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Popular Italian cinema, the media, and the economic miracle: rethinking  
*commedia all'italiana*

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This article seeks to reposition the popular cinematic genre *commedia all'italiana* within the context of the rapid expansion of the media industries which accompanied Italy's postwar economic miracle. The article looks at three distinct aspects of the relationship between *commedia all'italiana* and other media. First, it outlines the important role played by the media during the boom in disseminating images of consumer lifestyles, and highlights the way in which *commedia all'italiana* participated in this process. Second, through a discussion of media appearances by Vittorio Gassman and Nino Manfredi, the article emphasises the extent to which their *commedia all'italiana* star personas were constructed and circulated in a multimedia context. Finally, it examines how the genre represented other media, focusing in particular on the representation of gender in advertising scenes. Through close readings of *commedia all'italiana* advertising scenes, the article notes points of continuity with and difference from advertising imagery that was circulating at the time. The article argues that in order to further our understanding of *commedia all'italiana* and its relationship to Italian society, it is essential to understand the genre's relationship to other media production of the period, which both influenced the comedies' representations and was influenced by them in turn.

**Keywords:** *commedia all'italiana*; Italian cinema; economic miracle; Italian media; gender; advertising

This article seeks to reposition the popular cinematic genre *commedia all'italiana* within the context of the rapid expansion of the media industries which accompanied Italy's postwar economic miracle.<sup>1</sup> Histories of Italian film have not yet adequately accounted for the relationship between cinema and other media industries; there is a marked tendency to discuss cinema as if it operated in isolation from other media. *Commedia all'italiana* offers a particularly rich example of why such an approach is inadequate; the genre's key stars worked and appeared in other media contexts, which were crucial to the construction of their star personas, and the *commedia all'italiana* films in which they starred often represented other media. My focus is on *commedia all'italiana* films produced in the period 1958–1970 – described by Giacobelli (1999, 77) as *commedia all'italiana*'s 'golden years' – and my observations are based on the examination of a corpus of over 150 films. This article looks at three distinct aspects of the relationship between *commedia all'italiana* and other media. First, I examine the wider media context in which *commedia all'italiana* films were produced, distributed and viewed. Focusing in particular on weekly

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entertainment magazines, television and advertising, I outline the important role played by the media during the economic miracle in disseminating images of consumer lifestyles, and highlight the way in which *commedia all'italiana* participated in this process. Second, through a discussion of media appearances by Vittorio Gassman and Nino Manfredi, two of the dominant male stars of *commedia all'italiana*, I emphasise the extent to which their *commedia all'italiana* star personas were constructed and circulated in a multimedia context. Finally, I examine how *commedia all'italiana* represented other media, focusing in particular on the comedies' representation of advertising and the representation of gender in advertising scenes, noting points of continuity with and difference from advertising imagery that was circulating at the time. The relationship between *commedia all'italiana*, consumption and the construction of gender norms has been demonstrated by Maggie Günsberg (2005) in her important analysis of the genre. However, Günsberg does not address the relationship between *commedia all'italiana* and other media industries, nor does she offer analyses of *commedia all'italiana* representations of other media. By doing both of these things, this article seeks to further our understanding of *commedia all'italiana* and its relationship to the complex and changing media landscape of 1960s Italy.

### **The economic miracle, the media and *commedia all'italiana*: change and aspiration**

*Commedia all'italiana* rose to prominence at a time when the presence of mass media in Italian society was intensifying. To demonstrate the expansion of the media industries in Italy from the late 1950s onwards, I will focus on the development of weekly entertainment magazines, television and advertising. The 1950s saw a growth in the circulation of 'redtop' weekly entertainment magazines which followed the format of publications such as *Life* and *Paris Match* (Ajello 1976, 208; Morris 2007, 306). Following Magistà (2007), I have looked in detail at seven of these titles: *Epoca*, *L'Espresso*, *L'Europeo*, *Gente*, *Oggi*, *Le ore*, and *Tempo*.<sup>2</sup> The magazines were predominantly based on the photographic image, devoting a large proportion of their pages to *fotoservizi* about current affairs, film, television, sports and music stars, as well as the Italian and other royal families. Sales of weeklies increased in the period from 12.6 million per week in 1952 to 21 million in 1972 (Sassoon 1986, 155).<sup>3</sup> They also grew in size; in the case of *Oggi*, from 48 pages on 5 July 1952 to 132 pages on 26 March 1969. Similarly, *Gente* went from 64 pages in the first edition on 2 October 1957 to 100 pages on 4 December 1968. As I discuss below, the page increase largely reflects a growth in advertising. As they grew in size, readership and advertising content, these magazines played a key role in increasing the general circulation of images related to consumer culture. I have focused on entertainment weeklies, rather than, say, women's magazines or daily newspapers, precisely because they took a large part of their material from the entertainment and media industries with which *commedia all'italiana* was in dialogue.<sup>4</sup> In many respects these gossip and entertainment publications took over the position previously occupied by popular film magazines.<sup>5</sup> De Berti (2000, 110) notes that after the arrival of television, the popular cinematic press struggled. The entertainment weeklies, unlike the cinema-focused *fotoromanzi* and *rotocalchi cinematografici*, put film stars on an equal editorial par with television, sports and music stars, as well as 'ordinary' Italians who had been through newsworthy experiences, whether pleasant or gruesome. As such, they highlight cinema's interdependence with the wider

media industry, and a changing notion of celebrity culture and of newsworthiness, rather than treating cinema as a separate entity.

National television broadcasting began in 1954 and was available across the peninsula by 1957, when television advertising also started. Initially, viewing often took place in communal settings, but by 1960 the practice was being replaced by private viewing in family homes (Foot 2001, 30). It is important not to over-estimate the impact of television, especially in its initial years when large numbers of the population did not have regular access to a set. Liguori (1996, 682) notes there were four subscriptions per 1000 inhabitants in 1955, rising to 31 in 1959 and 101 in 1964, which was still a far cry from the 311 sets per 1000 inhabitants in the USA in 1962. Despite the success of hugely popular programmes such as *Lascia o raddoppia*, the production values of television programming were relatively low quality compared with comparable cinematic products at the time (D'Amico 2008, 103). Indeed, although cinema spectator numbers did begin to decline in the period, production was at an all-time high and the practice of cinema-going had not yet been eclipsed by the television, as was increasingly the case in the 1970s. Before this, rather than an arrival which immediately sounded the death knell for cinema, television was a newly popular, but still expanding, media format, which, in the case of *commedia all'italiana*, coexisted with the cinema in a mutually influential relationship.

