

Cinema Theaters from Within

Giornale dello Spettacolo's *Success, Longevity, and Data Abundance*

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In 1945, the Associazione Generale Italiana dello Spettacolo (General Italian Association for Entertainment, or AGIS) was established in Italy with the aim of uniting national cinema, theater, music, opera, and dance associations in order to represent their needs and interests. Simultaneously, the association's biweekly trade journal, *Bollettino di informazione*, emerged, and it continues to represent the perspective of the entertainment industry today. Focusing on the editorial commitments of the journal, whose name became *Il Giornale dello Spettacolo* in 1957, this essay aims to investigate its audience, circulation, emergence, and strategies. A unique wealth of information for researchers investigating the history of cinema and the film industry, the *Giornale dello Spettacolo* (*GdS*) is now available online. This chapter will first appraise the emergence of the journal in the historical context of postwar Italy, the most significant period of modernization of the national cultural industry. It will then briefly provide an overview of the different phases of the journal from 1945 to today, highlighting the significant changes it went through and the ways in which the cultural sectors engaged with it. Lastly, it will present the 1950s cinema section as a case study to investigate the journal's unique traits in the mediascape of that time and to finally explore what resources it has provided today to scholars interested in analyzing and commenting on the figures of the film industry in Italy.

INTRODUCTION

Movie magazines and film trade journals as a source and field of research in film and cinema studies have stimulated a wealth of research projects and

publications over the years. From using the film press to explore the representation of specific topics to investigations into marketing, reception, and audiences, as well as methodological analyses of these sources and of processes of archival and audiovisual preservation, this subfield is constantly generating new and inspiring research.¹ One of the most recent examples—Biltereyst and Van de Vijver's *Mapping Movie Magazines*—brings together a wide range of contributions that make use of several methods to explore the significance of movie magazines for the study of films, their reception, and their social and aesthetic values, decentralizing the role of films themselves by giving paratexts in their own right the central role in research.² However, while this volume reaffirms the opportunity film journals and popular magazines offer for the study of film and cinema more broadly, the editors are keen to declare the limitations of the field, echoing Hoyt's concern that scholars tend to focus only on a few journals like *Variety* while "many other cinema-related periodicals largely remain untouched" and that the bulk of research is still limited to the US, the UK, and a few other countries.³

When looking at the Italian context, the literature on film journals and magazines similarly reflects a variety of approaches and methodologies but a symmetrically significant limitation in its investigation due to a scholarly reliance on relatively few publications. Scholars of Italian cinema have used movie magazines for overviews of the history of film publishing and in-depth analyses of film criticism in the popular and specialized presses, as well as for inquiries into fan letters and audience responses. By looking at film periodicals as "an inexhaustible reservoir of materials to be interrogated for research,"⁴ this field has developed across several lines of inquiry, exploring movie magazines as part of broader studies on mass culture,⁵ on the relationship between Italian intellectuals and film criticism,⁶ on the role of the popular press in guiding audiences toward models of stardom, genres, and key figures in cinema history,⁷ and on how certain specific themes emerged from movie magazines.⁸ Other works have explored how cinema magazines were "capable of orienting and shaping cinema consumption, actively participating in the creation of meaning of film from an aesthetic perspective and of cinema from a social one, in a continuous process of negotiation with other institutions or instances, such as production and the audience."⁹ Furthermore, projects have investigated the importance of the paratext in relation to film consumption, film taste, and memories of cinemas by exploring surveys, interviews, and fan letters published in movie magazines.¹⁰

The body of scholarly work under this particular field developed, from the 1970s, at a slow pace, predominantly due to fragmented and incomplete collections of magazines scattered across Italy in private and public archives that were often under-resourced and not easily accessible. The recent digitization

process that several Italian institutions started undergoing, following successful examples from abroad, has certainly facilitated the research of magazines and journals buried until now in remote and unreachable libraries and archives. For instance, the Digital Library Luigi Chiarini at the Centro Sperimentale di Cinematografia in Rome¹¹ has since 2001 digitized a wide range of film magazines, press materials, and trade journals with the aim of preserving the most valuable collections from deterioration, guaranteeing their interoperability across different projects, safeguarding intellectual property rights, and ultimately ensuring greater accessibility of the material.¹² The library has successfully cooperated with other international projects (such as the Periodical Indexing Project and the Federation Internationale des Archives du Film, as well as more recently the Globalizing and Enhancing the Media History Digital Library initiative), securing immediate access to resources on a very large scale.¹³ However, this has not accelerated the study of many magazines, and so—as De Luna Freire affirms for the Brazilian case—there are a significant number of Italian cinema journals and publications available digitally which “still await the deeper interest of researchers.”¹⁴

