017.

¹⁸ [s.n.], 1948a: 1. «Il Risveglio» was founded by Claudio Alcorso in 1944.

¹⁹ [s.n.], 1948a: 1: «l'epica e gloriosa lotta dei partigiani», «spettacolo indimenticabile», «molte, molte persone dovrebbero vedere questa emozionante pellicola, per comprendere la falsità delle accuse elevate contro i partigiani e convincersi della grandezza del contributo dato alla liberazione d'Italia».

The Sydney press noted the «brutally frank» realist style where «its news-reel-like simplicity makes every other movie of life under the Nazis look sissified»²⁰. The film was highly praised, with sympathetic attention drawn to «the earthy and humble Romans who were caught up» [...] «in the Gestapo's hunt for the Resistance leader»²¹.

Roma città aperta opened in November 1948 and ran for over two months at The Variety Theatre in Sydney²². This was a comparatively successful run although David Forgacs has noted that *Roma città aperta* ran for twenty months in New York from February 1946²³. Early research by Peter Bondanella, and subsequent studies conducted by Daniela Treveri Gennari, established that the «neorealist classics» by Rossellini and De Sica were not the most popular films in Italy. The comedic, melodramatic and pink non realist films were far more successful²⁴. Neorealist films were very well received by Sydney audiences and film reviewers. How were these films remembered by Italian audiences?

There were several interviewees who had no connection at all with early post-war Italian films. Paul had no memory of seeing neorealist films in Italy:

I remember well, my preferred films were with Errol Flynn, Clark Gable, Charlie Chaplin, Bing Crosby. That five year old wonder girl singing?... the lollypop. There were many others. Few Italians were patriotic enough to support Italian films at that time. When I was in Italy, it was like a ritual... going to the picture show on Sundays, especially if American films were on. There was a real craving for anything American in those days.²⁵

Raffaello did not recall having any interest in seeing neorealist film in Italy: «Those movies were really depressing. Italy sent these films overseas, they gave people a bad impression. The good ones were the ones with a lot of luxury»²⁶. Terry also remembered the undesirability of neorealist films at that time, she recalled that:

In Italy, I did not appreciate the Italian realistic films at all. I never saw them... I realised their merit much later, when I was older, in Australia. *Ladri di biciclette*, I can't even look at these films anymore. We couldn't understand why they had to do the realistic films. The image of Italy, that was a problem, too. Of course these films were a great success in America and other parts of the world so they continued doing them for a while. As an Italian, I was sad to see Italy only portrayed by poverty.²⁷

²⁰ [s.n.], 1948c: 7; Hart, 1948: 7.

²¹ [s.n.], 1948d: 2.

²² [s.n.], 1948b: 16; [s.n.], 1948g: 7.

²³ Forgacs, 2000: 9.

²⁴ Bondanella, 1983; Treveri Gennari, 2009: 94; Brunetta, 2003; Fanchi and Mosconi, 2002.

²⁵ Interview with Paul, 8 September, 2013.

²⁶ Interview with Raffaello, 8 September, 2013.

²⁷ Interview with Terry, 11 September, 2013, telephone conversation 9 August, 2022.

Early neorealist films depicted images of hardship and often confirmed the negative articles frequently found in the Sydney press²⁸. As noted by Janet Staiger, post-war foreign film tackled «serious subject matter compared with Hollywood’s entertaining (and regulated) fare»²⁹. Interviewees were concerned about the impoverished imagery and the depictions of war-torn Italy in these films. However, film reviewers in the local press were very sympathetic to the plight of the Italians, drawing attention to «the tragedy of a people fighting for freedom against overwhelming oppression»³⁰.

Maria remembered the unfavourable reception of neorealist film by Italian audiences in Sydney:

We criticised the first Italian films after the war. So much poverty, it was so miserable. We were against these films, all people saw was that everything was miserable. In that time, there were no documentaries on Italians, people thought we came from another world. You can imagine...³¹

Vito endured the war as a young boy and as a result, he was unable to view the early post-war films. Vito regarded them as «pretty traumatic. I couldn’t watch the early Italian movies because it was too painful. *Roma città aperta*, *Paisà*... I couldn’t watch without being emotionally destroyed by them»³².

Interviewees differed greatly in their responses and recollections of Italian war-time films. Yvonne recalled that: «most movies showed the poor side. *Roma città aperta*, the rape of Loren [*La ciociara*], these movies were big here, and in Italy»³³. In contrast, Pino claimed:

The great passion for old films had gone. The neorealist films, the old black and white films, most Italians didn’t like. They preferred comedy, not *Roma città aperta* and *Ladri di biciclette*.³⁴

Neorealist films offered a connection to Italy for the younger generation, but their attention was more likely drawn to the spectacular American renderings of Roman epics. Adrian had memories of going to see *Ladri di biciclette* in Sydney with his father: «My Dad took me to see it when I was a kid. Usually we’d go to see the historic ones like *The Robe* or *Ben Hur*»³⁵.

The Italian Legation played a role in the promotion of Italian film at this early stage, anticipating the release of films and reporting back to Rome with details of the film’s reception, press clippings and the duration of screening in Sydney theatres.

²⁸ See [s.n.], 1949a: 14; [s.n.], 1947a: 1 regarding the «odiferous cheese and sausage» in the bags of recent arrivals; [s.n.], 1947b: 2.

²⁹ Staiger, 2005: 109.

³⁰ [s.n.], 1948f: 17.

³¹ Interview with Maria, 1 September, 2013.

³² Interview with Vito, 7 September, 2013.

³³ Interview with Yvonne, 15 September, 2013.

³⁴ Interview with Pino, 9 September, 2013.

³⁵ Interview with Adrian, 3 June 2017.

