

The first in a new series on horror films keyed to this expanding market.

"A study of the Italian horror director Mario Bava, exploring issues in authorship, genre, and film style, and examining the reception of his films and reputation as cult auteur"--
The Western is America's definitive contribution to cinema, a bullet-spattered blueprint for the nation's image of itself and its place in the world. To watch a western is to witness the birth of a nation, overseen by square-jawed sheriffs and steel-nerved gunfighters, armed with six-guns and a clear moral vision. Their victories against outlaws and Indians were proof that might was right -- so long as it was in the correct hands. Renegade Westerns shows the shadowy side of this picture, where heroes behaved like villains, where Indians were not always the savages we'd been led to expect. From injustice in The Ox-Bow Incident to racism in The Searchers, numerous films criticised the methods behind the myths and the personalities behind the legends. They questioned the simple belief that the destiny of the United States was to expand right across the continent, regardless of other peoples' claims to the land. The cast of characters includes cynical mercenaries and ageing cowhands, gun-toting cattle queens and teenage outlaws. We encounter western superheroes -- John Wayne and Clint Eastwood, Gary Cooper and Robert Mitchum -- and icons of modern film -- Brad Pitt and Samuel L. Jackson, Johnny Depp and Michael Fassbender. More than 100 films are dissected and discussed, from the hidden depths of High Noon and The Man Who Shot Liberty Valance to the ferocity of The Wild Bunch. There are skewed biopics of Billy the Kid and Jesse James, acid westerns and Cold War parables. The book ranges over 70 years of movie-making, right up to the biggest westerns of recent times -- The Homesman and Slow West, and a double-barrelled blast of Tarantino: Django Unchained and The Hateful Eight. Complete with a foreword by western expert Edward Buscombe and first-hand accounts by Wild Bunch stars Bo Hopkins and LQ Jones, Renegade Westerns offers a fresh perspective on a genre that continues to attract both large audiences and critical acclaim.

The Italian Gothic horror genre underwent many changes in the 1980s, with masters such as Mario Bava and Riccardo Freda dying or retiring and young filmmakers such as Lamberto Bava (Macabro, Demons) and Michele Soavi (The Church) surfacing. Horror films proved commercially successful in the first half of the decade thanks to Dario Argento (both as director and producer) and Lucio Fulci, but the rise of made-for-TV products has resulted in the gradual disappearance of genre products from the big screen. This book examines all the Italian Gothic films of the 1980s. It includes previously unpublished trivia and production data taken from official archive papers, original scripts and interviews with filmmakers, actors and scriptwriters. The entries include a complete cast and crew list, plot summary, production history and analysis. Two appendices list direct-to-video releases and made-for-TV films.

Daughters of Darkness (1971) is a vampire film like no other. Heralded as psychological high-Gothic cinema, loved for its art-house and erotic flavors, Harry Kümel's 1971 cult classic is unwrapped in intricate detail by writer Kat Ellinger to unravel the many mysteries surrounding just what makes it so appealing. This book, as part of the Devil's Advocates series, examines the film in the context of its peers and contemporaries, in order to argue its place an important evolutionary link in the chain of female vampire cinema. The text also explores the film's association with fairy tales, the Gothic genre, and fantastic tradition, as well as delving into aspects of the legend of Countess Bathory, traditional vampire lore, and much more. The book contains new and exclusive interviews with director Harry Kümel and actress and star Danielle Ouimet.

This book is the assembly of various texts that are freely available on the web, especially from Wikipedia. The next obvious question is: why buy this book? The answer: because it means you avoid having to carry out long and tedious internet searches (eleven different
The "Gothic" style was a key trend in Italian cinema of the 1950s and 1960s, because of its peculiar, often strikingly original approach to the horror genre. These films portrayed Gothic staples in a stylish and idiosyncratic way, and took a daring approach to the supernatural and to eroticism, with the presence of menacing yet seductive female witches, vampires and ghosts. Thanks to such filmmakers as Mario Bava (Black Sunday), Riccardo Freda (The Horrible Dr. Hichcock), and Antonio Margheriti (Castle of Blood), as well the iconic presence of actress Barbara Steele, Italian Gothic horror went overseas and reached cult status. The book examines the Italian Gothic horror of the period, with an abundance of previously unpublished production information drawn from official papers and original scripts. Entries include a complete cast and crew list, home video releases, plot summary and the author’s analysis. Excerpts from interviews with filmmakers, scriptwriters and actors are included. Foreword by film director and scriptwriter Ernesto Gastaldi.

Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart - ‘the eccentric’ - the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play. HOUSE OF PSYCHOTIC WOMEN is an examination of these characters through a daringly personal autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and a celebration of female madness, both onscreen and off. This critically-acclaimed publication is packed with rare images that combine with family photos and artifacts to form a titillating sensory overload, with a filmography that traverses the acclaimed and the obscure in equal measure. Films covered include The Entity, Paranormal Activity, Singapore Sling, 3 Women, Toys Are Not for Children, Repulsion, Let’s Scare Jessica to Death, The Haunting of Julia, Secret Ceremony, Cutting Moments, Out of the Blue, Mademoiselle, The Piano Teacher, Possession, Antichrist and hundreds more. Prior to this ebook edition, Kier-La's highly acclaimed book has already been issued twice in hardcover and twice in paperback, garnering extensive press coverage. Endorsement including the following: “God, this woman can write, with a voice and intellect that’s so new. The truth in the most deadly unique way I’ve ever read.” – Ralph Bakshi, director of ‘Fritz the Cat’, ‘Heavy Traffic’, ‘Lord of the Rings’, etc. “Fascinating, engaging and lucidly written: an extraordinary blend of deeply researched academic analysis and revealing memoir.” – Iain Banks, author of ‘The Wasp Factory’

“Once upon a time, in fact it was Tuesday,” the Bear went into the woods to settle in for his long winter nap. But when he awoke what
had happened? The trees were gone, the grass was gone, the flowers were gone, and in their place were buildings, cars, a fenced-off courtyard. The Bear had no idea that he was in the middle of a factory. “Get back to work!” a man yelled out of the blue. “I don’t work here,” said the Bear, “I’m a bear.” The man laughed and laughed. “Fine excuse for a man to keep from doing any work—saying he’s a bear.” And so it began and so it went, with the Bear protesting his bearness all the way from the Third Vice President to the First, and no one willing to believe that he wasn’t just a silly man in a fur coat who needed a shave. How the bear endured and how he finally prevailed are the subject of this delightful modern fairy tale—beautifully illustrated with the author’s inventive line drawings—about sticking up for yourself, no matter how many Foremen, General Managers, Vice Presidents, or even Company Presidents stand in your way.

In the mid-1950s, to combat declining theater attendance, film distributors began releasing pre-packaged genre double-bills—including many horror and science fiction double features. Though many of these films were low-budget and low-end, others, such as Invasion of the Body Snatchers, Horror of Dracula and The Fly, became bona fide classics. Beginning with Universal-International’s 1955 pairing of Revenge of the Creature and Cult of the Cobra, 147 officially sanctioned horror and sci-fi double-bills were released over a 20-year period. This book presents these double features year-by-year, and includes production details, historical notes, and critical commentary for each film.

THE ITALIAN CINEMA BOOK is an essential guide to the most important historical, aesthetic and cultural aspects of Italian cinema, from 1895 to the present day. With contributions from 39 leading international scholars, the book is structured around six chronologically organised sections: THE SILENT ERA (1895–22) THE BIRTH OF THE TALKIES AND THE FASCIST ERA (1922–45) POSTWAR CINEMATIC CULTURE (1945–59) THE GOLDEN AGE OF ITALIAN CINEMA (1960–80) AN AGE OF CRISIS, TRANSITION AND CONSOLIDATION (1981 TO THE PRESENT) NEW DIRECTIONS IN CRITICAL APPROACHES TO ITALIAN CINEMA Acutely aware of the contemporary ‘rethinking’ of Italian cinema history, Peter Bondanella has brought together a diverse range of essays which represent the cutting edge of Italian film theory and criticism. This provocative collection will provide the film student, scholar or enthusiast with a comprehensive understanding of the major developments in what might be called twentieth-century Italy’s greatest and most original art form.

