

L Alba Del Cinema In Campania Dalle Origini Alla Grande Guerra 1895 1918 A Cura Di Pasquale Iaccio Con Una Prefazione Di Pierre Sorlin Inserito Fotografico Di Mario Franco Cinema E Storia

Egitto, 1904: nel sito archeologico di Naqada viene rinvenuta la mummia del medico e mago Aiwass, un esponente del culto di Horus, famoso ideatore di un procedimento grazie al quale si poteva entrare in contatto con la dimensione eroica del dio falco. Nascosta nel lino che avvolge i piedi, viene trovata la descrizione del procedimento, che prevedeva l'utilizzo della torpedine del Nilo, una specie di anguilla elettrica. Ma il lino e il manufatto di metallo che serviva per il rituale vengono misteriosamente trafugati. Bologna, 2011: Charles Fort, giornalista bolognese esperto di notizie misteriose, sta tornando a casa dopo una giornata trascorsa tra le celebrazioni per un premio giornalistico, ottenuto grazie al sito La voce dei dannati. Davanti alla porta del suo appartamento trova Roberta Fantini, una sua ex collaboratrice. La ragazza è in pericolo di vita a seguito della scoperta di una piattaforma software nascosta all'interno di un videogame. Aldo Imbonati, ispettore della Questura di Bologna, è incaricato di indagare sulla scia di sangue che Charles e Roberta lasciano dietro di sé, nel tentativo di sfuggire a due spietati serial killer.

Un'appassionante serie di avvenimenti porterà i protagonisti dalla Francia alla Scozia, dall'Italia agli Stati Uniti per fermare un folle progetto volto alla conquista del mondo.

L'immagine predominante di Napoli, tra il 1860 e il 1915, è quella di ex-capitale di un grande regno, 'città regia' in decadenza incapace di trasformarsi in 'città borghese', metropoli tra le più popolate d'Europa, il cui fascino è compromesso dalle miserabili condizioni di vita della gran parte dei suoi abitanti. Ma Napoli, fino alla grande guerra, non è solo questo: è anche una metropoli europea moderna, una città dall'elevato livello culturale dove si realizzano esperienze di rilievo sul piano professionale, sul terreno commerciale, nel conflitto sociale tra industriali, per lo più stranieri o settentrionali, e operai organizzati sindacalmente. La Belle Époquenapoletana non è solo fatta di luminosi café chantant ma di iniziative economiche e progetti politici e delle prime originali forme della cultura di massa. Le classi dirigenti hanno, per lo più, una loro dignità e si preoccupano degli

interessi pubblici. Questa fase di grande fervore e di grande vitalità si interromperà con lo scoppio della prima guerra mondiale. La guerra, infatti, si sarebbe rivelata un pessimo affare per la città e per tutto il Mezzogiorno, sempre più sfavoriti dalla spesa pubblica rivolta al Nord. Fino al 1915 Napoli è ancora una capitale europea. Dopo non lo sarà più. Discusses renowned masters including Roberto Rossellini and Federico Fellini, as well as directors lesser known outside Italy like Dino Risi and Ettore Scola. The author examines overlooked Italian genre films such as horror movies, comedies, and Westerns, and he also devotes attention to neglected periods like the Fascist era. He illuminates the epic scope of Italian filmmaking, showing it to be a powerful cultural force in Italy and leaving no doubt about its enduring influence abroad. Encompassing the social, political, and technical aspects of the craft, the author recreates the world of Italian cinema.

Storia d'impresa e imprese storiche. Una visione diacronica

Alle radici della nostra cultura

100 Years of Spanish Cinema

L'alba del contemporaneo

L'arte del cinema in Truciolisavonesi

Mussolini

Formulated around a number of key thematic concerns - including new creative trends; the politics and practices of memory; auteurship, genre, and stardom in a transnational age - this reassessment of contemporary Spanish cinema from 1992 to 2012 brings leading academics from a broad range of disciplinary and geographical backgrounds into dialogue with critically and commercially successful practitioners to suggest the need to redefine the parameters of one of the world's most creative national cinemas. This volume will appeal not only to students and scholars of Spanish films, but also to anyone with an interest in contemporary world cinema.

