Paolo Bonifazio. *Schooling in Modernity: The Politics of Sponsored Films in Postwar Italy.* Toronto, Buffalo, London: University of Toronto Press, 2014. Pp. 305. ISBN: 9781442615982. \$34.95.

Scholarship on postwar Italian filmmaking falls into two distinct camps. There is the crowded area of research on Italian neorealist feature films and the separate, but relatively underexplored body of documentary films produced in association with the Marshall Plan and other reconstruction efforts. Paola Bonifazio's *Schooling in Modernity: The Politics of Sponsored Films in Postwar Italy* redresses this imbalance by providing an in-depth analysis of a series of previously unexamined orphan films. These documentary and docu-fiction films have long been understood as agents of Americanization, but Bonifazio makes important strides in re-contextualizing these films within the era's wider discourses on modernity and emerging sense of national identity. Historians of postwar transatlantic relations, including Mary Nolan and Jérôme Bourdon, have questioned the paradigms that conceive of America's expression of power in postwar Europe as unilateral and all encompassing. Bonifazio's work further underscores the inadequacies of this previous generation of research by providing detailed evidence of how cinema came to be imagined by Italian governmental and corporate officials as a powerful tool for governing. *Schooling in Modernity* also extends the recent, groundbreaking work of Ruth Ben-Ghiat, Masha Salazkina, and Luca Caminati by tracing the connections between fascist and democratic era media production and between documentary and fiction film.

Other accounts of sponsored films limit themselves to works produced under the aegis of the American government, but *Schooling in Modernity* is far more ambitious. In the first chapters, Bonifazio details the convergent interests of the U.S. Economic Cooperation Administration, the Italian Centro di Documentazione, and Italian corporations including Fiat, Edisonvolta, and Olivetti, all of which used film to document their role in resolving Italy's social problems. If neorealism highlighted the structural failings of Italian society, sponsored films actively returned to these narratives to depict the interventions of government and business in transforming and modernizing Italy. Bonifazio's analysis of Ermanno Olmi's docu-fictions for Edisonvolta and her examination of Adriano Olivetti's Movimento Comunità are particularly effective in establishing the paternalism of Italian corporations as they attempted to present themselves as benevolent civic actors looking out for the welfare of Italian workers. Yet she also identifies a

singular emphasis on self-reliance and solidarity, regardless of whether these films addressed Italian audiences as industrial workers or as domestic occupants.

The second half of the book moves from a thematic discussion of sponsored films to address the ways in which these films sought to locate Italians within a new geopolitical order. In these chapters, Bonifazio often crosses paths with research on Italian decolonization, such as when she examines national identity formation in relation to the rhetoric of modernization. According to Bonifazio, sponsored films glossed over the historic divide between North and South in efforts to underscore productivity as a common, national value and to rationalize Italy's place within the Atlantic sphere. Her compelling discussion of the Cineteca Scolastica Italiana, which housed films for classroom use, outlines the troubling institutional continuity between the Fascist state and the Republic. And she convincingly navigates through the narrative claims of *La Settimana Incom* newsreels to argue that these films renegotiated Italy's memory of and relationship to fascism.

Despite the meticulous research that went into locating and viewing these orphan films, three interventions would improve the overall strength of *Schooling in Modernity*. First, her argument that sponsored films responded to the discourses of neorealist filmmaking would be far more persuasive if supported by primary source documentation instead of the author's interpretative claims. Second, the debate over educational cinema described in fifth chapter resonates so strongly with Bonifazio's use of governmentality that it should have been elaborated in further detail and foregrounded within the book's introductory remarks. Finally, the lack of visual examples detracted from the readability of her textual analyses. While we are all aware of the challenges of obtaining rights to reproduce images, these films are largely unfamiliar to readers and therefore need accompanying visual illustrations.

For anyone interested in Italian filmmaking's involvement in postwar industrialization or cinema's use as a pedagogic tool, *Schooling in Modernity* makes an important contribution. But it also speaks directly to the field of television studies, which has frequently applied governmentality to reality and documentary programming. In particular, *Schooling in Modernity* is an ideal companion piece to Anna McCarthy's *The Citizen Machine: Governing by Television in 1950s America*. Like McCarthy, Bonifazio identifies a broad interest across government, nonprofit, and corporate actors in using media as an instrument of democratic rule and social reform, and she unites the objectives of these postwar elites under the umbrella of governmentality. The comparison also reminds us that in addition

to the role sponsored films played in the movie theater, at school, and in the workplace, they were also featured in early television schedules. *Schooling in Modernity* offers a crucial opening step in what I hope will become a fruitful area of research that will continue to investigate the continuities between neorealism, sponsored filmmaking, and television.

COURTNEY RITTER

Marymount Manhattan College

Joseph Luzzi. *My Two Italies*. New York: Farrar, Straus and Giroux, 2014. Pp. 207. ISBN: 9780374298692. \$23.

Joseph Luzzi's *My Two Italies* is an emotionally moving family memoir of his Calabrian migrant family and their journey to America after the Second World War. Skilfully written and often vividly humorous, Luzzi takes the reader on a journey from beginning to end through his complex relationship with Italy, what this place and identity means for him, particularly as the child of migrant parents. While coming to terms with his own identity, Luzzi takes the reader through his tale of self-discovery by exploring the many layers of Italy's modern history, the complexities of adjusting to America through the eyes of his parents, the constant interplay between Northern and Southern Italy and its impact on his identity and what it was like growing up in America under the auspices of Calabrian tradition. He shares how his "two Italies"—the laborious and peasant-like southern Italian world of his Calabrian immigrant family and the refined and distinguished "northern" Italian realm of his professional life—unite and conflict, a relationship that is relatable to many who are either connected to Italy ancestrally or bound to it through admiration.

My Two Italies is a story of strength, of survival, of family. From the very beginning of his tale, Luzzi captivates the reader with an essence of what it means to be in his shoes, allowing the reader to follow along through the ups and downs of his life, evoking feelings of tragedy, sadness, nostalgia and happiness. He begins this journey by exploring the life of his father Pasquale and the difficult struggles he faced escaping execution and a pregnant wife in Europe, to the trials and sacrifices of beginning a new life with his family in America. Escaping the difficult political and economical poverty (*miseria*) of the *mezzogiorno*, his parents sacrificed