Within these newly expanding media industries, the presence of advertising also intensified. Although he notes the lack of reliable sources for accurate figures, Adam Arvidsson (2003, 70) estimates that the turnover of the Italian advertising industry grew by 150% between 1949 and 1958 and continued to sustain a 60% increase between 1958 and 1969. Luisa Passerini (1994, 339) has noted that in many women's magazines 'advertising exceeded 50 per cent of the total contents (from 1953 to 1963, the number of pages dedicated to advertising doubled, and in some cases tripled)'. My research into illustrated entertainment weeklies has found similar increases. For example, *Gente* included an average of around five and a half pages of advertising in its December 1957 issues, compared with a range of between 27 and 37 pages of advertising in its December 1968 issues. In terms of the percentage of the total magazine content, this was an increase from around 9% to over 30% of advertising. Similarly, *Oggi* had an average of around 17 pages of advertising in its June 1957 issues, compared with upwards of 55 pages of advertising in its June 1969 issues, a percentage increase from around 25% to over 40% of advertising content. The period also saw the start of television advertising, with the first broadcast of *Carosello* on 3 February 1957, which, by 1960, 'was the most watched television programme in Italy' (Ginsborg 1990, 241). *Carosello* consisted of several advertisements of up to a minute and a half, but only 20 seconds of this could be used to advertise the product at the end.<sup>6</sup> Almost all the major film and television stars of the period participated in *Carosello* adverts (with the notable exceptions of Marcello Mastroianni and Anna Magnani). When stars and advertising coexisted in weekly entertainment magazines, the two were usually separate, with stars featuring in the *fotoservizi* which appeared alongside the advertising. In *Carosello* the two realms were brought together. In its presentation of consumerism, *Carosello* combined everyday household imagery with the glamour of the entertainment world and its stars, who became associated with everyday products such as food, drink and electrical appliance brands.

Although Italian society underwent huge changes during the 1950s and 1960s, the term 'boom', which has come to be used to describe the most intense period of growth in 1958–1963, suggests an instantaneous and rapid event which belies the slow, complex and

geographically and socially uneven nature of the material and social changes which took place in the everyday lives of Italians. David Forgacs and Stephen Gundle (2007, 4) have critiqued ‘the commonly held view that the economic miracle (1958–1963) was a unique “great transformation” that served to divide an old, “traditional” or peasant society of low consumption from a “modern” society of mass consumption’. One of the arguments they make is that this view is distorting, in that it ‘exaggerates the extent of the changes that took place in the miracle period itself, generalizing to society as a whole levels and patterns of consumption that before the 1970s were limited to particular social groups and regions’ (Forgacs and Gundle 2007, 4). The iconic objects and practices of everyday life which became newly affordable in this period, such as cars, televisions, refrigerators, washing machines, modern interior design and summer beach holidays, did not really become an everyday reality for the vast majority of Italians until the 1970s (D’Apice 1981, 96). But *images* of these objects and practices were accessible, and in ever greater volume and variety. As Arvidsson (2003, 89) has put it: ‘while the country remained poor by European standards, a modern consumer culture diffused by the media managed to establish itself as an overall referent for discourses on modernization’.<sup>7</sup> During the 1960s, and especially in the earlier part of the decade, the consumerist aspect of the boom was partly a phenomenon of perception and of aspirations (Crainz 1996, 134). As Gundle (1986, 584) writes: ‘it was the glamour, the tempting appeal of new goods, more than the actual goods themselves, which offered workers and their families a whole new range of aspirations and desires’.<sup>8</sup> Contemporary writers commented on the aspirational element of the boom and its relationship to the media. Giorgio Bocca wrote in 1963 that ‘it is from the papers, the radio, the cinema and the television that ordinary Italians get their first notions of how to dress, how to act in public, how to style themselves, how to love, how to decorate their homes’ (1963, 124).

Advertising played an important role in fuelling the aspirational element of the boom. It disseminated idealised images of model spaces and behaviours which were widely available for consumption even if the material goods to which they referred were beyond the means of an advertisement’s viewers. It also contributed to normalising the aspirational and acquisitive nature of consumerism itself. Umberto Eco (1968, 203) conceptualised advertising as a phatic discourse, which, rather than merely advertising individual products, worked to bolster the presence of consumerism in general. Advertising often incorporated this sense of aspiration. A 1958 Condor television advert, for example, showed a family of four with the father pointing upwards to an image of a television, above the slogan ‘ce la facciamo anche noi quest’anno’ (‘this year we’re going to get one too’).<sup>9</sup> The advert equates the start of the new year with the consumer project of acquiring a new television, of aspiring to join the other families – suggested by the ‘anche noi’ of the copy – who have already achieved this newly attainable goal. The notion of an aspirational project to consume was also included in a Zoppas refrigerator campaign in December 1961: ‘if your plans finally include buying a refrigerator, we present the new and unmistakable Fuoriserie Zoppas’.<sup>10</sup> What emerges from these entertainment magazines in the period is the sheer proliferation of advertising content which proposed alternative lifestyles as attainable through consumerism. How individual consumers may have interpreted the variety of advertising images and texts is of course a separate question, but it is undeniable that Italian consumers in the period came into contact with more advertising via the mass media than ever before.



Advertising appeared across different media formats and thus provides another important example of the interconnected nature of media production during the boom. Mass communications and the rise of mass consumerism were deeply intertwined in this period of Italian history. The types, role and function of the various different media in Italy – cinema, the nascent TV industry, print media, publishing, radio, the music industry – grew and evolved in relationship with consumer culture and, crucially, with each other. As David Forgacs puts it:

One needs to see in these changes not just a series of parallel developments of separate media and related consumptions but the emergence of a new ‘media system’ in which a ‘synergetic’ relationship – in other words one of partial overlap and mutual reinforcement – obtains between different media and qualitatively new forms of consumption become visible. (1996, 278–279)

Forgacs’s notion of synergy is a crucial one. We cannot understand *commedia all’italiana* – or Italian cinema in the period – as somehow entirely separate from other media. Italian cinema was part of a wider landscape of media industries which were inherently connected both to each other and to the processes of social change associated with consumer capitalism. The media were of course not the only sphere in which ideas about modernisation and consumerism were circulated; state institutions (especially education and law), political parties, the church and everyday social interactions all provided other arenas for discussion and debate (and all had their own particular relationships to the media industries as well). As John Foot (2001, 86) puts it: ‘Media effects can only be seen within the broad context of other changes and neither shape nor necessarily are inferior to other influences from other sphere of life.’ But the media industries were particularly important during the economic miracle in that they provided a point of reference amongst the wider disparities of social change. As Francesco Alberoni (1968, 145) put it, television advertising ‘unified the reference system regarding private behaviours’.