What is missing in this landscape of research on movie magazines and journals is a thorough analysis of the Italian film trade press.¹⁵ While scholars have extensively explored the scholarly content of *Cinema*, *Cinema Nuovo*, and equally the various sections of more popular magazines such as *Oggi*, *Famiglia Cristiana*, and the film-specific *Hollywood* and *La Rivista del Cinematografo*, more specialized film trade journals such as *Cinespettacolo* have had less attention from researchers. Within this category, perhaps the case to highlight most urgently is that of *Giornale dello Spettacolo*.¹⁶ From the postwar period onward, the *GdS* has kept researchers informed on the entertainment industry with data so granular that it has no equal across the rest of Europe. The journal is key to understanding the development of exhibition and distribution across the country from the most successful years in Italian cinema to today. Its patchy analysis within scholarly research does not depend—as Hoyt suggests in the context of US film periodicals—on the fact that “certain magazines have existed longer than others,” as the *GdS*’s longevity exceeds that of any other film trade magazine in Italy.¹⁷ It may depend more on the lack of “reference aids” that allow a proper search and investigation into such a rich trove of material.¹⁸ Unlike many other magazines kept in the hands of private collections, found sold in local markets, and scattered in public and private institutions, the *GdS* is present in several public libraries as well as in the AGIS headquarters—where, however, it is only made available to researchers thanks to the kindness of AGIS staff, often unaware of the significance of their collection’s value as a window into the industrial strategies of Italian cinema both across the national territory and abroad. The *GdS*, therefore, requires an urgent action of digitization to facilitate and

expand not only its access, but a fully searchable functionality that would allow scholars to thoroughly explore its content.

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HISTORY AND BACKGROUND

Film magazines started to appear in Italy at the beginning of the 1900s, initially as a publicity vehicle for production and distribution companies. However, beginning in the 1930s some significant changes are evident, turning them into a prolific industry: printed images became cheaper, magazines were “more to be seen than read,”¹⁹ several more titles appeared in print, and the audience for these publications gradually diversified. Furthermore, film criticism was becoming a regular presence in the Italian press through the voices of eminent writers such as Alberto Savinio, Alberto Moravia, and Massimo Bontempelli.²⁰ However, one had to wait until the 1950s for the arrival of the most prestigious film journals (such as *Cinema*, *Cinema Nuovo*, and *Filmcritica*) and for the full development of a critical theoretical debate. The 1950s, as Paolo Noto states, witnessed a clear stratification of the editorial system, in which “relatively disengaged magazines, publications dedicated to ‘high’ popularization, militant magazines[,] and periodicals analyzing cinema as an artistic and social expression” coexisted and even shared collaborators and readers.²¹ An incomplete inventory of the movie magazines available in the country reported by Pellizzari indicates that sixty-five new magazines were published during 1930–43, compared to 102 for 1944–48 and 289 for 1949–71, suggesting an exponential growth of the specialized film publishing industry and a burgeoning audience for this wide range of publications.²²

The postwar period was significant from the film industry perspective, as it was the time when cinema had started reemerging after the end of the war, rebuilding its infrastructure, formulating its laws, and organizing its representative institutions. It is within this context that the *GdS* was born (August 15, 1945), first as *Bollettino di Informazioni*, a biweekly publication of the Lombardy Association of Cinema and Theatre Exhibitors, and since 1952 as *Bollettino dello Spettacolo*, officially affiliated with AGIS (Associazione Generale Italiana dello Spettacolo),²³ the association representing employers in the entertainment sector. AGIS brought together trade associations, federations, and foundations and is still present throughout the country today, with regional and interregional branches. The association represents entrepreneurs in the sectors of cinema exhibition and public and private activities, including theater, music, dance, and popular entertainment, circus, traveling shows, and contemporary popular music. It fulfills the dual function of a body representing the interests of the entertainment industry and a trade union organization offering its members technical, administrative, trade union, fiscal, legal, and communications services.²⁴