It was not until October 1949 that Luigi Zampa's *Vivere in pace* (1947) was shown at The Savoy, with Silvio Daneo (*fig. 1*), The Minister for Italy and his wife attending the opening night³⁶. The Minister subsequently sent back local newspaper clippings and reviews, and in a telegram, noted «the very good hospitality with the public press and the critics» on the gala opening night³⁷. He also included a quote from a glowing newspaper review which declared the film to be «one of the ten most beautiful films in the last ten years»³⁸. *Ladri di biciclette* (1948) was the next big hit at The Savoy³⁹. The Minister for Italy sent back his press clippings, and a telegram regarding «good reviews from the critics from the local press»⁴⁰. «La Fiamma» placed a review of the film on the front page, noting that «the film is a masterpiece», and declaring that it was a film «all Italians shall have a duty to come and see»⁴¹. «Film Weekly» informed readers that this was «a film that can't fail with foreign language devotees»⁴². The following month, «The Sun» noted the popularity of *Riso amaro* (1949, by Giuseppe De Santis) where it was «packing them in overseas», and informed readers that the «shapely star» (Silvana Mangano) was «all the Ingrid Bergmans, Rita Hayworths and Hedy Lamarrs rolled into one»⁴³. By 1949, the success of Italy's film industry was noted in both the Italian and the local press. «La Fiamma» informed their readers that «Cinecittà rivaleggia con Hollywood»⁴⁴. Local theatre critic H.G. Kippax, declared «Italy to be the most important artistic film producing country in the post-war world»⁴⁵. The following year, the front page of «La Fiamma» was dedicated to a report on the rise of the Italian film industry, praising films such as Vittorio De Sica's *Sciuscià* (1946), «films which were alive with interest, carried a punch and came from Italy»⁴⁶ (*fig. 2*).

³⁶ *Vivere in pace* was listed as *Live in Peace*. See [s.n.], 1949c: 7.

³⁷ Silvio Daneo, Legazione d'Italia, «Il film ha avuto ottima accoglienza presso il pubblico e presso la critica», DGAE, Australia Affari Politici 1946-1950, versamento B, busta 148, Australia, 1949, Telespresso 1914/797, 28 Ottobre, 1949.

³⁸ Silvio Daneo, Legazione d'Italia, «Uno dei dieci più bei film degli ultimi dieci anni», DGAE, Australia Affari Politici 1946-1950, versamento B, busta 148, Australia, 1949, Telespresso 1914/797, 28 Ottobre, 1949. Zampa's film screened for six weeks, following a «magnificent opening»: [s.n.], 1949d: 5; [s.n.], 1949e: 8.

³⁹ [s.n.], 1950c: 14, *Ladri di biciclette* was listed as *Bicycle Thieves*.

⁴⁰ Silvio Daneo, «Ottime le recensioni dei critici della stampa locale», DGAE, Australia Affari Politici 1946-1950, versamento B, busta 148, Australia, 1949, Telespresso 2798, 28 Novembre, 1950. Daneo noted the film's success, «in totale il numero degli spettatori è stato di 27,000».

⁴¹ [s.n.], 1950b: 1: «la pellicola è un capolavoro», «un film che tutti gli Italiani devono farsi un dovere di andare e vedere».

⁴² [s.n.], 1950d: 14. According to the [s.n.], 1950e: 8, De Sica's film screened for seven weeks.

⁴³ Hart, 1952: 32. *Riso amaro* was listed as *Bitter Rice*, which screened for five weeks ([s.n.], 1952: 8).

⁴⁴ [s.n.], 1949b: 1-2.

⁴⁵ Kippax, 1949: 4.

⁴⁶ [s.n.], 1950a: 1.

Fig. 1 - "Vivere in pace"
advertisement,
«Il Risveglio»,
28 ottobre, 1949.



Fig. 2 - "Sciuscìa"
advertisement,
«Il Risveglio», 22 marzo,
1950, p. 5.

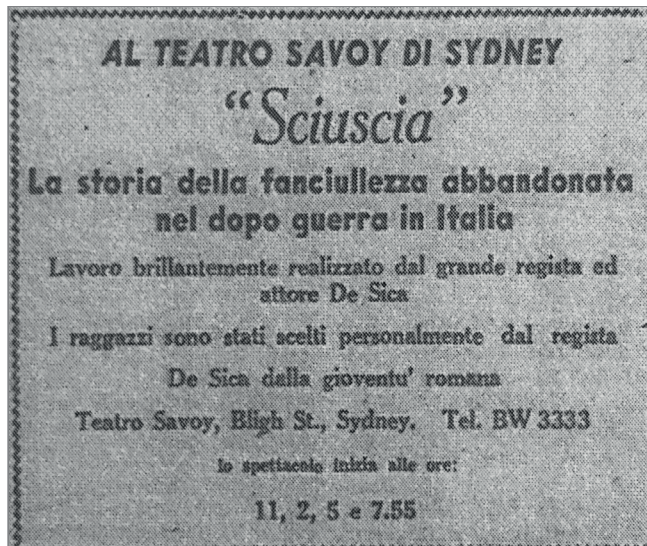


Fig 3 - Casa d'Italia,
«Vade Mecum», 28 ottobre,
1937, p. 81.



II. LOREN, LA LOLLO E TOTÒ

Cinema was a fundamental way to keep in touch with contemporary Italy and connect with other Italians in Sydney. Guido worked in Port Kembla and Tasmania. When he returned to Sydney, «seeing film was one way of finding out what was going on in Italy, you had the opportunity to catch up on what was going on over there. It was like putting together the pieces of a puzzle... papers, books, films, to find out what was going on»⁴⁷.