Studiosi scrivono di un'impresoria musicale napoletana che, in un territorio considerato comunemente dalla storiografia economicamente arretrato e depresso, è in grado di tessere alleanze strategiche fra produzione culturale e segmenti economico-produttivi come il commercio e il turismo, e di produrre e diffondere, in sinergia con la stampa d'informazione e con le organizzazioni dello spettacolo dal vivo, prodotti con caratteristiche adatte a incontrare un pubblico vasto, internazionale, interclassista e multiculturale. Fra i diversi motivi d'interesse legati a un'indagine multidisciplinare sulla canzone napoletana, inoltre, c'è il fatto che essa rimane un "fattore distintivo"

dell'immagine locale, dal quale sarebbe lecito aspettarsi ricadute nelle strategie di differenziazione del prodotto turistico napoletano e dei prodotti napoletani sui mercati globali.

In this innovative synthesis of film history and cultural analysis, Marsha Kinder examines the films of such key directors as Buñuel, Saura, Erice, and Almodóvar, as well as works from the popular cinema and television, exploring how they manifest political and cultural tensions related to the production of Spanish national identity within a changing global context. Concentrated on the decades from the 1950s to the 1990s, Kinder's work is broadly historical but essentially conceptual, moving backward and forward in time, drawing examples from earlier films and from works of art and literature, and providing close readings of a wide range of texts. Her questioning and internationalizing of the "national cinema" concept and her application of contemporary critical theory—especially insights from feminism, Marxism, psychoanalysis, cultural studies, and discourse theory—distinguish *Blood Cinema* from previous film histories. The author also makes use of a variety of sources within Spain such as the commentaries on Spanish character and culture by Unamunov and others, the contemporary debate over the restructuring of Spanish television. Kinder's book moves Spanish cinema into the mainstream of film studies by demonstrating that a knowledge of its history alters and enriches our understanding of world cinema. The interactive CD-ROM is available from CINE-DISCS, 2021 Holly Hill Terrace, Los Angeles, CA 90068, (213) 876-7678.

Watching Pages, Reading Pictures

"New" Neorealism

L'alba del Novecento

Mothers of Invention

New Trends in Italian Cinema

Women, Italian Fascism, and Culture

In 1945, disguised in German greatcoat and helmet, Mussolini attempted to escape from the advancing Allied armies. Unfortunately for him, the convoy of which he was part was stopped by partisans and his features, made so familiar by Fascist propaganda, gave him away. Within 24 hours he was executed by his captors, joining those he sent early to their graves as an outcome of his tyranny, at least one million people. He was one of the tyrant-killers who so scarred interwar Europe, but we cannot properly understand him or his regime by any simple equation with Hitler or Stalin. Like them, his life began modestly in the provinces; unlike them, he maintained a traditional male family life, including both wife and mistresses, and sought in his way to be an intellectual. He was cruel (though not the cruelist); his racism existed, but never without the consistency and vigor that would have made him a good recruit for the SS. He sought an empire; but, in the most part, his was of the old-fashioned, costly, nineteenth century variety, not a racial or ideological imperium. And, self-evidently Italian society was not German or Russian: the particular

patterns of that society shaped his dictatorship. Bosworth's Mussolini allows us to come closer than ever before to an appreciation of the life and actions of the man and of the political world and society within which he operated. With extraordinary skill and vividness, drawing on a huge range of sources, this biography paints a picture of brutality and failure, yet one tempered with an understanding of Mussolini as a human being, not so different from many of his contemporaries.

Dopo aver messo a confronto le energie vitali, ingegnose e operose del nostro paese, e i privilegi, i favori, i protezionismi, che ne hanno inibito l'affermazione e ne hanno distorto lo sviluppo, il volume si focalizza sui fattori chiave in grado di spiegar

Discussing a variety of independent and experimental Italian films, this book gives voice to a critically neglected form of Italian cinema. By examining the work of directors such as Marinella Pirelli, Mirko Locatelli and Cesrae Zavattini, the book defines, inspects and studies the cinematic panorama of Italy through a new lens. It thereby explores the character of independent films and their related practices within the Italian historical, cultural and cinematic landscape.