The association was promoted by the heads of the above-mentioned categories first in Lombardy, Piedmont, Veneto, and Liguria, and then across the rest of the country. Its trade journal was ultimately renamed *Il Giornale dello Spettacolo* in 1957 and the headquarters of the association was transferred from Milan to Rome, where it remains. The *GdS* presented several articles updating the members about various categories of information (programming, exhibition, distribution, audiences, etc.), along with broader film industry-related topics and a section of quantitative and qualitative data on films produced and exhibited in cinemas across the country.

The history of the trade journal is obviously intertwined with the various phases of the history of AGIS, which from its birth until the 1980s operated in close relationship with the state and its representatives, especially during the period in which Giulio Andreotti was under secretary of state (1947–53), playing a decisive role within the film industry. Later, AGIS took on its own distinct and clear role as “a counterpart to political, administrative and state power.”²⁵

The trade journal has lasted until today, updating its layout and becoming a color publication in 2004, with fourteen thousand copies distributed by subscription in Italy and abroad.²⁶ The journal’s print edition was suspended in November 2013 in order to respond to the “very rapid evolution of the world of communication and the difficulties of the printed paper,” as explained by Roberto Ferrari, director of Edizioni GdS, the publishing company that prints the journal.²⁷

A CASE STUDY: THE GDS IN THE 1950s

As Francesco Di Chiara and Paolo Noto observe, “The 1950s are in many ways a crucial decade for understanding postwar Italian cinema.”²⁸ This period was, in fact, a moment of film industrial reconstruction, legislative changes, and successful national productions that managed at times to stand up to the Hollywood invasion of Italian cinema that had characterized the immediate postwar period.²⁹ It was also a time in which the proliferation of the number of cinemas was “a sign of the general prosperity of the exhibition business, which was not to be repeated at any other time in the 20th century.”³⁰ In this period, more than thirty film magazines and several monographs on film were published, and the film industry drew significant scrutiny in the trade press.³¹

The *GdS* covered developments in the exhibition and distribution sectors useful to those working in the industry, as well as legislation concerning cinema. Additionally, the trade journal offered quantitative data on film programming, box office metrics, and circulation, which allowed exhibitors to fully understand the current industrial state of their category and which still gives scholars the opportunity to evaluate and develop a film industrial history of postwar Italian cinema. The different sections of the journal offered a platform to illustrate new legislative, economic, technological, and political challenges to the exhibition sectors, as well



FIGURE 18.1. A new theater is profiled in *Giornale dello Spettacolo*, May 4, 1957.

as an opportunity for dialogue between exhibitors and the association representing them through the letters to the journal and an all-embracing display of data on exhibition and programming.

Within these broad areas were several topics AGIS members were keen to be updated on, including legislative or procedural changes relevant to them: ticket price amendments;³² trade union employment laws;³³ agreements between exhibitors and distributors;³⁴ technological innovation and updates from abroad, like the experimental 3-D glasses developed in the US;³⁵ world cinema industry reports;³⁶ information on audience behavior, attendance figures, and programming trends;³⁷ and surveys on audience preferences.³⁸

The journal also devoted a page to letters, a brief section called “Il Gazzettino/Il Bollettino delle Grane” (The Gazette of Grievances), which allowed exhibitors to openly vent their frustrations and share their concerns with other members on a wide range of topics (from irregular building of cinemas exceeding the approved seating capacity³⁹ to the new practice of kissing inside cinemas).⁴⁰ Lastly, but not

irrelevant to a comprehensive research project on cinema exhibition, is the publicity for films and for technical equipment and accessories needed to make cinemas more attractive to audiences. Film advertising is particularly relevant to scholars interested in comparing, for instance, how distributors and exhibitors classified films according to genre and how this might depart from audiences' categorizations.⁴¹ However, any advertising is insightful, as it provides a full picture of how the theaters were attempting to keep up with technologies, resolve their financial challenges, and engage with loyal and new audiences.