The giallo--a specifically Italian brand of lurid thriller--emerged in the 1960s and became a commercial force to be reckoned with throughout the 1970s. While not all of these films achieved the success and notoriety as the most popular efforts by the likes of Mario Bava, Dario Argento or Lucio Fulci, they nevertheless proved to be immensely popular--with latter-day entries emerging well into the 21st century. They also proved to be influential on films from across the globe; for instance, they helped to set the stage for the slasher movie boom of the late 70s and early 80s, and they would go on to inspire contemporary filmmakers looking to pay homage to their baroque excesses. So Deadly, So Perverse: Volume 3 shines a light on some of these films, some of which are well-known for capturing the off-kilter vibe of these beloved cult classics, and some of which display an influence in more surprising ways. Covering titles produced everywhere from America and Great Britain to Turkey and Japan, this final volume in the So Deadly, So Perverse trilogy offers a final summation of the genre and its lasting cult popularity and appeal. In addition to in-depth coverage of an eclectic range of titles, there are also a number of deliciously sensational and exploitative images, many in full color. The giallo--a specifically Italian brand of lurid
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Beloved among cult horror devotees for its signature excesses of sex and violence, Italian giallo cinema is marked by switchblades, mysterious killers, whisky bottles and poetically overinflated titles. A growing field of English-language giallo studies has focused on aspects of production, distribution and reception. This volume explores an overlooked yet prevalent element in some of the best known gialli—an obsession with art and artists in creative production, with a particular focus on painting. The author explores the appearance and significance of art objects across the masterworks of such filmmakers as Dario Argento, Lucio Fulci, Sergio Martino, Umberto Lenzi, Michele Soavi, Mario Bava and his son Lamberto.

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This book covers the films of Dario Argento, Italy’s acknowledged master of horror and suspense, has made a career out of exploring the macabre poetry of images of violent death. He did not, however, set out to be a filmmaker. He established himself early on as a progressive voice in film criticism—lavishing praise on directors like Sergio Leone, who had yet to receive their due from the Italian critical establishment. His efforts attracted the attention of Leone himself, who invited the young critic to help develop the story for his next feature. The end result, Once Upon a Time in the West, is often cited as a masterpiece—and from there, Argento went on to enjoy success as a screenwriter before making the all-important switch to directing. His directorial debut, The Bird with the Crystal Plumage, became a
major hit and helped to popularize the floundering genre of Italian thrillers, also known as gialli. In the years since, Argento has established a high profile as one of Italian cinema's most commercially successful artists, earning a level of celebrity which is almost unheard of among film directors. His filmography includes such beloved gems as Deep Red, Suspiria, Inferno, and Phenomena, as well as more hotly-debated titles like The Stendhal Syndrome, The Phantom of the Opera, Sleepless, and Mother of Tears. Murder by Design: The Unsane Cinema of Dario Argento explores the full scope of his work as a writer, a producer, and a director. Lavishly illustrated and with newly conducted interviews with Dario Argento, as well as such colleagues as actress (and daughter) Fiore Argento, actress Sally Kirkland, actress Irene Miracle, composer Claudio Simonetti, and cinematographer Luciano Tovoli, the book provides a comprehensive overview of Argento's life, career, and rich cinematic legacy.

Italian Gothic horror films of the 1970s were influenced by the violent giallo movies and adults-only comics of the era, resulting in a graphic approach to the genre. Stories often featured over-the-top violence and nudity and pushed the limits of what could be shown on the screen. The decade marked the return of specialist directors like Mario Bava, Riccardo Freda and Antonio Margheriti, and the emergence of new talents such as Pupi Avati (The House with the Laughing Windows) and Francesco Barilli (The Perfume of the Lady in Black). The author examines the Italian Gothic horror of the period, providing previously unpublished details and production data taken from official papers, original scripts and interviews with filmmakers, scriptwriters and actors. Entries include complete cast and crew lists, plot summaries, production history and analysis. An appendix covers Italian made-for-TV films and mini-series.

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A collection of essays about the portrayals of female vampires through the history of film, beginning with Carl Theodore Dreyer’s Vampyre and culminating with the Twilight series. The contributors to these essays will be primarily female writers/scholars on films that focus on the female vampire—very often lesbian and/or bisexual—and the social implications of such films.