It is within the context of aspiration and the construction of new, media-based models of a modernised everyday life that I seek to position *commedia all’italiana*. Commenting on *commedia all’italiana*’s relationship with consumerist aspiration, Günsberg (2005, 61) writes that ‘for many, the ability to participate in the pervasive culture of goods lagged behind a growing desire to do so, a gap seized upon to great comic and satirical effect by *commedia all’italiana*’. This is certainly true of the comic heist films she discusses, such as *I soliti ignoti* (1958) and *Audace colpo dei soliti ignoti* (1959), and the comedies centring on husbands trying to keep up with the consumerist demands of their wives, such as *Una vita difficile* (1961) or *Il boom* (1963). However, other films in the genre represented the everyday lives of affluent middle-class characters where markers of consumption, such as cars or designer homes, provide the background setting to comedy rather than the source of comedy itself (which is usually sex). The representation of consumption in these films is neither questioning nor satirical; designer homes and expensive cars are represented as unremarkable parts of characters’ everyday lives. Yet, as I have already outlined, such patterns of consumption had yet to become everyday realities for Italians across regional and class divides. As such, these normalising representations of consumption in many *commedia all’italiana* films echo the imagery of advertising, presenting desirable lifestyles attainable through consumption. Films such as *Il magnifico cornuto* (1964), *Altà infedelta* (1964), *Adulterio all’italiana* (1966), *Le fate* (1966), *Scusi, lei è favorevole o contrario?* (1966), *Il tigre* (1967), *La matriarca* (1968), or *Sissignore* (1968), to name just a few of

many possible examples, all have central characters who live in modern homes with designer luxury interiors. *Il magnifico cornuto*, for example, opens with scenes of the central couple planning the design of the new villa they are having built, which is later displayed to their acquaintances (and the spectators) in scenes of a lavish house party. Unlike in *Il boom*, however, this consumption is not problematic for Tognazzi's protagonist character, who is instead entirely preoccupied with his wife's fidelity.

In all of these films, and many others besides, including *Tre notti d'amore* (1964), *L'ombrellone* (1965), *Lo scatenato* (1967), or *La bambolona* (1968), the central characters drive expensive cars. The second episode of *Tre notti d'amore*, for example, opens on an image of a white convertible Mercedes before we are introduced to the characters; an early sequence of *L'ombrellone* includes scenes of the protagonist driving his convertible from Rome to Riccione for a long weekend. *Commedia all'italiana* films such as these represented consumer lifestyles as part of the everyday lives of recognisably Italian families living in Italian cities. As such, they represent one of the ways in which popular Italian cinema adapted wider discourses of consumer culture for the big screen. These consumerist discourses were partly influenced by models imported from America (De Grazia 2005), but they were also adapted and negotiated for the Italian context in combination with local concerns (Gundle 2001, 154). *Commedia all'italiana* imagery such as that of Sordi's luxury apartment in *Scusi, lei è favorevole o contrario?*, with its roof terrace with panoramic views of Rome, or his fleet of red convertibles seen driving through the streets of the city, not only represented consumer lifestyles on the big screen, it also translated and adapted them for a specifically Italian context.

Comedies which displayed desirable lifestyles employed imagery which was similar to that used in advertising at the time. The gleaming white cupboards of the designer kitchen set used in *Fata Elena* (an episode of *Le fate*), for example, could have been interchangeable with the kitchen sets used in *Carosello* adverts on the television, such as in the Pozzi ceramiche *Carosello* series 'Diciamoci la verità' from 1962, or in the series of 'Centro Fly' kitchen advertisements in the print media which appeared in *Epoca* in 1963.<sup>11</sup> The white convertibles driven by the characters at the start of *Tre notti d'amore* or *L'ombrellone* echo the glamorous cars used, for example, in an AGIP 'supercortemaggiore' petrol advertising campaign that appeared in magazines in 1963, which shows a series of different drivers with their convertibles.<sup>12</sup> The films also included what were essentially advertising messages in their opening or closing credits, when they referred to providers of clothing, interiors or record labels used in production. For example, the end credits of *Alta infedeltà* and the opening credits of *Il profeta* (1968) inform that the interiors for those films were provided by 'Supermercato mobili'. *Il boom's* credits note that the interiors were provided by the 'Centro FLY casa-Milano', and shortly following this we see a neon 'Fly' advert appear on the side of a building in the film's opening montage of the cityscape. Thus in their imagery, which echoed advertising by displaying desirable lifestyles attainable via consumption, *commedia all'italiana* films did not just satirise the gap between aspirations and realities which developed during the boom years, they also partly contributed to that very gap. They represented a variety of everyday spaces and behaviours, including modern consumer habits, belongings and surroundings, which had not yet become the norm for the vast majority of the population. In doing this, they were part of a wider and expanding media sphere of interlinked industries which performed a similar function in the boom, contributing to the spread of consumer images.

As we shall see, the comedies had strong links with other media industries too, with *commedia all'italiana* films both appearing in and representing other media formats as well.

### ***Commedia all'italiana* in other media: Gassman and Manfredi**

*Commedia all'italiana* as a genre was predominantly based around the performance of comic stars, particularly Alberto Sordi, Vittorio Gassman, Ugo Tognazzi and Nino Manfredi. Here I will focus on Vittorio Gassman and Nino Manfredi, but the star personas of all of these actors were multimedia constructs. Illustrated weekly entertainment magazines, for example, included *fotoservizi* of films in production which put images of locations, stars and performances in circulation beyond the individual films.<sup>13</sup> The magazines also devoted ample space to gossip about *commedia all'italiana* stars. Much attention has been given to the coverage of female stars in the Italian press.<sup>14</sup> However, it is equally possible to track the personal life of a male *commedia all'italiana* star such as Vittorio Gassman. The magazines covered three relationship break-ups between 1954 and 1969 through interviews with his ex-partners. Shelley Winters (1954, 63) said that 'Gassman completely lacks humanity', Anna Maria Ferrero (1961, 56) stated that 'Vittorio is an egomaniac and will only sacrifice himself for his career', and Juliette Mayniel (Schiano and Mayniel 1969, 90) said 'he only thinks about work'. In an article in 1967, Giorgio Berti (1967, 60) described Gassman as having 'taken the women he wanted, and then left them how and when he wanted' and called him 'the ultimate leading man, the "star performer" ["mattatore"] in relations with the opposite sex'. Berti reported that Gassman's first daughter had fallen pregnant, making the connection between life and screen when he noted that Gassman was in the process of filming *Il tigre*, where he plays a man experiencing a mid-life crisis because his daughter is about to give birth to her first child. The weeklies' coverage of Gassman's personal life reinforced the selfish, self-serving, opportunistic and womanising star persona created through his film performances; the two are interdependent constructions which set him up as the ultimate example of a practitioner of the 'modern', uncommitted relations between the sexes which his character, Bruno, advocates in *Il sorpasso* (1962).