All these sections are highly relevant to those investigating postwar exhibition, distribution, and programming strategies, as official accounts are patchy and limited. These sections are also extremely valuable for better comprehending the dynamics between the exhibitors' association and other key players in postwar Italian culture. For example, the Catholic film exhibition circuit, developed in Italy under the tight regulations of the Cinema Catholic Centre, at times represented a threat to the commercial sector, as parish venues often operated as commercial enterprises, infringing several of the strict protocols instructed by the complex agreements between the Associazione Cattolica Esercenti Cinema (Catholic Association of Cinema Exhibitors, or ACEC) and AGIS. In 2018, I conducted a close investigation of the *GdS* that offers a multifaceted picture of the relationship between commercial and religious institutions, highlighting both the "apprehensions of commercial exhibitors about parish cinemas overstepping their boundaries" and the attempt of the parish cinemas "to assert themselves as proper exhibitors."⁴² During the 1950s, when the Catholic cinema exhibition circuit was at its peak, the *GdS* became "the arena for industrial exhibitors to express their dissatisfaction about the publicity, programming and types of films shown in parish cinemas, as well as issues around lay management." It also gave commercial exhibitors a platform to express their frustrations with the "high volume of applications to transform parish cinemas into commercial ones," constituting real competition for the sector, as the religious venues were significantly cheaper than the commercial ones and had the strong support of the Catholic Church, extremely powerful at the time.⁴³ The disputes between commercial and parish cinemas, which characterized the entire decade of the 1950s, exemplify the significant role the journal played in displaying tensions within the sector and offering the reader a better understanding of practices and dynamics not often visible or recorded.

Moreover, from a scholarly perspective, the pages of the *GdS* dedicated to the exhibition figures and programming are extremely valuable, as they provide an account of the programming procedures, the geographic trajectories of the films, the films' popularity, and the audiences' responses at a granular level that allows a highly detailed reconstruction of the postwar cinema industry. At the very beginning of the *GdS*'s history, few data were given. The section "Le cifre parlano chiaro" (The Figures Speak for Themselves) gave the box office intakes of films shown in Rome in first-run cinemas, while the section "Rubrica Film" (Film Section)

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Borsa Film

Hassegna finanziaria delle programmazioni cinematografiche a cura di Alessandro Ferrau

SETTEBELLO

AL 29 OTTOBRE

| MILANO | | ROMA | |
|--------------------------|---------------|--------------------------|---------------|
| 1. Carlo Zampini (Cine) | L. 20.000.000 | 1. Carlo Zampini (Cine) | L. 20.000.000 |
| 2. Carlo Zampini (Cine) | L. 15.000.000 | 2. Carlo Zampini (Cine) | L. 15.000.000 |
| 3. Carlo Zampini (Cine) | L. 10.000.000 | 3. Carlo Zampini (Cine) | L. 10.000.000 |
| 4. Carlo Zampini (Cine) | L. 5.000.000 | 4. Carlo Zampini (Cine) | L. 5.000.000 |
| 5. Carlo Zampini (Cine) | L. 2.500.000 | 5. Carlo Zampini (Cine) | L. 2.500.000 |
| 6. Carlo Zampini (Cine) | L. 1.250.000 | 6. Carlo Zampini (Cine) | L. 1.250.000 |
| 7. Carlo Zampini (Cine) | L. 625.000 | 7. Carlo Zampini (Cine) | L. 625.000 |
| 8. Carlo Zampini (Cine) | L. 312.500 | 8. Carlo Zampini (Cine) | L. 312.500 |
| 9. Carlo Zampini (Cine) | L. 156.250 | 9. Carlo Zampini (Cine) | L. 156.250 |
| 10. Carlo Zampini (Cine) | L. 78.125 | 10. Carlo Zampini (Cine) | L. 78.125 |
| 11. Carlo Zampini (Cine) | L. 39.062 | 11. Carlo Zampini (Cine) | L. 39.062 |
| 12. Carlo Zampini (Cine) | L. 19.531 | 12. Carlo Zampini (Cine) | L. 19.531 |
| 13. Carlo Zampini (Cine) | L. 9.765 | 13. Carlo Zampini (Cine) | L. 9.765 |
| 14. Carlo Zampini (Cine) | L. 4.882 | 14. Carlo Zampini (Cine) | L. 4.882 |
| 15. Carlo Zampini (Cine) | L. 2.441 | 15. Carlo Zampini (Cine) | L. 2.441 |
| 16. Carlo Zampini (Cine) | L. 1.220 | 16. Carlo Zampini (Cine) | L. 1.220 |
| 17. Carlo Zampini (Cine) | L. 610 | 17. Carlo Zampini (Cine) | L. 610 |
| 18. Carlo Zampini (Cine) | L. 305 | 18. Carlo Zampini (Cine) | L. 305 |
| 19. Carlo Zampini (Cine) | L. 152 | 19. Carlo Zampini (Cine) | L. 152 |
| 20. Carlo Zampini (Cine) | L. 76 | 20. Carlo Zampini (Cine) | L. 76 |