Moving in Measure

L'alba del Mondo Nuovo

Hollywood, il Pentagono e Washington. Il cinema e la sicurezza nazionale dalla seconda guerra mondiale ai giorni nostri

Napoli/New York/Hollywood

Orientaciones Internacionales Del Cinema

Dizionario del cinema italiano : testi e strumenti per la scuola e l'università. Gli artisti : Vol. 3, Gli attori dal 1930 ai giorni nostri : T. 1. A - L

Framed by critical globalisation theory and David Harvey's 'co-revolutionary moments' as a theory of social change, this book brings together a multi-disciplinary team of researchers to empirically analyse how socialism is being constructed in contemporary Latin America and the Caribbean, and beyond. This book uses the case of the Bolivarian Alliance for the Peoples of Our America - Peoples' Trade Agreement (ALBA-TCP) to invite to a re-thinking of resistance to global capitalism and the construction of socialism in the 21st century. Including detailed theory-based ethnographic case studies from Bolivia, Cuba, El Salvador, Nicaragua, Venezuela and the USA, the contributors identify social and structural forces at different levels and scales to illuminate politics and practices at work. Centred around the themes of democracy and justice, and the more general reconfiguration of the state-society relations and power geometries at the local, national, regional and global scales, ALBA and Counter-Globalization is at the forefront in the trend of interdisciplinary approaches to the study of social phenomena of global relevance. Counter-Globalization and Socialism in the 21st Century will be of interest to students and scholars of Latin American politics, global governance, global regionalisms and rising powers.

Napoli/New York/Hollywood is an absorbing investigation of the

significant impact that Italian immigrant actors, musicians, and directors—and the southern Italian stage traditions they embodied—have had on the history of Hollywood cinema and American media, from 1895 to the present day. In a unique exploration of the transnational communication between American and Italian film industries, media or performing arts as practiced in Naples, New York, San Francisco, and Los Angeles, this groundbreaking book looks at the historical context and institutional film history from the illuminating perspective of the performers themselves—the workers who lend their bodies and their performance culture to screen representations. In doing so, the author brings to light the cultural work of families and generations of artists that have contributed not only to American film culture, but also to the cultural construction and evolution of “Italian-ness” over the past century. Napoli/New York/Hollywood offers a major contribution to our understanding of the role of southern Italian culture in American cinema, from the silent era to contemporary film. Using a provocative interdisciplinary approach, the author associates southern Italian culture with modernity and the immigrants’ preservation of cultural traditions with innovations in the mode of production and in the use of media technologies (theatrical venues, music records, radio, ethnic films). Each chapter synthesizes a wealth of previously under-studied material and displays the author’s exceptional ability to cover transnational cinematic issues within an historical context. For example, her analysis of the period from the end of World War I until the beginning of sound in film production in the end of the 1920s, delivers a meaningful revision of the relationship between Fascism and American cinema, and Italian emigration. Napoli/New York/Hollywood examines the careers of those Italian performers who were Italian not only because of their origins but because their theatrical culture was Italian, a culture that embraced high and low, tragedy and comedy, music, dance and even acrobatics, naturalism, and improvisation. Their previously unexplored story—that of the Italian diaspora’s influence on American cinema—is here meticulously reconstructed through rich primary sources, deep archival research, extensive film analysis, and an enlightening series of interviews with heirs to these traditions, including Francis Coppola and his sister Talia Shire, John Turturro, Nancy Savoca, James Gandolfini, David Chase, Joe Dante, and Annabella Sciorra.

Spanish cinema is emerging as one of the most exciting, fascinating, and special cinemas in the world. Not only are others viewing Spanish films, but they are adopting Spanish producers and Spanish actors as their own. While Spanish cinema

has been maturing for a long time and has been producing excellent directors, actors, and films for decades including during the dark times of the Franco regime only now is it winning numerous fans not only at home but also abroad. And with directors like Pedro Almodovar, actors and actresses like Javier Bardem and Penelope Cruz, and films such as Abre los ojos and Alatriste to build upon, the outlook for Spanish Cinema appears brighter than ever. The Historical Dictionary of Spanish Cinema provides a better understanding of the role Spanish cinema has played in film history through a chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on producers, directors, film companies, actors, and films."