Television performances also contributed to the construction of Gassman's star persona.<sup>15</sup> Gassman starred in a ten-part series entitled *Il mattatore* in 1959, a variety programme consisting of parodies, sketches and interviews. The first episode, broadcast on 4 February 1959, draws on Gassman's first *commedia all'italiana* performance in *I soliti ignoti*. The actor Tiberio Murgia is brought onstage, but he is referred to as 'Ferribotte', his character in the film. At one point Gassman breaks through a studio wall to reveal Carlo Pisacane, who shouts: 'hai sbagliato parete un'altra volta!', referring to the famous closing scene of *I soliti ignoti* where the band of thieves knock down the wrong wall. Elements of the film's diegesis are thus re-created in a different medium in a way which assumes familiarity with the film. The success of the televisual 'mattatore' was then recycled in feature-length form in Dino Risi's 1960 film *Il mattatore*. The film also starred Gassman; the various scenes require him to transform himself physically and perform a wide array of characters, recalling both the structure and content of the earlier television series. Despite the cross-media connections here, recent studies of the comedies, such as Günsberg (2005, 71–73) and Fournier Lanzoni (2008, 34), discuss Risi's film without

mention of the related television production. Gassman re-created more of his *commedia all'italiana* characters on the television in an episode of *Studio Uno* broadcast on 2 February 1965. The singer and television star Mina interviewed Gassman in the guise of three characters from *I mostri*: the boxer, the lawyer, and the female literary critic. As well as extending the fictional world of the film beyond its original medium, television appearances such as these also demonstrate that Gassman's star persona was constructed across media and, furthermore, his appearances in film, television and the popular press constantly referred to, and added meaning to, each other.

Nino Manfredi's star persona was also a multimedia construction. He achieved fame and popularity when he presented the musical sketch programme *Canzonissima* with Delia Scala and Paolo Panelli in 1959. His most popular character was a *barista* from Ceccano who dreamed of appearing on television. When Manfredi made his first appearance as a film protagonist in *L'impiegato* (1959), the film's trailer describes him as 'l'ineffabile barista di Ceccano, l'irresistibile interprete della più esilarante rubrica televisiva'.<sup>16</sup> Yet again we have a sense of the interconnected nature of media production at the time. Manfredi starred in a series of *Caroselli* advertising Philco appliances, broadcast between 1963 and 1965, entitled *L'audace colpo del solito ignoto*, which draws on his performance as a hapless thief in *Audace colpo dei soliti ignoti*. Thus *Carosello* not only featured *commedia all'italiana* stars, it also made direct references to individual films. In this series, the aspirational desire to acquire new objects takes on darkly comic tones as Manfredi tries, but usually fails, to rob victims at gunpoint to buy appliances for his family. The adverts draw on the style of the comedy gangster film, using a double-bass jazz score and settings of darkly lit streets. Rather unlike the film, however, the action is firmly entrenched in the familial and the domestic. For example, one episode opens in the family home with Manfredi's wife preparing him for 'work', and ends with the family reprimanding him for his failed robberies.<sup>17</sup> Shiny white appliances then appear in the incongruous setting of crime and poverty and Manfredi declares he will not go home until he has enough money to buy one: 'because a house isn't a real home without a Philco fridge'. Manfredi reappears out of character at the end to promote the refrigerators, where he demonstrates their revolving shelves in action. The advert represents a complex interweaving of different aspects of Manfredi's star persona: his performance in the fictional section of the advert, his participation as Manfredi the star to promote the product at the end, and the intertextual references to Manfredi's previous film performances, all of which become intertwined with the aspirational discourse of consumerism and the commodity of the refrigerator. Manfredi starred in many other *Carosello* adverts, as did Tognazzi. Gassman starred in three sets of adverts for Perugina in the early 1960s. Even Sordi performed songs for Asti Gancia Spumante in 1957, although he refused to be linked with the product on screen. Thus, as well as a wider connection between *commedia all'italiana* and advertising through the films' frequent display of desirable lifestyles, all the careers of its major actors also include at least some advertising work (as well as many of its directors and screenwriters).<sup>18</sup> These examples can only give a flavour of the extensive connections between *commedia all'italiana* and other media forged by the cross-media appearances of its major stars, but they nonetheless highlight the need to rethink the comedies and their stars as part of a network of media industries, rather than a purely cinematic phenomenon.

### Other media in *commedia all'italiana*: advertising and gender

The relationship between *commedia all'italiana* and other media was a dialogue; not only did images and stars from the films circulate in other media, the films also represented other media. As Fournier Lanzoni has noted, rather than avoiding the cinema's supposed rival medium, *commedia all'italiana* frequently represented television (2008, 55). Television consumption is represented in TV-watching scenes, such as in *Il vigile* (1960), where Sylva Koscina and Mario Riva appear on television in cameo roles in a scene of collective spectatorship in a bar, or *I mostri*, in the episode *L'oppio dei popoli*, where Tognazzi is too engrossed in the television to notice his wife having sex in the next room, or *Il medico della mutua* (1968), where Sordi visits a family where the children are watching the RAI test card, waiting for any kind of programme to start. Television production is also represented in films such as *Domenica è sempre domenica* (1958), which follows characters participating in an episode of the popular musical quiz programme *Il musicchiere*, or *Guglielmo il dentone* (episode of *I complessi*, 1965), which shows Sordi auditioning for and winning a competition to be a newsreader for the RAI, despite his grotesquely enormous teeth, or *Un italiano in America* (1967), which sees Sordi reunited with his father live on American television.<sup>19</sup> Characters are shown reading red-top entertainment magazines in films such as *La voglia matta* (1962), *Il marito di Roberta* (episode of *I nostri mariti*, 1966), *Il marito è mio e l'ammazzo quando mi pare* (1968) or *La camera* (episode of *Le coppie*, 1970).

The genre thus includes a rich variety of representations of other media, but I will focus my discussion on *commedia all'italiana*'s representation of advertising, partly because *commedia all'italiana* advertising scenes encompass a range of different media formats, but also because they engage directly with issues of image creation and consumption, especially in relation to gender. Gender will be at the heart of my discussion here as it is central to the comedies' own engagement with advertising; *commedia all'italiana* advertising scenes focused in particular on the sexualised representation of female bodies in advertising imagery. Before turning to more extended treatments of advertising in the films, it should be noted that advertising was frequently represented as part of everyday life in *commedia all'italiana*, appearing in neon signs in the night sky in *Il boom* or *L'arcangelo* (1969) for example, or blaring out on a radio on the beach in *L'ombrellone*, or appearing on the wall of a train carriage in *Slalom* (1965), where a character comments that the scantily clad woman represented in a poster advert 'has her legs out'. Advertising appears in external shots of cityscapes, from the Goodyear tyre advert which appears behind Gassman and Carla Gravina in *I soliti ignoti*, to the frequent billboards which flash past Gassman and Trintignant's characters as they drive in *Il sorpasso*, to the huge billboard advertising cheap loans which appears behind the debt-strapped characters in *Il frigorifero* (episode of *Le coppie*). Characters are represented watching *Carosello* on the television, whether this is the customers of a bar in *L'impiegato*, or a family at home in *Una questione d'onore* (1966), or the attendees at a party in *Il profeta*.