AL 29 OTTOBRE

| BOLOGNA | | FIRENZE | |
|--------------------------|---------------|--------------------------|---------------|
| 1. Carlo Zampini (Cine) | L. 20.000.000 | 1. Carlo Zampini (Cine) | L. 20.000.000 |
| 2. Carlo Zampini (Cine) | L. 15.000.000 | 2. Carlo Zampini (Cine) | L. 15.000.000 |
| 3. Carlo Zampini (Cine) | L. 10.000.000 | 3. Carlo Zampini (Cine) | L. 10.000.000 |
| 4. Carlo Zampini (Cine) | L. 5.000.000 | 4. Carlo Zampini (Cine) | L. 5.000.000 |
| 5. Carlo Zampini (Cine) | L. 2.500.000 | 5. Carlo Zampini (Cine) | L. 2.500.000 |
| 6. Carlo Zampini (Cine) | L. 1.250.000 | 6. Carlo Zampini (Cine) | L. 1.250.000 |
| 7. Carlo Zampini (Cine) | L. 625.000 | 7. Carlo Zampini (Cine) | L. 625.000 |
| 8. Carlo Zampini (Cine) | L. 312.500 | 8. Carlo Zampini (Cine) | L. 312.500 |
| 9. Carlo Zampini (Cine) | L. 156.250 | 9. Carlo Zampini (Cine) | L. 156.250 |
| 10. Carlo Zampini (Cine) | L. 78.125 | 10. Carlo Zampini (Cine) | L. 78.125 |
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| 12. Carlo Zampini (Cine) | L. 19.531 | 12. Carlo Zampini (Cine) | L. 19.531 |
| 13. Carlo Zampini (Cine) | L. 9.765 | 13. Carlo Zampini (Cine) | L. 9.765 |
| 14. Carlo Zampini (Cine) | L. 4.882 | 14. Carlo Zampini (Cine) | L. 4.882 |
| 15. Carlo Zampini (Cine) | L. 2.441 | 15. Carlo Zampini (Cine) | L. 2.441 |
| 16. Carlo Zampini (Cine) | L. 1.220 | 16. Carlo Zampini (Cine) | L. 1.220 |
| 17. Carlo Zampini (Cine) | L. 610 | 17. Carlo Zampini (Cine) | L. 610 |
| 18. Carlo Zampini (Cine) | L. 305 | 18. Carlo Zampini (Cine) | L. 305 |
| 19. Carlo Zampini (Cine) | L. 152 | 19. Carlo Zampini (Cine) | L. 152 |
| 20. Carlo Zampini (Cine) | L. 76 | 20. Carlo Zampini (Cine) | L. 76 |

FIGURE 18.2. “Borsa Film,” *Giornale dello Spettacolo* year 1, no. 25, April 11, 1959.

provided information only on films screened in Milan, with dates, specific cinemas, and numbers of spectators. However, in 1947 the journal started offering more detailed box office figures: for example, it provided information on all Italian films screened in first-run cinemas, including release dates.⁴⁴ From 1952, the journal began presenting more regular box office data. The section “Borsa Film” appeared for the first time in September 1952⁴⁵ with data for first-, second-, and third-run cinemas in Milan, sharing information on films, production companies, days of screenings, numbers of cinemas, numbers of spectators, and total box office revenues.