The migrant press promoted and advertised Italian films which were screened at many informal venues, small suburban church halls, Casa d'Italia (*fig. 3*), A.P.I.A, and Club Marconi⁴⁸. Film was a way of drawing in recent arrivals and was also an important social and cultural event where Italians could meet, talk freely and find work⁴⁹. Single men who were living nearby in the city's boarding houses in the fifties would also frequent The Savoy, where they could watch Italian films for a few shillings⁵⁰.

Mario arrived in Sydney in 1951 as a twenty year old, and often went in search of Italian films throughout the city. «In 1955, you'd go to mass at St Francis in Albion Street and on Sunday nights they'd show movies»⁵¹. In the late fifties, St Francis would pair a double such as Guido Brignone's *Noi peccatori* (1953) starring Yvonne Sanson, with Norman Taurog's *You're Never Too Young* (1955), a comedy with Dean Martin and Jerry Lee Lewis⁵².

Comedies with boogie-woogie, such as Piero Costa's *La ragazza di Piazza San Pietro* (1958) were also popular⁵³. Joe recalled that «there was film at St Fiacre, but it was the life of science. All the films had moral themes... it was for families»⁵⁴.

Australia Hall was a popular city venue with Italians for Saturday night dances and fund raising balls, and film nights in the late fifties with old Matarazzo favourites such as *I figli di nessuno* (1951). Research by Margherita Sprio has established that Raffaello Matarazzo's films were an important part of identity formation for first-generation Italian audiences in England⁵⁵. They also were very popular with Italian audiences in Sydney. Matarazzo's melodramas such as *Catene* (1949) and *Tormento* (1950) were often a drawcard for

⁴⁷ Interview with Guido, 23 September, 2015.

⁴⁸ Casa d'Italia promoted a new building in 1937, drawing in Italians as a «centro di cultura», «un centro di divertimento», «una affermazione Italiana», [s.n.], 1937: 81. For a listing of comedy «*Cantate con noi*», at «Casa d'Italia» and Saturday and Sunday night screenings of *I figli di nessuno* at A.P.I.A. see [s.n.], 1958c: 21.

⁴⁹ Italians were often told to stop speaking Italian on the streets in the 1940s and 1950s. Telephone calls were monitored, with switchboard operators who would interject and demand that Italians speak English. Interview with Robert, 28 November, 2009.

⁵⁰ «At the Savoy in Bligh Street, I went to see Gina Lollobrigida for two shillings», interview with Mario, 2 September, 2009.

⁵¹ Interview with Mario, 2 September, 2009. See Treveri Gennari, 2018, on Catholic film exhibition.

⁵² [s.n.], 1958b: 21.

⁵³ See [s.n.], 1962b: 25.

⁵⁴ Interview with Joe, 29 September, 2009.

⁵⁵ Sprio, 2013.

Italian church and social groups, while Società Dante Alighieri screened films such as Luchino Visconti's *Senso* (1954) at The Maccabean Hall⁵⁶. Italian film was also shown in the grand art deco suburban cinemas, at The Strand and Marlboro Theatres in Leichhardt, The Odeon in Petersham and The Elite in Haberfield, where there were established Italian communities⁵⁷. Here, old favourites with Totò, Loren, Lollobrigida and Matarazzo played to eager audiences (*fig. 4-5*).

In 1955, the first Italian Film Festival was organised as part of a statewide exhibition of Italian art, design, furniture, industry, fashion and cuisine at David Jones department stores. Supported by the Italian Government, «Italy at David Jones» represented a huge promotion of Italy and its commodities in the city⁵⁸. The Italian Legation orchestrated an agreement with Unitalia Films of Rome and Hoyts Theatres as «a part of the Italian Government's campaign to show the growth of the Italian film industry»⁵⁹. While three years had passed before Sydney audiences could see *Roma città aperta*, the Italian Film Festival (*fig. 6*) presented pre-release films to enthusiastic audiences⁶⁰.

At the Paris and Esquire Theatres in the city, patrons were treated to Ettore Giannini's *Carosello napoletano* (1954), Luigi Comencini's *Pane, amore e fantasia* (1953), Federico Fellini's *La strada* (1954), Clemente Fracassi's *Aida* (1953), Alessandro Blasetti's *Tempi nostri* (1954) and Folco Quilici's *Sesto continente* (1954)⁶¹. Sophia Loren starred in three of the six films chosen by the Italian government to promote their burgeoning film industry and their homeland, *Carosello napoletano*, *Tempi nostri* and *Aida*. Loren's performances were key in the promotion of Italian film and Italy, with *Aida* being the first Loren film to be released into cinemas that year⁶². By 1955, Sophia was declared to be «Mount Vesuvius, Etna and Krakatoa all thrown into one»⁶³.

Images of the highly desirable Italian film stars Gina Lollobrigida, Sophia Loren, Vittorio De Sica and Marcello Mastroianni filled the screens, and captured the public imagination. Popular comedians such as Alberto Sordi and Totò also featured. By 1955, local film critic Lindsey Browne informed readers that the recent presence of continental film was making «the standards of American and English film-makers look pretty cheap and nasty»⁶⁴. Newspapers and magazines heavily promoted Italian films and film stars during this period.

⁵⁶ Interview with Giancarlo, 14 May, 2014.

⁵⁷ See for example, *Il ferroviere* (1956) and *Gli ultimi cinque minuti* (1955) at The Strand («The Sydney Morning Herald», 24 May 1961: 24). See also The Oreon's (originally The Odeon) advertisement for *Due notti con Cleopatra* (1954) with Loren and Sordi ([s.n.], 1965b: 23), and [s.n.], 1965a: 19.

⁵⁸ For details of fashions by Brioni and Simonetta, industrial designs and the espresso bar designed by architect Enrico Taglietti, and displays of a Riva speedboat, Vespa, Isetta and Fiat 500, see [s.n.], 1955d: 9, and [s.n.], 1955f: 3; [s.n.], 1955e: 6.