Beyond these examples of the passing presence of advertising, however, the genre also includes scenes of advertising production. Almost all of these scenes involve the production of images of female bodies to sell products.<sup>20</sup> Daniela Rocca's character in *L'attico* (1963) finds employment as an advertising model, as does Monica Vitti's character in *La ragazza con la pistola* (1968). Both films see the women interacting with their own images displayed in adverts: Rocca draws a moustache on her face on a poster, Vitti points at a huge pair of legs on a billboard and exclaims 'they're mine!'. Stefania Sandrelli's



character in *Io la conosco bene* (1965) has her feet filmed for a *Carosello* advert, despite having dressed up for what she thought was a more important part. Tognazzi's wife in *Le ore dell'amore* (1963) has acting ambitions but finds herself reciting a brandy slogan for a *Carosello*. These are brief moments in films which follow the experiences of female characters working in advertising. Other comedies include more extended scenes that examine the way in which gendered values were incorporated into advertising images. Perhaps unsurprisingly, given the comedies' tendency to focus on male concerns and male protagonists to the exclusion of female points of view (as noted by many commentators, including Günsberg (2005, 63) and Rigoletto (2010, 35)), more extended treatments of advertising tend to focus on the men producing the images, rather than the women whose bodies are being represented.

A key example here is Carlo Lizzani's *La vita agra* (1964), starring Tognazzi and based on the homonymous novel by Luciano Bianciardi (1962). The protagonist, Luciano, a Communist activist, comes to Milan to bomb the head offices of a chemical company. The film charts his transformation into an advertising executive working for the very company he set out to attack. Instead of destroying the firm's skyscraper, the final scene shows him illuminating it as a promotional stunt for the company. In Bianciardi's original novel, the protagonist works as a translator, not an advertising man. The film thus reframes the novel's critique of consumer society specifically and self-consciously through the lens of advertising. Furthermore, the scenes which deal with advertising speak directly to issues of gender. In Luciano's initial phase in the city when he is involved in Communist Party life, we see him talking with other *compagni* about advertising and sex: 'To sell toothpaste, tractors, calculators, detergent, what do they do? They just bombard you with a symbol of sex, a pair of breasts or a thigh.' Here Luciano bemoans advertising's commodification of (female) sexuality (although his critique is not concerned with the gendered element of this process), whereas by the end of the film he comes to adopt similar tactics. Much later in the film, in a scene which departs entirely from the novel, Luciano is now a head of advertising at the company and gives a lecture to new advertisers. He makes the employees assume the foetal position on the floor of his office and then explains that 'the latest successes of western advertising science are based on understanding this original human position, the position of the foetus in the womb'. He goes on to suggest that refrigerators are popular because they enclose and protect and that broth sales are up because they stimulate the memory of amniotic fluid. Luciano's discourse on advertising has moved from one extreme to another. Rather than a sex object, represented by a pair of breasts or a thigh, woman's role is now confined to the womb and motherhood; in both cases advertising and the discourses of consumerism are associated with female bodies.

The longstanding tension between the opposing female roles of mother and sex object is explored elsewhere in *commedia all'italiana*, through the scene of the 'pitch', where the discussion of an advertising idea negotiates the acceptable boundaries of gender models to include in an advert. Early in *La vita agra*, Luciano's shared room in his *pensione* is overtaken by an advertising meeting where one such idea is pitched. His roommate and colleagues discuss a poster campaign to advertise a washing machine. The series of four posters we see is described as 'uno spogliarello murale', with the woman on the poster losing clothes each week until she appears naked. The junior advertisers have been following their boss's advice, who told them 'sesso ragazzi, senza sesso non c'è successo.' However, he points out that a woman would never buy a washing machine that reminded her husband of striptease, and suggests instead that the advert should include a fully

dressed couple with the slogan 'your other half will love you twice as much with a Zecchi washing machine'. The contrast between woman as sexualised object and actual woman as potential user of the product is also highlighted in a 'pitch' scene in *La parmigiana* (1963). In the film, Manfredi plays a small-time advertiser. Using the film's protagonist, Dora, he tries to pitch two separate ideas to the owner of an air-conditioner company: the first has Dora in a bikini with the caption 'she takes your breath away, the Maselli air conditioner will bring it back', and the second, which is less sexy 'for the Vatican', has Dora in an overcoat with the slogan: '8 May, mothers' day: give your mum an air conditioner'. *Il tigre* also contains a 'pitch' scene where an employee puts forward an advertising idea which shows a woman in black underwear sitting on a washing machine with the slogan 'la regina delle lavatrici'. However, the combination of electrical appliance and naked woman does not seem to have been a central feature in actual advertising from the 1960s. The manager's more chaste suggestion for the washing machine advert in *La vita agra*, with the discourse of marital bliss created by the purchase of electrical appliances, is closer to the type of images that were circulating (see Figure 1).

The mostly naked 'regina delle lavatrici' in *Il tigre* could perhaps be a reference to Zoppas advertising campaigns for electrical appliances with the slogans 'la regina della casa' and 'la regina dei fornelli'.<sup>21</sup> However, the Zoppas 'regina', complete with crown, was always shown fully dressed as a respectable, well-presented, attractive but chaste housewife. When electrical appliance advertising did adopt the formula of attractive female body plus product which is stereotyped in the films, the women depicted were far from naked (see Figure 2).

Nonetheless, in advertisements for cosmetics and beauty products, images of semi-naked female bodies began to appear with greater frequency as the 1960s progressed. In advertising at the time, there is a tension between the construction of sexualised models of femininity, with an emphasis on physical attractiveness to the opposite sex, and the more functional, domestic models of femininity where overt sexuality was at odds with the traditional roles of faithful wife and mother and the code of morality attached to them. The pitch scenes in *commedia all'italiana* explicitly highlight these tensions. The image of Dora above the air conditioner in *La parmigiana* could be either sexy or maternal, with the men choosing between the images and their associated meanings. These choices made in pitch scenes highlight the very constructed nature not only of the advertising images but of the ideas of femininity which underpin them.

As the 'sexier' options in advertising pitch scenes demonstrate, *commedia all'italiana* films made links between advertising and sexually explicit images of female nudity. *Intrigo a Taormina* (1960), for example, includes a scene of Walter Chiari taking advertising photos of Sylva Koscina in a bikini, again highlighting the constructed nature of gendered advertising imagery as he directs her in how to stand and position her limbs. In *Io, io, io... e gli altri* (1966) Koscina appears again in a sequence where an advert is shot. As shooting for a *Carosello* commences she shouts in protest that her ears are on display, moaning about 'this obsession with revealing everything', despite the fact that she is naked apart from a tiny pair of shorts.

The most extensive treatment of advertising as source of female nudity comes in the final episode of *Vedo nudo* (1969). Manfredi plays an advertising executive who uses naked women in his adverts as much as possible. In the opening moments we see him intervening in the shoot for a watch advert to emphasise the model's naked body rather than the watch ('as if anyone will look at her wrist'). His work and life are so saturated with sexual

non potevi sceglier meglio!