For many horror film fans, the name Lucio Fulci conjures images of gore and depravity. Derided by critics as a hack and an imitator and lionized by others as the "Godfather of Gore," Fulci remains a polarizing and controversial figure. However, many fans are unaware of the scope and breadth of his filmography. From his early days writing material for popular comics like Totò and Franco and Ciccio to directing films in such genres as the musical and the Spaghetti Western, Lucio Fulci was a filmmaker of great diversity. When he attained international notoriety with the release of his gory epic ZOMBIE, Fulci already had years of experience in the film industry; that film's success established him as one of Italy's premier masters of the macabre and he would continue to shock and delight fans until shrinking budgets and failing health began to compromise some of his later work. When he died in 1996, he was on the cusp of a major comeback, but in the years following his death the cult surrounding his legacy has continued to grow. Unfortunately, most studies of Fulci and his
work have elected to focus only on a small part of his career. SPLINTERED VISIONS changes all of that by providing an in-depth exploration of Fulci's filmography, beginning with his work as a screenwriter and extending through all of his films as a director. The popular horror films and thrillers are given ample coverage, but the lesser-known works are finally put into their proper context. Author Howarth provides a detailed portrait of a complex man using newly conducted interviews with actors such as Richard Johnson and Franco Nero, which allows the reader a sense of who the director was and how he worked. The end result is the most comprehensive overview of Fulci, the man and Fulci, the filmmaker that has been published in English--making SPLINTERED VISIONS a cause for celebration among serious Fulci fans. The book is also lavishly illustrated with a number of rare stills, posters and advertising materials.

This book explores the role of music in the some five hundred feature-length films on the Middle Ages produced between the late 1890s and the present day. Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music. The latter is taken broadly as any musical sound occurring in a film, from the clang of a bell off-screen to a minstrel singing his song. Medieval film music must be considered in the broader historical context of pre-cinematic medievalisms and of medievalist cinema's main development in the course of the twentieth century as an American appropriation of European culture. The book treats six pervasive moments that define the genre of medieval film: the church-tower bell, the trumpet fanfare or horn call, the music of banquets and courts, the singing minstrel, performances of Gregorian chant, and the music that accompanies horse-riding knights, with each chapter visiting representative films as case studies. These six signal musical moments, that create a fundamental visual-aural core central to making a film feel medieval to modern audiences, originate in medievalist works predating cinema by some three centuries.

Provides plot summaries, cast, and credits for horror films made from the turn of the century to 1985

When we first meet Renfield in Dracula, he is a tortured soul in decline, a fly-gobbling, Scripture-quoting lunatic who acts as a haunted harbinger of Dracula's arrival in England. At the novel's climax, readers discover that Renfield, under restraint in the asylum of Dr. John Seward, has been in psychic communication with Dracula all along, acting as his eyes and ears in expectation of unspeakable rewards. Now, in an ingenious work of fiction, author Tim Lucas at last brings Renfield's own story to light. The Book of Renfield is a collection of the long-lost private diaries, professional journals, and wax-cylinder recordings that comprise Dr. Seward's obsessive study of Renfield. Featuring appearances by many of the characters from the original Dracula, Lucas's novel takes on the frighteningly realistic tone of a textual documentary as it illuminates the warped consciousness of Renfield and reveals, through a series of stories from his childhood, how this poor unfortunate was predisposed to become the ideal portal for evil.

In its heyday from the late 1950s until the early 1980s Italian horror cinema was characterised by an excess of gore, violence and often incoherent plot-lines. Films about zombies, cannibals and psychopathic killers ensured there was no shortage of controversy, and the genre presents a seemingly unpromising nexus of films for sustained critical analysis. But Italian horror cinema with all its variations,
subgenres and film remains one of the most recognisable and iconic genre productions in Europe, achieving cult status worldwide. One of the manifestations of a rich production landscape in Italian popular cinema after the Second World War, Italian horror was also characterised by its imitation of foreign models and the transnational dimension of its production agreements, as well as by its international locations and stars. This collection brings together for the first time a range of contributions aimed at a new understanding of the genre, investigating the different phases in its history, the peculiarities of the production system, the work of its most representative directors (Mario Bava and Dario Argento) and the wider role it has played within popular culture.