⁵⁹ [s.n.], 1955b: 4.

⁶⁰ My thanks to John Burke, for letting me know that all six Festival films were pre-release. *La strada*, for example, was not released in America until 1956, and the film was not shown in Sydney until 1958.

⁶¹ [s.n.], 1955c: 11.

⁶² Loren was aged 19 and lip-synced to the singing of famous soprano Renata Tebaldi. See Barron, 2018: 146.

⁶³ Raft, 1955: 5.

⁶⁴ Browne, 1955: 64.

La commedia dell'anno, a colori



**2
notti
con
Cleopatra**

con
SOPHIA LOREN
CLEOPATRA
e
ALBERTO SORDI
MARC'ANTONIO

Vedrete Alberto Sordi nelle vesti di Marc'Antonio e Sophia Loren nelle vesti di Cleopatra. Una coppia di artisti che vi "manderà" in delirio dalle comicesime battute — un film indimenticabile.

**IN VISIONE DA SABATO 4 FINO
A VENERDI' 10 DICEMBRE**

OGNI SERA ALLE 7.30 p.m. SABATO ALLE 2.30 p.m. e 7.30 p.m.

OREON THEATRE
New Canterbury Road, PETERSHAM
(VICINO STAZIONE)
Telefono: 56-5302



IN ESCLUSIVA
al cinema di
**SUMMER
HILL**

Il grande
comico
Totò

Tre ore di spettacolo
che non vi faranno
che RIDERE, RIDE-
RE, RIDERE...

"Festival della risata"
DA GIOVEDI' 9 DICEMBRE

SUMMER HILL THEATRE
71-3003 1 SLOANE STREET - SUMMER HILL 71-3003
(Ora completamente rinnovato)
ATTREZZATISSIMO BAR ALL'ITALIANA
Spettacoli serali ore 8
Sabato due spettacoli ore 3 p.m. ed ore 8 p.m.
BIGLIETTI NUMERATI — PER PRENOTAZIONI: 71-3003

Fino a mercoledì è in visione "I QUATTRO MONACI"

Anglo Theatre Ltd. in association with
Unitalia Film presents

The Italian Film Festival

Paris Cinema March 17-23, 1955. ESQUIRE THEATRE March 24-30, 1955.

- Thursday
NEAPOLITAN FANTASY (Carnosello Neapolitano)
Stars: Felix Steyer, Carlo Innocenzi, Ferruccio Ciampi, Maria Fiore, Maria Grazia Loren, Giovanna Radice, The Grand Duke of the Abruzzi, Corrado, Antonio and his brothers, Maria, Dante, Ignazio, Lucio, Massimo, With the voices of Rosalinda Diagi, Carlo Tagliapietra.
Director: Ettore Giannini. Screenplay by Tagliapietra. LUX FILM PRODUCTION
- Friday
SLICE OF LIFE (Tempi Nuovi)
Stars: "Four Stars" Vittorio De Sica, Rita Cirio, Guido Colonna, "Second Star" Vittorio De Sica, Maria Fiore, Ferruccio Ciampi, Maria Fiore, Massimo De Filippo, "Third Star" Leo Padellaro, Massimo Padellaro, Rosalinda Diagi, "Fourth Star" Rosalinda Diagi, Vera Vennart. "Five Stars" Maria Fiore, Silvia.
Director: Alessandro Blasetti. LUX FILM PRODUCTION
- Saturday
VERDI'S "AIDA"
Stars: Sophia Loren, Leo Hovart, Luciano Della Morte, Aldo Pini, Antonio Castellani, Enrico Francini.
Singers: Emma Trenti, Elly Segneri, Giuseppe Giampà, Rita Ratti.
Director: Giuseppe Pavoni. Produced by Francesco De Masi and Roberto Tanzi. In Romanoffcolor.
- Sunday
THE ROAD (La Strada)
Stars: Giulietta Masina, Anthony Quinn, Richard Widmark.
Director: Federico Fellini. LUX FILM PRODUCTION
- Monday
THE BLUE CONTINENT (Sotto Costellazioni)
Filmed by the Italian Undersea Expedition to the Red Sea. With Remondino and Steve Becker.
Director: Felix Quirel. Produced by Bruce Vignier for DELPHINUS in Technicolor.
- Wednesday
BREAD, LOVE AND DREAMS (Pane, Amore e Fantasia)
Stars: Vittorio De Sica, Silke Lundberg, Roberto Fieschi, Maria Fiore, Virginia Serra, Maria Fiore, Carlo Innocenzi, Ferruccio Ciampi, Massimo De Filippo, Massimo De Filippo, Vera Vennart, Vera Vennart.
Director: Luigi Comencini. LUX FILM PRODUCTION

Fig. 4-6 - Oreon Theatre advertisement, "2 notti con Cleopatra", «La Fiamma», 11 dicembre, 1965, p. 23;

Summer Hill Theatre advertisement, Totò, «La Fiamma», 7 dicembre, 1965, p. 19;

Italian Film Festival advertisement, «Film Weekly», 17 March, 1955, p. 11.



Fig. 7 - Gina Lollobrigida «Australasian Post», 23 September, 1953, p. 6.



Fig. 8 - Sophia Loren, «Il Corriere d'Australia», 2 gennaio, 1958, p. 2.

Gina Lollobrigida, Anna Magnani, Silvana Mangano, Rossano Brazzi, Vittorio Gassman and Mario Lanza featured in the migrant press, and local newspapers and in magazines⁶⁵ (figg. 7-8).

