deep reflection, since after almost 40 years, it is now possible to have the right historical distance for an informed critique of the cultural phenomena of this decade.

The last two essays are purely music studies: they offer an important overview on the connection between Fellini's films and Nino Rota's music. In particular, Franco Sciannameo's essay attempts to provide a visual-music comment to some scenes of *Amarcord*, considered by the majority of critics to be "Fellini's most autobiographical film" (217).

Overall, *Federico Fellini. Riprese, riletture, (re)visioni* is a sound and useful contribution to Fellini scholarship. It brings together interdisciplinary studies on Fellini's cinema—characters, music, dreamlike inspirations, urban space, moralism, religion, and historical perspectives—and, in under 300 pages, it offers to the reader a complete picture of one of the most internationally acclaimed filmmakers of all time, who was, according to Mollica's memory, "libero e sconfinante per vocazione, quindi non circoscrivibile" (11).

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Robin Pickering-Iazzi, editor. *The Italian Antimafia, New Media, and the Culture of Legality*. Toronto: University of Toronto Press, 2017. Pp. 205. ISBN 9781487520786.

The book is a collection of seven essays by scholars from a variety of disciplines, opening with an extensive introduction—to both the issues in general and the volume's essays in particular—by the editor, Robin Pickering-Iazzi, who is a Professor of Italian and Comparative Literature. In this introductory text, Pickering-Iazzi notes that, despite the significant role played by web-based media in the fight against the mafia and in the development of a culture of legality in Italy, these new media have not received sufficient critical attention. This volume is a response to that absence.

Carla Bagnoli is a philosopher and her theoretically informed essay, which draws from Marc Augé's categories of "space" and "place," examines the website of Libera (the largest non-state anti-mafia organization in Italy) as evidence of the potential effectiveness of social networks in fighting against the mafia and in developing civic virtue through the exchange of ideas, life stories, and information.

Baris Cayli is a researcher in the Scottish Centre for Crime and Justice and his approach is less theoretically oriented than that of the previous essay. Cayli examines the ethical legacy of post-war anti-mafia journalists, especially Giuseppe Fava's (murdered by the mafia in 1983). This journalistic ethics based on truth, freedom, and justice endures to this day and is further empowered by socially engaged web-based media such as "I Siciliani giovani" and the collective "Libera Informazione," the branch of *Libera* focused on journalism.

In the third essay, Paula Salvio, Professor of Education, also examines *Libera's* website in light of non-violent dissent against the mafia. About the branch of *Libera* called "Libera Terra," Salvio argues that its social-networking practices (blogging and Facebook, for example), against those who criticize such practices as encouraging "slacktivism," actually have a significant impact on the public in terms of education about mafia violence. Salvio calls these practices a form of "public pedagogy" that effectively promotes solidarity and agency in a context of transitional justice. However, this way of operating also represses the diversity of their constituency by constructing the face of the anti-mafia as that of a heterosexual male.

Like Salvio, Amy Boylan addresses the less-represented face of mafia activism and violence. Boylan is an Italianist with a solid record of publications on monuments and memory, and her essay examines the Facebook page "Casamemoria Vittimemafia"—dedicated, as the name indicates, to commemorating all mafia victims, through photographs and news stories, with a unique emphasis on those lower-profile victims who are not traditionally remembered as anti-mafia heroes. This virtual commemoration of otherwise forgotten stories alters the content and form of anti-mafia memories and helps create a more inclusive "culture of legality."

Giovanna Summerfield is an anti-mafia activist as well as an Italianist, and, like Boylan, she also focuses in her contribution on practices of memory-making through the new media. Though Summerfield notes that the new mafia generation effectively uses web-based communication in order to gain consensus, she also underscores the democratic nature and educational potential of the new media and the ability of anti-mafia ideas to reach, through these new media, a larger and younger audience. The essay examines the collaborative 12-minute video "Per non dimenticare 23 maggio" ("To Not Forget 23 May"), published on YouTube and broadcast in schools and other public institutions.

From the viewpoint of film criticism, Dana Renga's essay examines the often hybridized fictional and documentary narratives about the Banda della Magliana

in cinema, television, and web-based media, within the problematic practice—common in popular fictionalized accounts—of representing real-life criminals as eliciting compassion. Some of these accounts, Renga explains, work against the culture of legality by creating sympathy for the perpetrators of mafia violence, sometimes eliding fact and fiction and ultimately mythologizing the very mobsters they want to indict.

Angela Maiello is a philosopher specializing in aesthetics. Her contribution to the volume proposes “an aesthetics of viral anti-mafia” by examining the San Remo–winning Neapolitan song by Rocco Hunt, “Nu Juorn Buon” (“A Good Day,” 2014), which this critic persuasively placed in the tradition of the Neapolitan song and its close relation to organized crime—whether through its glorification or its condemnation. Thanks to its shrewd use of the possibilities offered by digital technologies, and especially the interactive nature of social networks, “Nu Juorn Buon” demonstrates how an education in techno-aesthetics can bring about effective anti-mafia practices through a transformation of online participation.

The clarity of the writing in the seven essays varies, as does the level of interest that each might elicit in different readers; given the diverse background of the contributors, this is inevitable. I learned something from each of them and, even within this diversity of critical perspectives, there is a certain unity. I very much enjoyed the fact that each essay refers to two or more of the other essays in the collection, a practice that gives the book’s readers a sense of true collaboration and a shared desire to understand the issues at hand from multiple disciplinary perspectives.

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Laura E. Ruberto and Joseph Sciorra, editors. *New Italian Migrations to the United States. Volume 1: Politics and History since 1945*. Urbana: University of Illinois Press, 2017. Pp. 201. ISBN 9780252082450.

New Italian Migrations to the United States. Volume 1: Politics and History since 1945 is a book focused on the history of Italian immigration to the U.S. after World War II. It is a collection of essays published in a two-volume structure, which is the result of a multidisciplinary approach. In this first volume, the authors