The History of Italian Cinema

Delos Science Fiction 205

Italy and the Mediterranean

Una visione diacronica

Words, Sounds, and Images of the Post-Cold War Era

I sogni dei giovani

Is the legacy of the Neorealist film-making mode (or should we say mood?) a withered one? If not, what is the ideal dialogue between contemporary Italian directors and this momentous page of their cultural history all about? The aim of this book is to show that, far from being exhausted, the vivifying lymph of post-Second World War Italian Neorealism continues to sustain the aesthetic praxis of many artists. Predominantly, the staying power of Neorealism becomes apparent in the stringent moral urgency behind the realization of films such as Gomorra, Lamerica, or Terra Madre. All of them, although cinematically very sophisticated, retain the anxiety of engagement and the impassionate look upon reality that characterized the masterpieces of Rossellini, De Sica, and Visconti. All the essays in this collection highlight how, in responding to the unprecedented challenges of the New Millennium, Italian movie makers such as Garrone, Amelio, or Olmi, are able to recapture the ethical and methodological spirit of classic Neorealism in very interesting ways. The Divine Comedy of Dante Alighieri (1265-1321) is one of the seminal works of western literature. Its impact on modern culture has been enormous, nourishing a plethora of twentieth century authors from Joyce and Borges to Kenzaburo Oe. Although Dante's influence in the literary sphere is well documented, very little has been written on his equally determining role in the evolution of the visual media unique to our times, namely, cinema and television. Dante, Cinema, and Television corrects this oversight. The essays, from a broad range of disciplines, cover the influence of the Divine Comedy from cinema's silent era on through to the era of sound and the advent of television, as well as its impact on specific directors, actors, and episodes, on national/regional cinema and television, and on genres. They also consider the different modes of appropriation by cinema and television. Dante, Cinema, and Television demonstrates the many subtle ways in which Dante's Divine Comedy has been given 'new life' by cinema and television, and underscores the tremendous extent of Dante's staying power in the modern world.

Italian cinema is internationally well-known for the ground-breaking experience of Neo-Realism, comedy "Italian-Style," Spaghetti Westerns, and the horror movies of the seventies. However, what is rather unfamiliar to wider audiences is Italian cinema's crucial and enduring affair with literature. In fact, since the very beginning, literature has deeply influenced how Italian cinema has defined itself and grown. This book provides an empirical approach to this complex and fruitful relationship. The aim is to present discussions dealing with significant Italian film adaptations from literary materials which greatly exemplify the variety of styles, view-points, and attitudes produced by such an alliance, throughout the different periods. Among the adaptations discussed, are those that have followed trends and critical debates, making them, at times, rather problematic.

The Bolivarian Alliance for the Peoples of Our America

Italian Fascism's Empire Cinema

Historical Dictionary of Spanish Cinema

Blood Cinema

Film between Italy and the United States

Le giornate del cinema muto

Ruth Ben-Ghiat provides the first in-depth study of feature and documentary films produced under the auspices of Mussolini's government that took as their subjects or settings Italy's African and Balkan colonies. These "empire films" were Italy's entry into an international market for the exotic. The films engaged its most experienced and cosmopolitan directors (Augusto Genina, Mario Camerini) as well as new filmmakers (Roberto Rossellini) who would make their marks in the postwar years. Ben-Ghiat sees these films as part of the aesthetic development that would lead to neo-realism. Shot in Libya, Somalia, and Ethiopia, these movies reinforced Fascist racial and labor policies and were largely forgotten after the war. Ben-Ghiat restores them to Italian and international film history in this gripping account of empire, war, and the cinema of dictatorship.

Nel Protagora, Platone dice che: «L'uomo, usando l'arte [tecnica], articolò ben presto la voce in parole e inventò case, vesti, calzari, giacigli e il nutrimento che viene dalla terra [...]; poi scoprì la scienza politica [...] senza di cui non sarebbe l'uomo». È l'alba di un mondo nuovo, quello che Platone descrive. Non un nuovo mondo, ma un mondo nuovo; che deriva dalla conoscenza o scienza di Pitagora. C'è una frase di Anna Frank che forse comprende meglio il significato della "novità", ed è questa: «Non possiamo controllare il nostro destino, ma possiamo controllare chi diventiamalba del mondo nuovo,o». Dopo circa 2.500 anni, siamo all'inizio di un'alba nuova di un mondo nuovo.