As Italian cinema moved from the harsh images of neorealism to the cinematic glamour of the 1950s, the streets of Sydney were being transformed by the Italian presence. While the city had long been shaped by the Italian immigrants, the arrivals from the post-war immigration programme sowed the seeds of a nascent sense of urban cosmopolitanism. During the 1950s, espresso bars, restaurants, tailors, hairdressers, providores and retailers formed dynamic Italian sites throughout the urban streets as the commodities from Italy's economic boom began to appear throughout the city.

In 1955, the local newspaper informed readers that «the influx of new Australians was the single biggest factor» influencing the recent success of foreign films⁶⁶. Italian films were seen not only by Italians, but by other immigrants, university students, an eager local audience, and by those who regarded themselves as «sophisticates». There was a marked increase in foreign film imports from 1940-1956, from the importation of eight films in 1940 to eighty-five foreign films in 1956⁶⁷. «Film Weekly» compiled statistics of the nationalities of over 700,000 migrants in Australia, anticipating «new potential audiences»⁶⁸. The film industry journal informed readers that «by far and away Italians are the largest national group with 80,000 people»⁶⁹. By 1961, «Film Weekly» highlighted the commercial success of continental film to its readership, as old newsreel theatres were converted to continental cinemas throughout the city⁷⁰.

Italian film was also shown all over Australia in film clubs, Italian social clubs, work camps and within Catholic organisations. Here the Italian audience was largely single men, with a few women, members of social clubs, religious groups and workers in the various infrastructure projects of the fifties. David Donaldson was working in continental film distribution in Sydney from 1954 to 1960, and in 1955 he purchased three subtitled 16 mm prints of Luigi Comencini's comedy *Pane, amore e fantasia* (1953) starring Gina Lollobrigida and Vittorio De Sica⁷¹. David distributed these prints in all states throughout Australia. In 1959 to 1960, his three prints of *Pane, amore e fantasia* were constantly booked out with audiences as far afield as Port Pirie in South Australia, the Italian Club in Darwin and Broken Hill, in Leeton, Lismore and Melbourne. David's 16 mm print of Luigi Zampa's *L'onorevole Angelina* (1947) with Anna Magnani, was popular within the Capuchin organisation in Adelaide, in Lismore and the Italian Club in Broken Hill.

⁶⁵ See Gina Lollobrigida on the cover of «Australasian Post» ([s.n.], 1953: 1), 6, and Sophia Loren in «Il Corriere d'Australia» ([s.n.], 1958a: 2). See also the scandalmongering «Truth», where it was stated that Anna Magnani had become «synonymous with an unvarnished, unbridled and ungirdled brand of cinema sex» ([s.n.], 1954a: 36).

⁶⁶ [s.n.], 1954b: 12.

⁶⁷ [s.n.], 1943; [s.n.], 1947c; [s.n.], 1951; [s.n.], 1956.

⁶⁸ [s.n.], 1955a: 8.

⁶⁹ [s.n.], 1955a: 8.

⁷⁰ See [s.n.], 1961e: 25.

⁷¹ My thanks to cinephile David Donaldson for providing his Filmart booking sheets for 1959-1960. David was the inaugural director of the Sydney Film Festival from 1954-1957.

III. «THE TALK OF THE TOWN»

The readers of «La Fiamma» were the first to be informed about the highly «scandalous» nature of *La dolce vita* in an article which described «Italy and the ruin of *La dolce vita*»⁷². Reflecting the conservative nature of its readership, the paper opined that «*La dolce vita* represents shame for Italy, and for Rome»⁷³. *La dolce vita* hit Sydney's cinema screens in April 1961, giving the Lido an «all-time record first opening night»⁷⁴. Sydney newspapers and magazines were full of titillating articles about the associated scandals, with photographs revealing the decadence and glamour of the via Veneto⁷⁵. Eva Comerio wrote a letter to «La Fiamma» questioning «the meaning of this famous film which had wasted rivers of ink of all the critics in the world»⁷⁶. After seeing *La dolce vita*, Eva «remained blank, disappointed and more confused than before»⁷⁷. According to the editor, *La dolce vita* was «one great obscenity, intended only to make a lot of money for Federico Fellini and the producer»⁷⁸. *La dolce vita* screened at The Lido (fig. 9), an old newsreel theatre, for ten weeks, and featured throughout September and October in suburban cinemas all over Sydney (fig. 10)⁷⁹. Vito began working at The Piccolo Bar in King's Cross in the fifties and was an avid film and theatre-goer:

La dolce vita and *L'avventura*... I saw them fifty years ago. Now fifty years later, they are a masterpiece, like van Gogh. Not many movies stand the test of time. *La dolce vita*, to this day, you can't touch it. It is so new, so fresh. Some movies are timeless. Some movies like *Belle du Jour*, after such a furore, are very dated. The Gala, The Roma on George Street, The Lido, The Esquire where I saw *Bitter Rice*. You would queue for three hours. There were some, but not too many Italians... Antonioni, Monica Vitti, *Eclipse* and *Red Desert*. They were fantastic films. So real. For Antonioni... *L'avventura*, it was a full house. They had to turn people away...⁸⁰

While *La dolce vita* was berated as being damaging and defamatory by the editor of «La Fiamma», other members of the Italian audience regarded «*La dolce vita* and the movies of that time», as «opening up Italy to the world. We were on the nose after the war, films and music put us back on the map»⁸¹. When I asked Paul what he remembered about *La dolce vita* in Sydney, he replied:

⁷² See Terra, 1960: 3 regarding «Italia a soquadro per *La dolce vita*».

⁷³ Terra, 1960: 3: «*La dolce vita* costituisce una vergogna per l'Italia e per Roma».

⁷⁴ [s.n.], 1961a: 8.

⁷⁵ See [s.n.], 1962a: 6-7; «SEX RACKETS SHOCK», «The World's Wickedest Street», a tabloid style read on the scandals and louche behaviour on the via Veneto.