The editors explained that this new biweekly section was meant to satisfy readers’ requests—especially those of regional exhibitors—by providing insight into the data of first- and second-run cinemas in Milan.⁴⁶ On November 30 of the same year, a short explanatory note informed readers that, because of the success of “Borsa Film,” the section would also start providing data on other Italian cities, starting with Turin (first run)⁴⁷ and then Rome⁴⁸ and Genoa,⁴⁹ as well as a yearly summary of major successes classified by production company.⁵⁰ From May 15, 1953, together with those of Rome, Genoa, Turin, and Milan, several other cities⁵¹ first-run cinemas’ box office intakes and numbers of screening days were published.⁵² And beginning on November 30, 1953, a new section entitled “Statistiche istruttive” (Instructive Statistics) reported the average gross revenue achieved on each day of programming in major Italian cities.⁵³ Starting in 1955, several additional sections contained box office data. From January 27, 1955, “Borsa Film” changed and the reading of the box office was divided as follows: films according to nationality, box office figures for first-run cinemas in the sixteen main cities, and cities where the films had been screened. “Tirando le somme” (Summing Up), written by the journalist Alessandro Ferrau with the intention of filling the gap of essential box office analysis, is a section that became a regular presence in the trade journal, analyzing successes and failures in the country (such as films generating more than 100 million lire or less than 50 million lire at the box office), as well as detailed box office evaluation amongst the main cities according to film nationalities (Italian, US, European, and others) and a comparative analysis of Italian films in cinemas around the country, according to genre, stars, and locations.

Ferrau's insightful analyses are still invaluable today for their information on film consumption and popularity across the country. They also reflect on key aspects of the development of cinema in those years, from Cinemascope and color to geographic differences in relation to art cinema and documentaries, genre, nationality, and stardom. Ultimately, they not only offer a portrait of the industrial dynamics at play in film exhibition and the means by which this is reflected in film consumption, but also allow researchers to explore the Italian film industry in a longitudinal way, mapping changes and developments across time that would not otherwise be possible.

CONCLUSION

Hoyt's suggestion to "reevaluate the ways we are selecting, using, and interpreting motion-picture trade papers and fan magazines" is still very pertinent today for the Italian context.⁵⁴ Several trade journals and popular magazines remain unexplored as sources of data and of case studies for investigations of publishing practices within the film industry. Digitization and accessibility play a crucial part in integrating these materials with others already in the scholarly domain. However, collaborations across libraries, archival institutions, universities, and digital humanities centers are key to providing the most fruitful opportunity to ensure that funding is made available and resources are properly integrated to facilitate further research and comparative work. For the case of *Il Giornale dello Spettacolo*, a comprehensive process of computational analysis would guarantee cross-examination of the rich data available in the journal and promote new findings across cinema exhibition practices, film consumption, and the distribution industry.

NOTES

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2. Daniel Biltreyst and Lies Van de Vijver, eds., *Mapping Movie Magazines: Digitization, Periodicals and Cinema History* (London: Palgrave Macmillan, 2020).

3. Biltreyst and Van de Vijver, *Mapping Movie Magazines*, 1. See also Eric Hoyt, "Lenses for Lantern: Data Mining, Visualization, and Excavating Film History's Neglected Sources," *Film History* 26, no. 2 (2014): 146–68.

4. Raffaele De Berti, *Dallo schermo alla carta. Romanzi, fotoromanzi, rotocalchi cinematografici: il film e i suoi paratesti* (Milan, Italy: Vita e Pensiero, 2000). 4. See also Cristina Bragaglia, "Le riviste di cinema," in *Materiali sul cinema italiano degli anni '50, vol. 1: Quaderni di documentazione della Mostra Internazionale del Nuovo Cinema, no. 74* (Pesaro, Italy: 1978); see also Davide Turconi and Camillo Bassotto, eds., *Il cinema nelle riviste italiane dalle origini ad oggi* (Venice: Edizioni Mostra-cinema, 1972).