Spanish cinema is emerging as one of the most exciting, fascinating, and special cinemas in the world. Not only are others viewing Spanish films, but they are adopting Spanish producers and Spanish actors as their own. While Spanish cinema has been maturing for a long time and has been producing excellent directors, actors, and films for decades-including during the dark times of the Franco regime-only now is it winning numerous fans not only at home but also abroad. And with directors like Pedro Almodovar, actors and actresses like Javier Bardem and Penelope Cruz, and films such as Abre los ojos and Alatriste to build upon, the outlook for Spanish Cinema appears brighter than ever. The A to Z of Spanish Cinema provides a better understanding of the role Spanish cinema has played in film history through a

chronology, an introductory essay, a bibliography, and hundreds of cross-referenced dictionary entries on producers, directors, film companies, actors, and films."

Russian Films 1908-1919

A Guide to Italian Film from Its Origins to the Twenty-first Century

alle origini del cinema italiano

Experimental and Independent Italian Cinema

Imaginary Films in Literature

1905, La presa di Roma

L'alba del cinema in Campaniadalle origini alla grande guerra (1895-1918)L'alba del NovecentoAlle radici della nostra culturaGius. Laterza & Figli Spa

Fantascienza - rivista (84 pagine) - Captain Marvel e il Cinematic Universe -

Captive State - Horizon - Supereroi all'italiana - Cinque romanzi distopici Sono

ben quindici gli articoli in uscita oggi con il numero 205 di Delos Science Fiction,

la pi ù antica e longeva rivista online italiana, diretta da Carmine Treanni. In finale al Premio Italia, tra l'altro: se dovete ancora votare (mancano pochi giorni!)

ricordatevela! Lo speciale, curato da Arturo Fabra, è dedicato a Captain Marvel, film e eroina eponima che va a collocarsi in un ruolo assolutamente centrale di

quell'Universo cinematografico Marvel che con il prossimo film, Avengers: Endgame,

arriva a un punto di svolta. Si parla di Captive State, distopia con alieni uscita

questa settimana al cinema, e distopie letterarie, da Orwell a Hunger Games.

Continua l'indagine su "Perché la fantascienza non viene capita" e si torna anche

su un tema trattato un paio di numeri fa, fantascienza e musica. Rivista fondata

da Silvio Sosio e diretta da Carmine Treanni.

Il presente libro nasce come tentativo di sintetico catalogo ragionato del cinema

horror degli anni 80 compiuto da uno spettatore che nel 1980 aveva cinque anni

e nel 1990 quindici, quindi uno spettatore fortemente influenzabile e che,

pertanto, risente, nei giudizi, delle proprie memorie di giovane testimone, delle

paure e delle inquietudini che le tematiche horror gli trasmettevano. L'approccio

ai film avviene pertanto su basi fortemente affettive e nostalgiche. L'angolo di

prospettiva seguito, è francamente unilaterale: non si è voluto rifare qui una

storia generale ed approfondita del cinema horror dal 1980 al 1990, ma verificare

l'influenza diretta delle varie tematiche sulla produzione internazionale, le

imitazioni del passato e gli indirizzi e le nuove mete indicate dai maestri quali

Tobe Hooper, Wes Craven, Kubrick, Carpenter, ect. ect.. Così analizzando le

varie tematiche e le piccole o grandi ideologie che esse trasmettono potremo

ritrovare alcuni tratti tipici di fortunatissimi filoni quali Halloween, Venerdì 13, solo

per citare i più importanti. Inoltre un viaggio nel Cinema Horror degli anni 80

analizzato sotto un profilo laico ed il profilo religioso, prettamente cattolico.

Diversificazioni di analisi, certo, ma un sicuro approfondimento delle tematiche

che ci interessano. Infatti di tutti i film presi in considerazione, non solo si dà un

sintetico giudizio laico, ma si riporta anche l'approfondita Scheda redatta dal

Centro Cattolico Cinematografico che analizza la trama, valuta il film sotto il

profilo etico-morale-religioso, al fine di indicare ai Cattolici se può essere visto o

meno. Ne viene fuori uno spaccato veramente interessante e, a volte, addirittura divertente. Bisogna dare atto, però, che la critica cattolica sa diversificare il giudizio religioso da quello tecnico-creativo. Ci vuol dire che un film può essere riconosciuto come un capolavoro, ma non per questo ottenere il nulla osta di visibilità. Il libro è stato concepito per l'editoria elettronica e come tale ha delle peculiarità che il libro cartaceo non ha. La principale è quella della interattività. Non indispensabile ma opportuna. Disponendo di una connessione internet sul proprio lettore di ebook sarà possibile collegarsi, ad esempio, a Wikipedia potendo così consultare una scheda approfondita del film e del suo regista. Inoltre subito dopo l'introduzione si riportano tutti i film horror usciti dal 1980 al 1989 linkati a IMDB e a MRQE per le recensioni in lingua inglese.