⁷⁶ Comerio, 1961: 2: «che significato ha questo film famoso che ha fatto sprecare fiumi d'inchiostro a tutti i critici del mondo».

⁷⁷ Comerio, 1961: 2: «io sono rimasta vuota e più confusa di prima».

⁷⁸ Comerio, 1961: 2: «una grossa porcheria destinata soltanto a far fare un monte di quattrini a Federico Fellini e al produttore».

⁷⁹ [s.n.], 1961c: 4. See [s.n.], 1961b: 10; 1961d: 6.

⁸⁰ Interview with Vito, 15 August, 2015.

⁸¹ Interview with anonymous female, 2 August, 2015. For example, *Nel blu dipinto di blu*, listed as *Volare*, was number one in Sydney for seven weeks in 1958. See Kent, 2009: 109.

In those days, I only thought about girls! With my friends, our attitude was, we were like tourists... After three years, you thought you'd go back, but then you'd postpone it. Movies? I never went to them. I saw all the films in Italy, I never saw ONE Italian picture in Sydney because they were only repeats to me. The Lido and the Metro Continental at the Cross were not part of our itinerary! I went dancing at The Trocadero with the Italians, I was a bachelor... With my Italian clan friends, I'd go to The Stadium and see Nilla Pizzi, Domenico Modugno, Frank Sinatra, Louis Armstrong... The Beatles. My friends and I were boxing fanatics... Coluzzi, D'Agata, Annaloro, also all the wrestling matches, they were very popular in those days.⁸²

Terry arrived in Australia in 1955. She recalled that:

after marriage, with small children, there was no time for movies... You know, *La dolce vita* was the talk of the town, and a lot of people walked out... the drugs. It was based on this terrible thing that happened in Ostia. Fellini treated it in a different way. It was a pretty amazing thing! *La dolce vita* was when Italy was going well, when many people were coming from America to make films.⁸³

IV. CONCLUSION

This article has demonstrated the importance of Italian cinema in maintaining the migrant audience's contact with Italy, at a time when papers, magazines, letters and books provided precious connections to their homeland. Cinema played a crucial role in creating and maintaining national and cultural identity. Interviews have shown that visiting theatres, clubs and groups where Italian film was shown provided much needed social and cultural support networks for diverse diasporic cinema audiences.

Interviewees were reluctant to revisit neorealist film and the trauma of war-time Italy. They preferred to see Italian comedies and melodramas, often at social clubs, cinemas and church halls. Popular comedies with Loren, Lollobrigida, Totò and Sordi, and Matarazzo's melodramas with Amedeo Nazzari and Yvonne Sanson, circled around from religious groups to Italian social and regional clubs all over the city and suburbs. David Donaldson's widespread interstate distribution of much-loved old favourites with Anna Magnani and Gina Lollobrigida from the Forties and Fifties such as *L'onorevole Angelina* and *Pane, amore e fantasia* in 1959-60, clearly demonstrated the constant demand for the reassuring images of old Italian films with recently arrived migrants all over Australia.

The modern images of *La dolce vita* set the tone for Sydney in the 1960s, as Italian cinema, film stars, music, fashion and design became the popular new symbols of Italy in the city. The diasporic audience regarded *La dolce vita* and the films of the 1960s as contributing to a new vision of their homeland, recasting the poverty and devastation of the war, «opening up Italy to the world», and creating a new sense of italianità on the streets of Sydney⁸⁴.

⁸² Interview with Paul, 8 September, 2013 and email, 21 November, 2012.

⁸³ Telephone conversation with Terry, 9 August, 2022.

⁸⁴ Interview with anonymous female, 2 August, 2015.

"LA DOLCE VITA" (THE SWEET LIFE) - E' IL MIGLIOR FILM CHE ABBIATE MAI VISTO - UN QUADRO REALISTICO DELLA GAIA VITA SOCIALE DI OGNI GRANDE CITTA' CHE CI RIVELA CRUDAMENTE LA VERITA' DEI NOSTRI TEMPI - STRAORDINARIO - ECCITANTE - DIVERTENTE - UN FILM CHE PIACERA' IMMENSAMENTE A TUTTI - IL GENIO CINEMATOGRAFICO FEDERICO FELLINI E' IL REGISTA DE "LA DOLCE VITA - VINCITORE DEL FESTIVAL DI CANNES 1960 CON LA PARTECIPAZIONE DI: MARCELLO MASTROIANNI - ANITA ECKBERG - ALAIN CUNY - NADIA GRAY - LEX BARKER - L'INTERO PROGRAMMA OCCUPATO DALLA PROIEZIONE DEL FILM - IN CINEMA SCOPE - DIDASCALIE IN INGLESE

PARLATO IN ITALIANO

La Dolce Vita - The Sweet Life

IN VISIONE AL CINEMA

LIDO

di fronte al G.P.O.

PRENOTAZIONI POSSONO ESSERE FATTE 2 SETTIMANE IN ANTICIPO. ● SPETTACOLI: 10.15 a.m. - 1.30, 4.45 e 8 p.m.

BIGLIETTI OMAGGIO SOSPESI

TEL.: BX 3936 SYDNEY TEL.: BX 2956 I.C.B.

Fig. 9 - "La dolce vita advertisement", «Il Corriere d'Australia», 9 maggio, 1961, p. 10.

"The Sweet Life"
(LA DOLCE VITA)



Il famoso film che ha messo in subbuglio Roma e il mondo. Con: MARCELLO MASTROIANNI - ANITA EKBERG - ANOUK AIMEE - e centinaia di attori italiani.