5. See David Forgacs, *L'industrializzazione della cultura italiana (1880–2000)* (Bologna, Italy: Il Mulino, 2000). See also Raffaele De Berti, "La stampa popolare e il cinema," in *Il prodotto culturale*, ed. Fausto Colombo and Ruggero Eugeni, 73–92 (Rome: Carocci, 2001).

6. Paolo Noto, "Quale 'mestiere del critico'? Un'intrusione nella corrispondenza di Guido Aristarco," *Cinergie* 8, no. 15 (2019): 55–67.

7. See, for example, De Berti, *Dallo schermo alla carta*; Raffaele De Berti, "Il cinema fuori dallo schermo," in *Storia del cinema italiano 1949–1953, vol. 8: Edizioni di Bianco & Nero*, ed. Luciano De Giusti, 116–29 (Venice: Marsilio, 2003); Emiliano Morreale, ed., *Lo schermo di carta. Storia e storie dei cineromanzi* (Milan, Italy: Il Castoro, 2007); Raffaele De Berti and Irene Piazzoni, eds., *Forme e modelli del rotocalco italiano tra fascismo e guerra*, Quaderni di Acme, 115 (Milan, Italy: Cisalpino, October 2–3, 2008); Claudio Bisoni, *La critica cinematografica. Un'introduzione* (Bologna, Italy: CLUEB, Cooperativa Libreria Universitaria Editrice Bologna, 2013); Diego Cavallotti, "To the Anonymous Video-Maker: Subjectivity Construction in Italian Amateur Photo-Film-Video Magazines between 1975 and 1985," in *A History of Cinema without Names: A Research Project*, ed. Diego Cavallotti, Federico Giordano, and Leonardo Quaresima (Milan, Italy: Mimesis, 2016), 263–71; Paolo Noto, "Immagini del pubblico nella stampa cinematografica italiana degli anni Cinquanta," *Cinema e Storia* 7, no. 1 (2018): 31–46; Alfonso Venturini, "Lettere a Nostromo. La corrispondenza con i lettori della rivista 'Cinema' dal 1937 al 1943," *L'avventura: International Journal of Italian Film and Media Landscapes* 4, no. 1 (2018): 93–108; Mariapia Comand and Andrea Mariani, *Ephemera. Scrapbooks, fan mail e diari delle spettatrici nell'Italia del Regime*, ricerche (Venice: Marsilio, 2020).

8. Andrea Minuz, "I 'valori spirituali del cinema italiano.' Antisemitismo e politica della razza nelle riviste cinematografiche degli anni trenta," *Trauma and Memory* 5, no. 3 (2017): 96–102; Mauro Giori, "La fotografia nelle riviste di cinema italiane (1907–1918)," in *Moltiplicare l'istante. Beltrami, Comerio e Pacchioni tra fotografia e cinema*, ed. Elena Dagrada, Elena Mosconi, and Silvia Paoli (Milan, Italy: Il Castoro, 2007), 125–38.

9. Francesco Di Chiara and Paolo Noto, "I padroni del cinema italiano: il rapporto tra critica e produzione nella stampa cinematografica degli anni Cinquanta," in *Atti critici in luoghi pubblici: scrivere di cinema, tv e media dal dopoguerra al web, vol. 7: Pandora comunicazione, Cinema*, ed. Michele Guerra and Sara Martin (Parma, Italy: Diabasis, 2019), 499.

10. Daniela Treveri Gennari et al., *Italian Cinema Audiences: Histories and Memories of Cinema-Going in Post-war Italy* (New York: Bloomsbury Academic, 2020).

11. "Biblioteca digitale," *Fondazione Centro Sperimentale di Cinematografia*, <https://www.fondazionecsc.it/biblioteca-digitale-biblioteca-luigi-chiarini/> (accessed December 3, 2020).