TELE  
FUN  
KEN

SERIE DELUXE  
capacità litri  
190-195-170  
210-240  
sbrinatori  
automatico  
chiusura  
magnetica  
apertura  
a pedale

A richiesta viene fornito un pannello in laminato plastico di facile applicazione sul frigorifero; si può avere così a disposizione un praticissimo tavolo supplementare.

partecipate al  
**quadrifoglio d'oro**  
vincite per  
**100 MILIONI**  
in gettoni d'oro 18 Kr.  
oppure, a scelta, in oggetti per pari valore.

Per partecipare al concorso del quadrifoglio d'oro basta acquistare un apparecchio TELEFUNKEN dal valore di L. 20.000 in su.

Frigoriferi  
**TELEFUNKEN**  
la marca mondiale

42

Figure 1. *Epoca*, 19 May 1963, 42, image used by kind permission of Telefunken Licenses GmbH.

imagery that even his ice cubes are in the shape of naked women. After suffering an attack of impotence, Manfredi begins to see visions of naked women everywhere. He consults a doctor who diagnoses him with 'sexual intoxication' because of the bombardment of nude images to which he is subjected in his profession. Manfredi's visions of naked women increase in frequency, allowing for the inclusion of repeated nude shots in the episode.



DA OGGI IN ITALIA  
**DOMEX**  
 LA LAVABIANCHERIA  
 SUPERAUTOMATICA

Procedimento di prelavaggio, lavaggio e centrifugazione completamente automatico.

PRESSO I MIGLIORI RIVENDITORI.

**MOD. L4**  
 Lava Kg. 4 effettivi di biancheria asciutta. Facilmente spostabile mediante ruote azionate da pedale frontale.

**MOD. L6**  
 Lava Kg. 6 effettivi di biancheria asciutta. Facilmente spostabile mediante ruote azionate da apposita leva.

Concessionaria e distributrice esclusiva per l'Italia

**TELEFUNKEN**  
 RADIO TELEVISIONE S. p. A. - Milano - Piazzale Becone, 3 - Tel. 278.555

Figure 2. *Oggi*, 12 December 1963, 36, image used by kind permission of Telefunken Licenses GmbH.

He takes a walk in the street at night – a street which is littered with neon advertising signs and posters such as the iconic *Punt e Mes* image designed by Armando Testa – and every woman he sees is either naked or topless. He passes a shop window display, where a window dresser is arranging three mannequins, with all four figures topless and wearing matching grey underwear. The camera zooms in and frames the shop assistant's naked torso and a mannequin torso side by side in close up, with the shot intercut with reverse shots of Manfredi looking. As Manfredi walks away, the next 'woman' he sees is a naked mannequin. He walks away quickly, bumping into another mannequin who tells him to

watch where he is walking. Manfredi's visions have moved from naked women to plastic walking, talking imitations of women; they have literally become objects, emphasising the objectification involved in using female bodies to sell commodities.

This scene makes for an interesting comparison with the shop-window sequence in *Poveri milionari* (1958) discussed by Günsberg (2005, 94–95), where Lorella De Luca imitates the 'ideal housewife' in a shop-window display. According to Günsberg, 'this classic scene encapsulates the objectification and commodification of femininity' (2005, 95). Günsberg (2005, 95) notes the links between cinema and shop window here: 'Cinema screen and shop window are collapsed together as promoters of sexual and materialist desires that appear fulfillable by virtue of the apparent accessibility of the real woman behind the glass, and of the goods and lifestyle she advertises that can be bought inside the shop.' In the *Vedo nudo* shop window scene, all markers of femininity apart from the body have been stripped away, as have any goods displayed. This is not the representation of any female role model, behaviour or lifestyle: this is the sexualised display of anatomy. There is a paradox at work here. Risi's later film highlights a more extreme commodification of female sexuality than the earlier scene in *Poveri milionari*, and thus could be read as a more pointed critique of consumer culture's objectification of female bodies. However, the plot device is used as narrative motivation to include extensive scenes of female nudity. The moment with the mannequins passes quickly in the sequence, and Manfredi returns to seeing images of naked women, which are edited together with increasing frequency, with flashes of breasts interspersed with images of Manfredi's face, until he eventually passes out. It is a thorny issue here of whether one can read a critique of an objectifying representational system in a film which is clearly so heavily invested in just such a system. However, the key point for my purposes is that *Vedo nudo* takes the objectification of female imagery beyond the shop window and instead places Manfredi's obsessive visions of female nudity in the context of advertising imagery circulated via the media. Günsberg was right to emphasise the similarities between the cinema frame and the shop window, but this is a comparison with an earlier model of consumerism which was being superseded by developments in the media industries. As *Vedo nudo* highlights, in a society of ever-intensifying mass media imagery, the conduits for consumer images as represented in *commedia all'italiana* include the borders of the poster, the frame of the television screen and the advert on the printed page as well.

The emphasis on the use of nudity and sexually explicit imagery in *commedia all'italiana* advertising scenes prefigured the increasingly sexualised direction which other media representations would take. To a certain extent, *Vedo nudo* is satirising a phenomenon which had yet to fully take place in Italian advertising. The strict guidelines of the RAI meant such nudity would have been unthinkable on the television at the time (a fact which *Vedo nudo* plays upon when Manfredi thinks he has seen a television presenter expose her breasts live on air). Pittèri (2006, 110) has noted the growing use of sexualised imagery in petrol advertising campaigns in the late 1960s, but sees the start of the 1970s as the watershed when explicit sexual advertising imagery became much more widespread. Rather than a reflection of 1960s advertising practices, then, the eroticised advertising images in the *commedia all'italiana* films, whilst perhaps highlighting forms of objectification implicit in advertising practices, actually spoke much more to the way in which cinema represented the female body at the time. As these advertising scenes suggest, *commedia all'italiana* adapted its depictions of other media to the representational specificities and possibilities of cinema, which, as Günsberg (2005, 90) puts it, was 'a



medium particularly well equipped to exhibit and advertise the female body as a spectacle for voyeuristic consumption'. Especially following the success of the 'sexy documentary' *filone* initiated by Blasetti's *Europa di notte* (1959), Italian cinematic genres became increasingly eroticised throughout the 1960s (Gundle 1990, 219). *Commedia all'italiana* was no exception to this trend, including extensive beach scenes with bikini-clad women and frequent scenes of striptease (Günsberg 2005, 90). Unlike the sexy documentaries, which often purported to focus on foreign cities, *commedia all'italiana* films used sexualised imagery of female bodies in everyday, Italian settings. Beyond beaches and strip clubs, one of the ways in which the comedies introduce female nudity into the everyday lives of their characters is via representations of other media, especially advertising. Yet contrary to what the comedies' representations of advertising might suggest, it was the cinema more than any other medium in the period which led the way in a general trend towards the increasing use of objectifying images of female bodies. *Commedia all'italiana* may have represented other media, but it did not merely imitate their representational practices, especially concerning the depiction of female bodies. Instead, it contributed to the normalisation of the use of sexualised imagery in mainstream media productions. Thus *commedia all'italiana* was not only influenced by other media, incorporating representations of other media formats within the films' fictions; the genre's imagery also played a part in influencing other media in turn.