VENERDI

QUATTRO RAPPRESENTAZIONI

Prenotate allo State e al Victory - MA6866

VICTORY CITY
& ODEON-KINGS SUBURBANS

Fig. 10 - "La dolce vita advertisement", «Il Corriere d'Australia», 12 settembre, 1961, p. 7.

Table of Acronyms

APIA: Associazione Polisportiva Italo-Australiana
DGAE: Direzione Generale per gli italiani all'Estero

Bibliographical References

- Barr, Mischa**
2009, *Sex, art and sophistication: the meanings of 'continental' cinema in Sydney*, *Journal of Australian Studies*, vol. 31, n. 1, March.
- Barron, Emma**
2018, *Popular High Culture in Italian Media 1950-1970: Mona Lisa Covergirl*, Palgrave, Cham.
- Battistessa, Franco**
1948, *Reflections on a Dago*, «La Fiamma», a. I, n. 10, 15 gennaio.
- Bertrand, Ina; Giglio, Michael**
1978, *Cinema Italia: The Rise and Fall of Italian Language Cinemas in Melbourne*, «Australian Scan: Journal of Human Communication», n. 4.
- Biltereyst, Daniel; Maltby, Richard; Meers, Phillippe (eds.)**
2011, *Cinema Audiences and Modernity: New Perspectives on European Cinema History*, Routledge, New York.
- Bondanella, Peter**
1983, *Italian Cinema from Neorealism to the Present*, F. Ungar, New York.
- Bosworth, Richard**
1986, *Cop What Lot? A Study of Australian Attitudes Towards Mass Migration in the 1950s*, Catholic Intercultural Resource Centre, North Fitzroy, Victoria.
- Browne, Lindsay**
1955, *Orchids to Europeans*, «The Sydney Morning Herald», 18 December.
- Brunetta, Gian Piero**
2003, *Cent'anni di cinema italiano*, 2 vols, Laterza, Roma/Bari.
- Burnley, Ian**
1995, *The Geography of Ethnic Communities*, in Shirley Fitzgerald, Gary Wotherspoon (eds.), *Minorities: Cultural Diversity in Sydney*, State Library of New South Wales, Sydney.
- Castles, Stephen; Rando, Gaetano; Alcorso, Claudia; Vasta, Ellie (eds.)**
1992, *Australia's Italians: Culture and Community in a Changing Society*, Allen and Unwin, Sydney.
- Collins, Jock**
1988, *Migrant Hands in a Distant Land: Australia's Post-war Immigration*, Pluto Press, Leichhardt (New South Wales).
1992, *Cappuccino Capitalism: Italian Immigrants and Australian Business*, in Stephen Castles, Gaetano Rando, Claudia Alcorso, Ellie Vasta (eds.), *Australia's Italians: Culture and Community in a Changing Society*, Allen and Unwin, Sydney.
- Comerio, Eva**
1961, [s.t.], «La Fiamma», a. XV, n. 35, 9 maggio.
- Cresciani, Gianfranco**
2003, *The Italians in Australia*, Cambridge University Press, Cambridge.
- Fanchi, Mariagrazia; Mosconi, Elena (a cura di)**
2002, *Spettatori: forme di consumo e pubblici del cinema in Italia, 1930-1960*, Marsilio, Venezia.

Forgacs, David

2000, *Rome Open City (Roma città aperta)*, British Film Institute, London.

Hart, George

1948, *New Films: George Hart*, «The Sun», 1 November.

1952, *What's New in the Film World*, «The Sun», 6 March.

Jupp, James

1988, *The Australian People: An Encyclopedia of The Nation, Its People and Their Origins*, Angus and Robertson, North Ryde (New South Wales).

Kent, David

2009, *Australian Chart Book, Australian Chart Chronicles: 1940-2008*, Australian Chart Book, Turramurra (New South Wales).

Kippax, H.G.

1949, *Notes on Films: Boom in Rome*, «The Sun Herald», Features, 5 June.

Kuhn, Annette

2002, *An Everyday Magic: Cinema and Cultural Memory*, I.B. Tauris, London.

La Barba, Morena

2014, *Creative Nostalgia for an Imagined Better Future: "Il Treno del Sud" by the Migrant Filmmaker Alvaro Bizzarri*, in Karen Niemeyer (ed.), *Media and Nostalgia: Yearning for the Past Present and Future*, Palgrave Macmillan, London.

Lento, Mattia

2017, *The Italian Diaspora and the Impossibility of Home in Swiss Cinema*, «Comunicazioni Sociali», a. XLIV, n. 2.

Maltby, Richard

2007, *How Can Cinema History Matter More?*, «Screening the Past», vol. 22.

Raft, George

1955, *Beauties Fight an Uncivil War*, «Argus», 13 December.

Ricatti, Francesco

2018, *Italians in Australia: History, Memory, Identity*, Palgrave Macmillan, Cham.

Rickard, John

1996, *Australia: A Cultural History*, Longman, New York.

[s.n.]

1937, *Vade Mecum*, «Il Giornale Italiano», a. XXVIII-X, 28 ottobre.

1943, *Report by the Chief Censor on the Work of the Commonwealth Film Censorship for the Year 1943*.

1947a, *Destitute Migrants Flew with Bad Food*, «The Sun», 12 December.

1947b, *Three Million out of Work in Italy*, «Tribune», 20 December.

1947c, *Report by the Chief Censor on the Work of the Commonwealth Film Censorship for the Year 1947*.

1948a, *Roma città aperta*, «Il Risveglio», a. IV, n. 93, 11 ottobre.

1948b, *Guide to the Best Shows*, «The Daily Telegraph», 30 October.

1948c, *Roma città aperta*, «Film», November.

1948d, *New Films in Sydney*, «The Sydney Morning Herald», 1 November.

1948e, *National Box Office Survey*, «Film Weekly», vol. 67, n. 1152, 4 November.