12. Laura Ceccarelli and Laura Pompei, "Biblioteca digitale," in *Viaggio tra le stelle del cinema con la rivista STAR*, Quaderni della Biblioteca Luigi Chiarini (Rome: Fondazione Centro Sperimentale di Cinematografia, 2009), 9.

13. *Ibid.*; Debora Demontis and Stefania Tuveri, "Spoglio periodici," in *Viaggio tra le stelle del cinema con la rivista STAR*, Quaderni della Biblioteca Luigi Chiarini (Rome: Fondazione Centro Sperimentale di Cinematografia, 2009), 13.

14. De Luna Freire, "Investigation and Preservation," 55.

15. Di Chiara and Noto, *I padroni del cinema italiano*, 509–10.
16. Abbreviated *GdS* hereafter.
17. Hoyt, “Lenses for Lantern,” 154.
18. *Ibid.*
19. De Berti, *Dallo schermo alla carta*, 110.
20. *Ibid.*, 5–6; Lorenzo Pellizzari, “Il cinema pensato: tra liberazione e colonizzazione,” in *Storia del cinema italiano 1945–1948*, vol. 7: *Edizioni di Bianco & Nero*, ed. Callisto Cosulich (Venice: Marsilio, 2003), 467; Giori, “La fotografia nelle riviste,” 127; Bioni, *La critica cinematografica*, 34. For a comprehensive list of cinema magazines of the period 1907–44, see Riccardo Redi, ed., *Cinema scritto. Il catalogo delle riviste italiane di cinema 1907–1944* (Rome: Associazione italiana per le ricerche di storia del cinema, 1992).
21. Noto, “Immagini del pubblico,” 32.
22. Pellizzari, “Il cinema pensato,” 468.
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32. B., “Il Sovrapprezzo Invernale,” *Bollettino di informazioni* year 6, no. 10, October 1–15, 1950, 1.
33. “In Sintesi le Assunzioni Obbligatorie,” *Bollettino di informazioni* year 7, no. 116, February 15, 1951, 2.
34. “Disciplina Legale al Noleggio di Film,” *Bollettino dello Spettacolo* year 8, no. 151–52, August 15–31, 1952, 1.
35. Angiolo Maros Dell’Oro, “Tre-dimensioni con Cine-occhiali,” *Bollettino dello Spettacolo* year 7, no. 15, October 15, 1952, 2.
36. “Qua e là per il Mondo del Cinema,” *Bollettino dello Spettacolo* year 9, no. 161, January 15, 1953, 3.
37. De Luca, “Il Rapporto Contrattuale tra l’Esercente e lo Spettatore,” *Bollettino dello Spettacolo* year 10, no. 199, May 10, 1954, 1.
38. Alessandro Ferrà, “Dall’Indagine del Centro per la Cinematografia Utili Indicazioni sulle Tendenze del Pubblico,” *Bollettino dello Spettacolo* year 11, no. 220, January 13, 1955, 3.
39. Bru, “Posto più Posto meno,” *Bollettino dello Spettacolo* year 8, no. 155, October 15, 1952, 3.
40. “Processo al Bacio,” *Bollettino dello Spettacolo* year 11, no. 221, January 20, 1955, 1.
41. Treveri Gennari et al., *Italian Cinema Audiences*.
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43. *Ibid.*
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45. "Borsa Film," *Bollettino dello Spettacolo* year 7, no. 154, September 30, 1952, 4.
46. Ibid.
47. "Borsa Film," *Bollettino dello Spettacolo* year 8, no. 158, November 30, 1952, 2.
48. "Borsa Film," *Bollettino dello Spettacolo* year 8, no. 159, December 15, 1952, 2.
49. "Borsa Film," *Bollettino dello Spettacolo* year 8, no. 160, December 31, 1952, 5.
50. In this year (1952) a new name was also given to the journal, *Bollettino dello spettacolo, quindicinale AGIS d'informazioni* (a weekly from 1955).
51. Naples, Catania, Palermo, Bologna, Trieste, Firenze, Venice, and Padova.
52. "Borsa Film," *Bollettino dello Spettacolo* year 9, no. 170, May 15, 1953, 2.
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54. Hoyt, "Lenses for Lantern," 148.

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