The Reconstruction of National Identity in Spain

l'arte europea da Füssli a Delacroix

Vampires in Italian Cinema, 1956-1975

(Re)viewing Creative, Critical and Commercial Practices in Contemporary Spanish Cinema

Dante, Cinema, and Television

Silent Witnesses

The Mediterranean has always loomed large in the history and culture of Italy, and since the 1980s this relationship has been represented in ever more varied forms as both national and regional identities have evolved within a globalized context. This interdisciplinary volume puts Italian artists (writers, musicians, and filmmakers) and intellectuals (philosophers, sociologists, and political scientists) in conversation with each other to explore Italy's Mediterranean identity while questioning the boundaries between Self and Other, and between native and foreign bodies. By moving beyond nation-centric models of cultural and ethnic homogeneity based on myths of progress and rationality, these wide-ranging contributions fashion new ways of belonging that transcend the cultural, economic, religious, and social categories that have characterized post Cold War Italy and Europe.

All'alba del Novecento, durante il ventennio dal 1895 al 1914, in ogni campo del sapere umano si produsse una vera e propria 'rivoluzione culturale'. Nel giro di pochissimi mesi del 1900, ad esempio, si passò dall'inaugurazione della Esposizione Universale di Parigi alla pubblicazione de L'interpretazione dei sogni di Freud o alla teoria dei quanti di Max Planck, fino al Concerto per pianoforte n. 2 di Sergej Rachmaninov. Allo stesso modo, nel 1913, mentre in Europa si scatenava la seconda guerra balcanica, a New Orleans il dodicenne Louis Armstrong già intonava su una tromba i suoi primi temi musicali. Così il tragico naufragio del Titanic – che nell'aprile 1912 già segnava la fine di un'epoca – si collega, quasi magicamente, al cupo incipit de La montagna incantata di Mann, 'il grande poema della morte' iniziato quell'anno. Oppure i colpi di cannone che dettero l'avvio alla prima guerra mondiale rinviano alle riflessioni di Kafka che, proprio nell'agosto 1914, iniziava la stesura de Il processo. Una 'nuova storia' della Belle époque che ha l'ambizione di raccontare

sincronicamente il terremoto che travolse una cultura e la sostituì con una diversa.

In the Mother of Invention in their analyses of literature, painting, sculptures, film, and fashion, the contributors explore the politics of invention articulated by these women as they negotiated prevailing ideologies.

L'alba del dio falco

Cinema and Modern Literature in Italy

Napoli, Belle Époque

La storia della Orbis-Universalis. Cattolici e neorealismo

L'alba del cinema in Campania

No Marketing Blurb

Alternating theoretical essays with case studies, Imaginary Films in Literature focuses on a particular and suggestive form of ekphrasis: the description of imaginary, non-existent movies. Demonstrates how and why the transnational figure of the vampire was appropriated by Italian genre filmmakers between 1956 and 1975.

dalle origini alla grande guerra (1895-1918)

Dizionario del cinema italiano

La canzone napoletana. Tra memoria e innovazione

Anni 80 Il Decennio d'oro del Cinema Horror

Pordenone 4-11 ottobre 2008, XXVII edizione : Teatro comunale Giuseppe Verdi : 27th

Pordenone silent film festival : [catalogo : catalogue].

Counter-Globalization and Socialism in the 21st Century

100 Years of Spanish Cinema provides an in-depth look at the most important movements, films, and directors of twentieth-century Spain from the silent era to the present day. A glossary of film terms provides definitions of essential technical, aesthetic, and historical terms Features a visual portfolio illustrating key points of many of the films analyzed Includes a clear, concise timeline to help students quickly place films and genres in Spain's political, economical, and historical contexts Discusses over 20 films including Amor Que Mata, Un Chien Andalou, Viridiana, El Verdugo, El Crimen de Cuenca, and Pepi, Luci, Born

Legacies and Transformations into the Twenty-First Century

The A to Z of Spanish Cinema

Dizionario Larousse del cinema americano

Essays in Honour of Brian Moloney