### Concluding remarks

It has been my intention to emphasise the many connections between *commedia all'italiana* and other media industries beyond the cinema. *Commedia all'italiana* films were produced at a time when the amount of mass-media imagery circulating in Italian society was greater than ever before, yet there has been little attempt to account for how the comedies interacted with this changing media landscape. Although critical attention has been given to films such as *Una vita difficile* or *Il boom*, which recounted the problems experienced by characters trying to acquire affluent consumer lifestyles, many other *commedia all'italiana* films represented such lifestyles as background normalities for characters with other narrative concerns. It is widely acknowledged that the media during the economic miracle, especially through advertising, represented practices of consumption which, in the 1960s, had yet to spread across much of the nation. *Commedia all'italiana* films that displayed flashy cars or designer homes were part of this media sphere which disseminated consumerist images, and their representations often echoed idealised images in the advertising that was circulating at the time.

In both industrial and representational terms, *commedia all'italiana* was a genre in dialogue with other media industries. As demonstrated by the cross-media presence of *commedia all'italiana* stars, a huge variety of other media imagery both fed into *commedia all'italiana*'s representations, and gave life to individual films in other media contexts beyond the cinema. The very frequency with which the comedies represent other media, discussed here particularly in relation to advertising, registers both the extent of the media's impact on everyday life in the period and the extent to which the films were self-reflexively aware of being part of an increasingly mediated society. As advertising scenes in films such as *La vita agra*, *La parmigiana*, *Il tigre* and *Vedo nudo* demonstrate, *commedia all'italiana* representations of advertising were particularly concerned with the

representation of female sexuality. These advertising scenes involve characters discussing the gendered implications of different types of image; they show choices being made about how to represent female bodies to best sell commodities, and they show an awareness, if not a critique, of the objectification of female sexuality involved in this process.

An analysis of *commedia all'italiana* which emphasises relationships with other media offers an alternative avenue for exploring the genre's relationship to Italian society. Almost all scholars of *commedia all'italiana* note that there was a connection between the genre and contemporary society. In some cases, there has been a tendency to simplify the connection by suggesting that the genre reflected social change.<sup>22</sup> Both Angelo Restivo (2002, 4) and Catherine O'Rawe (2008, 174) have warned against the pitfalls of a 'reflectionist' approach to Italian cinema and its relationship to Italian society. Gian Piero Brunetta (1998, 369) argues that the genre had 'a symbiotic and mirroring relationship with the boom', but he nuances the metaphor of the mirror, noting that the genre functioned as a 'specchio deformante' or 'deforming mirror'. Italian criticism on *commedia all'italiana* repeatedly uses the metaphor of the 'specchio deformante'.<sup>23</sup> The term suggests that something is being reflected, but in the process of representation it is altered and 'deformed'. The metaphor is a useful way of moving away from reflectionist approaches to the films, but it is still inadequate. We are not dealing with a reflection here, of a surface which returns an image, more or less faithful to the original. Any conceptualisations of a 'specchio' or a 'specchio deformante' posit Italian society and its media representations as two separate, separated entities, but this argument becomes difficult to sustain in relation to the economic miracle (and perhaps more broadly also). The media industries, including cinema, cannot be separated out from social changes associated with the boom, because one of the key changes of the boom was, precisely, the increasing mediatisation of Italian society. By examining relationships between different media, we can seek to understand what forms this mediatisation took. A significant example of this is *commedia all'italiana's* use of sexually explicit and objectifying imagery to represent female bodies, before this became a general trend across other media formats. Distinctions such as this allow us to get closer to the specificity of *commedia all'italiana's* representations, whilst maintaining awareness of the huge range of different media representations circulating at the time, with which the comedies were in constant dialogue.

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### Notes

1. For an overview of *commedia all'italiana*, see Giacovelli (1995). On the economic miracle, see Ginsborg (1990, 210–253) and Crainz (1996).
2. I consulted copies of the magazines held in the *Biblioteca Nazionale* in Rome. I examined the June 1963 issues of *Epoca*, *Tempo*, *Le ore*, *L'Espresso*, *L'Europeo* and *Oggi* to give a sense of comparison between titles in a single year. I then examined every available June issue of *Oggi* in odd years from 1957 to 1969 and every available December issue of *Gente* in odd years in the

- same period to give a sense of the changing nature of the magazines throughout the 1960s, and seasonal variations within any given year. For each issue the type, size, colour and number of advertisements were noted, as well as relevant articles. Other issues were also skimmed and consulted casually as I followed up references to films and stars. My methodology is similar to Loehlin's (1999, 17) in her study of German magazine advertising in the 1950s and 1960s. For publication histories of the magazines, see Magistà (2007, 258–261).
3. Readership was probably much higher, as copies bought were habitually passed around among several readers. A Doxa report on *Epoca* readers published in 1963 found that just over 50% of those interviewed shared their copy with other readers (Istituto Doxa 1963, 109).
  4. On the daily press in the period, see Murialdi and Tranfaglia (1976); on women's magazines, see Morris (2007); on the Communist and Catholic popular press, see Gundle (1991).
  5. Fellini's cinema is emblematic of this shift, moving from *fotoromanzi* in *Lo sceicco bianco* (1952) to the world of the entertainment weeklies eight years later in *La dolce vita* (1960).
  6. The regulations governing *Carosello* were extremely detailed. For a comprehensive account see the appendix in Croce (2008, 199–202).
  7. This was not a new phenomenon. Forgacs and Gundle demonstrate the role of mass communications in shaping cultural modernisation in the 20-year period preceding the economic miracle and argue that 'the period from 1936 to 1954 needs to be seen afresh as part of a longer wave of cultural modernization' (2007, 4). Rather than taking on a new role in the 1960s, the already established role of the media intensified and expanded.
  8. All translations are my own.
  9. *Gente*, 27 December 1958, 64.
  10. *Gente*, 15 December 1961, 34.
  11. For details of this *Carosello* cycle, which starred Franca Valeri, see Giusti (2004, 449). For images, see the DVD appendix to Croce (2008). For Centro Fly adverts, see *Epoca*, 3 March 1963, 18, 24 March 12–13, or 5 May 1963, 8.
  12. See for example *Oggi*, 6 June 1963, 5, or *Epoca*, 28 April 1963, 184, 9 June 1963, 124, or 8 December 1963, 184.
  13. See, for example, the *fotoservizi* on the following films: *A cavallo della tigre* (1961), *Gente*, 8 December 1961, 50–51; *I mostri* (1963), *Epoca*, 4 August 1963, 90–91; *La visita* (1963), *Oggi*, 13 June 1963, 32–33; *Il boom*, *Le ore*, 14 March 1963, 54–57.
  14. See Gundle (1995); and Buckley (2000, 2006).
  15. I consulted the *commedia all'italiana* stars' television performances via keyword searches on the multimedia catalogue in the RAI *Biblioteca Centrale* in Rome. For further details on the individual programmes cited, see Grasso (2004).
  16. Voiceover on trailer included with *L'impiegato* DVD (Medusa Home Entertainment 2007).
  17. For a recording, see the DVD accompanying Croce (2008).
  18. For a comprehensive list of *Caroselli* and their participants, see Giusti (2004).
  19. For further examples of *commedia all'italiana* television scenes, see Giacobelli (1995, 157).
  20. A notable exception here is *Lo scatenato*, which stars Gassman as an ageing male advertising star who has been replaced by a younger model and is reduced to working as a hand model.
  21. Zoppas adverts which refer to 'la regina' can be found repeatedly in issues of *Oggi* between 1958 and 1961, see, for example, 11 June 1959, 52 or 15 June 1961, 78.
  22. See, for example, when Jean Gili (1980, 184) writes that 'comedy became a mirror which reflected the social crisis which Italy was experiencing' ('la commedia diventa uno specchio nel quale si legge la crisi sociale che conosce l'Italia').
  23. See, for example, Masoni and Vecchi (1979, 668); Di Giammatteo (1989, 185–188); De Berti (1996, 39); and Viganò (1998, 81) and (2001, 240).