1948f, *Through the Smith's Projector*, «Smith's Weekly», 6 November.

1948g, *Amusements*, «The Sydney Morning Herald», 30 December.

1949a, *Italian Farmer Arrives Penniless in Australia*, «The Sydney Morning Herald», 13 April.

1949b, *Cinecittà rivals Hollywood*, «La Fiamma», a. III, n. 9, English Section, 12 agosto.

1949c, *Italian Film Preview, Vivere in pace*, «The Sydney Morning Herald», 22 October.

1949d, *Vivere in pace*, «Film Weekly», vol. 71, n. 1202, 27 October.

- 1949e, *Vivere in pace, Amusements*, «Sydney Morning Herald», 1 December.
- 1950a, *Italian Films, Different, Provoking, Advanced*, «La Fiamma», a. IV, n. 90, English Section, 23 giugno.
- 1950b, *Ladri di biciclette*, «La Fiamma», a. IV, n. 102, 16 settembre.
- 1950c, *National Box Office Survey*, «Film Weekly», vol. 74, n. 1250, 5 October.
- 1950d, *Bicycle Thieves*, «Film Weekly», vol. 74, n. 1250, 5 October.
- 1950e, *National Box Office Survey*, «Film Weekly», vol. 74, n. 1254, 2 November.
- 1951, *Report by the Chief Censor on the Work of the Commonwealth Film Censorship for the Year 1951*.
- 1952, *National Box Office Survey*, «Film Weekly», 10 April.
- 1953, *Gina Lollobrigida*, «Australasian Post», 23 September.
- 1954a, *Mercurial Magnani is Sex Appeal*, «Truth», 11 July.
- 1954b, *More Continental Films for 'New' Audience*, «The Sydney Morning Herald», 29 September.
- 1955a, *Effect of Immigrants on Picture Biz*, «Film Weekly», vol. 89, n. 1472, 27 January.
- 1955b, *Italian Film Festival*, «The Sydney Morning Herald», 17 March.
- 1955c, *Italian Film Festival Poster*, «Film Weekly Supplement», vol. 89, n. 1479, 17 March.
- 1955d, *DJs Italian Art Exhibition*, «The Sydney Morning Herald», 15 June.
- 1955e, *Festival of Italy*, «Daily Telegraph», 16 June.
- 1955f, *The House That Taglietti Built*, «The Sydney Morning Herald», 22 June.
- 1956, *Report of the Commonwealth Film Censorship Board*.
- 1958a, *Sophia Loren*, «Il Corriere d'Australia», 2 gennaio.
- 1958b, *Dove si va? Cinema Italiano*, «La Fiamma», a. XI, n. 38, 30 agosto.
- 1958c, *Dove si va? Cinema Italiano*, «La Fiamma», a. XI, n. 44, 20 settembre.
- 1961a, *National Box Office Survey*, «Film Weekly», vol. 101, n. 1795, 4 May.
- 1961b, *"La dolce vita" advertisements*, «Il Corriere d'Australia», 9 maggio.
- 1961c, *National Box Office Survey*, «Film Weekly», vol. 101, n. 1804, 6 July.
- 1961d, *"La dolce vita" advertisements*, «Il Corriere d'Australia», 12 settembre.
- 1961e, *You Too Can Make Money with Continental Product*, «Film Weekly», vol. 101, n. 1827, 14 December.
- 1962a, *La dolce vita*, «People», 3 January.
- 1962b, [s.t.], «La Fiamma», vol. XVI, n. 98, 8 dicembre.
- 1965a, *Summer Hill Theatre's advertisement for Totò*, «La Fiamma», a. XIX, n. 97, 7 dicembre.
- 1965b, *Oreon's advertisement for "Due notti con Cleopatra"*, «La Fiamma», a. XIX, n. 98, 11 dicembre.
- Sprio, Margherita**
2013, *Migrant Memories: Cultural History, Cinema and the Italian Post-War Diaspora in Britain*, Peter Lang, Bern.
- Staiger, Janet**
2005, *Media Reception Studies*, New York University Press, New York.
- Tavan, Gwenda**
1997, *Good Neighbours: Community Organisations, Migrant Assimilation and Australian Society and Culture, 1950-1961*, «Australian Historical Studies», vol. 27, n. 109.
- Teo, Hsu-Ming; White, Richard (eds.)**
2003, *Cultural History in Australia*, University of New South Wales Press, Randwick (New South Wales).

Terra, Italo

1960, *Un film sensazionale di Fellini*,
«La Fiamma», a. XIII, n. 17, 27
Febbraio.

Treveri Gennari, Daniela

2009, *Post-War Italian Cinema:
American Intervention, Vatican
Interests*, Routledge, New York.

2018, «*L' esercente industriale non
scocci*»: *Mapping the tensions
between commercial and Catholic
exhibition in post-war Italy*, «Schermi»,
a. II, n. 3, gennaio-giugno.

**Treveri Gennari, Daniela; O'Rawe,
Catherine; Hipkins, Danielle;
Dibeltulo, Silvia; Culhane, Sarah (eds.)**

2020, *Italian Cinema Audiences:
History and Memories of Cinema-
going in Post-war Italy*, Bloomsbury,
London.

Tuart, Adrienne

2018, *Discrimination and Desire:
Italians, Cinema and Culture in
Post-War Sydney*, History MA,
The University of Sydney.

Unitalia Film

1959, *The Italian Production 1958*,
So. Gra.Ro., Roma.

Verhoeven, Deb

2010, *Italian Cinema in Myrtleford
a Wider Context*, in John Taylor,
Cynthia Troup (eds.), *Parlato in
Italiano: The Heyday of Italian
Cinema in Myrtleford in the 1960s*,
Myrtleford and District Historical
Society, Myrtleford, Victoria.