### Notes on contributor

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## Films

- Adulterio all'italiana*, directed by Pasquale Festa Campanile. Italy: Fair Film, 1966.
- Alta infedeltà*, directed by Mario Monicelli, Franco Rossi, Elio Petri, and Luciano Salce. Italy/France: Documento Film, and SPCE, 1964.
- L'arcangelo*, directed by Giorgio Capitani. Italy: Fair Film, 1969.
- L'attico*, directed by Gianni Puccini. Italy/France: Galatea, Coronet Produzioni, and Société Cinématographique Lyre, 1963.
- Audace colpo dei soliti ignoti*, directed by Nanni Loy. Italy/France: Titanus, and Société Générale de Cinématographie, 1959.
- La bambolona*, directed by Franco Giraldi. Italy: Mega Film, 1968.
- Il boom*, directed by Vittorio De Sica. Italy: Dino De Laurentiis Cinematografica, 1963.
- La camera*, episode of *Le coppie*, directed by Alberto Sordi. Italy: Documento Film, 1970.
- A cavallo della tigre*, directed by Luigi Comencini. Italy: Film 5, and Titanus, 1961.
- La dolce vita*, directed by Federico Fellini. Italy/France: Riama Film, and Pathé Consortium Cinéma, 1960.
- Domenica è sempre domenica*, directed by Camillo Mastrocinque. Italy: Athena Cinematografica, 1958.
- Europa di notte*, directed by Alessandro Blasetti. Italy/France: Avers Film, and Cinédis, 1959.
- Le fate*, directed by Mauro Bolognini, Mario Monicelli, Antonio Pietrangeli, and Luciano Salce. Italy/France: Documento Film, and Columbia Films, 1966.
- Il frigorifero*, episode of *Le coppie*, directed by Mario Monicelli. Italy: Documento Film, 1970.
- Guglielmo il dentone*, episode of *I complessi*, directed by Luigi Filippo D'Amico. Italy/France: Documento Film, and SPCE, 1965.
- L'impiegato*, directed by Gianni Puccini. Italy: Ajace Film-Compagnia Cinematografica, 1959.
- Intrigo a Taormina - Femmine di lusso*, directed by Giorgio Bianchi. Italy: Italgloria Film, Produzione DS, and Serena Film, 1960.
- Io, io, io... e gli altri*, directed by Alessandro Blasetti. Italy: Cineluxor, and Rizzoli Film, 1966.
- Io la conoscevo bene*, directed by Antonio Pietrangeli. Italy/France/Germany: Ultra Film, Films du Siècle, and Roxy Film, 1965.
- Un italiano in America*, directed by Alberto Sordi. Italy: Euro International Films, 1967.
- Il magnifico cornuto*, directed by Antonio Pietrangeli. Italy/France: Sancto Film, and Films Copernic, 1964.
- Il marito di Roberta*, episode of *I nostri mariti*, directed by Luigi Filippo D'Amico. Italy: Euro International Films, 1966.
- Il marito è mio e l'ammazzo quando mi pare*, dir. by Pasquale Festa Campanile. Italy: Clesi Cinematografica, 1968.
- La matriarca*, directed by Pasquale Festa Campanile. Italy: Clesi Cinematografica, and Finanziaria San Marco, 1968.
- Il mattatore*, directed by Dino Risi. Italy/France: CEI Incom, Maxima Film, and Société Générale de Cinématographie, 1960.
- Il medico della mutua*, directed by Luigi Zampa. Italy: Euro International Films, and Explorer Film '58, 1968.
- I mostri*, directed by Dino Risi. Italy/France: Fair Film, Incei Film, Montflour Films, and Dicifrance, 1963.
- L'ombrellone*, directed by Dino Risi. Italy/France/Spain: Ultra Film, Films du Siècle, and Altura Films, 1965.
- Le ore dell'amore*, directed by Luciano Salce. Italy: DDL, 1963.
- La parmigiana*, directed by Antonio Pietrangeli. Italy: Documento Film, 1963.
- Poveri milionari*, directed by Dino Risi. Italy: Titanus, 1958.
- Il profeta*, directed by Dino Risi. Italy: Fair Film, 1968.
- Una questione d'onore*, directed by Luigi Zampa. Italy/France: Mega Film, and Orphée Productions, 1966.
- La ragazza con la pistola*, directed by Mario Monicelli. Italy: Documento Film, 1968.
- Lo scatenato*, directed by Franco Indovina. Italy: Fair Film, 1967.
- Lo sceicco bianco*, directed by Federico Fellini. Italy: OFI, and PDC, 1952.

- Scusi, lei è favorevole o contrario?*, directed by Alberto Sordi. Italy: Fono Roma, 1966.
- Sissignore*, directed by Ugo Tognazzi. Italy: Fair Film, 1968.
- Slalom*, directed by Luciano Salce. Italy/France/Egypt: Fair Film, Films Marceau, Cocinor, and Copro film, 1965.
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- Il sorpasso*, directed by Dino Risi. Italy: Incei Film, Sancto Film, and Fair Film, 1962.
- Il tigre*, directed by Dino Risi. Italy/USA: Fair Film, and Embassy Pictures, 1967.
- Tre notti d'amore*, directed by Renato Castellani, Luigi Comencini, and Franco Rossi. Italy/France: Jolly Film, and Cormoran Films, 1964.
- Vedo nudo*, directed by Dino Risi. Italy: Dean Film, 1969.
- Il vigile*, directed by Luigi Zampa. Italy: Royal Film, 1960.
- La visita*, directed by Antonio Pietrangeli. Italy/France: Zebra Film, and Aera Film, 1963.
- La vita agra*, directed by Carlo Lizzani. Italy: Film Napoleon, 1964.
- Una vita difficile*, directed by Dino Risi. Italy: Dino De Laurentiis Cinematografica, 1961.
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