Italy’s Master of the Macabre Lucio Fulci is celebrated in this lavishly illustrated in-depth study of his extraordinary films. From horror masterpieces like The Beyond and Zombie Flesh-Eaters to erotic thrillers like One On Top of the Other and A Lizard in a Woman’s Skin; from his earliest days as director of manic Italian comedies to his notoriety as purveyor of extreme violence in the terrifying slasher epic The New York Ripper, his whole career is explored. Supernatural themes and weird logic collide with flesh-ripping gore to breathtaking effect. Bleak horrors are transformed into bloody poetry - Fulci’s loving camera technique, and the decayed splendour of his art design, make the films more than just a gross endurance test. Lucio Fulci built up a fanatical following, who at last will have another chance to own this epic book - five years in the making - which is the ultimate testament to ‘The Godfather of Gore’. Since its first publication in 1999, Beyond Terror has sold out three print runs, and continues to be one of the most frequently requested FAB Press reprints. Without doubt, by far and away the largest collection of Fulci posters, stills, press-books and lobby cards ever seen together in print. We have scoured the Earth to find the most stunning, rare and eye-catching Fulci images. Out of print for ten years, it’s back again in 2018, bigger and better than ever! Featuring a foreword by Fulci’s devoted daughter Antonella, and produced with her blessing and full co-operation, this book is quite simply the last word on Fulci. His whole cinematic career is studied in obsessive depth. Huge supplementary appendices make this volume essential for all serious students of the Italian horror movie scene.

In the late 1950s, Mario Bava helped to create and define the Italian horror film. His classic directorial works of the 1960s and 1970s, including Black Sunday, Kill, Baby ... Kill! and Lisa and the Devil, remain among the most colorful and imaginative in the history of the genre. Bava’s films are rife with unforgettable images—Barbara Steele’s uncanny beauty being brutally violated in Black Sunday, Christopher Lee returning from the grave marked by his bloody demise in The Whip and the Body, the angelic-looking ghost child of Kill, Baby ... Kill!, the brutal murder scenes of Blood and Black Lace and Twitch of the Death Nerve—but they are also thematically rich and inter-connected. For many critics, Bava was a gifted stylist but few have bothered to look beneath the surface to uncover the deeper significance of his work. The Haunted World of Mario Bava was first published in 2002. It has now been updated, revised and expanded by author Troy Howarth to give a better overview of Bava’s remarkable legacy as a director and “cinema magician." This new edition contains new contributions from Bava’s son, director Lamberto Bava, and genre icon Barbara Steele. The book examines all of Bava’s directorial works in detail while also providing a portrait of the man himself—a man for whom publicity and self-promotion was always shied away from, even as he continued to work himself to the point of exhaustion as he improvised and pushed himself to deliver films which would go on to influence such major filmmakers as William Friedkin, Martin Scorsese, Quentin Tarantino, Tim Burton and Joe Dante. Author Troy Howarth “discovered” Bava’s work as a child on late night TV and has worked hard to help bring more serious attention to his
films. In addition to holding down a full-time job in the field of social work, he is also a contributor to We Belong Dead magazine and writes reviews for such websites as AV Maniacs and Eccentric Cinema.

With the exception of die-hard aficionados of European or Italian horror cinema, most people may not have heard of giallo cinema or have seen many films in this subgenre of horror. Most academic film studies tend to ignore horror cinema in general and the giallo specifically. Critics often deride these films, which reveal more about the reviewers' own prejudices than any problem with the works themselves. As a counter to such biases, Mikel J. Koven argues for an alternative approach to studying these films, by approaching them as vernacular cinema—distinct from "popular cinema." According to Koven, to look at a film from a vernacular perspective removes the assumptions about what constitutes a "good" film and how a particular film is in some way "artistic." In La Dolce Morte: Vernacular Cinema and the Italian Giallo Film, Koven explores the history and evolution of this aspect of cinema, and places these films within the context of Italian popular filmmaking. He addresses various themes, motifs, and tropes in these films: their use of space, the murders, the role of the detective, the identity of the killer, issues of belief, excess, and the set-piece.

Using Deleuze's work on art and film, Anna Powell argues that film viewing is a form of 'altered consciousness' and the experience of viewing horror film an 'embodied event'. The book begins with a critical introduction to the key terms in Deleuzian philosophy and aesthetics.

"In 1970s Italy, crime films were the most popular, profitable and controversial genre. The product of a country plagued with violence, political tensions and armed struggle, these films managed to capture and convey the widespread anxiety and anger in their tales. This book includes all the crime films produced in Italy between 1968 and 1980"--

This collection brings together for the first time a range of contributions aimed at a new understanding of the Italian horror cinema genre.

Read What You've Been Missing! This profusely illustrated video consumer guide is a must for all fans & collectors of Horror, Science Fiction & Fantasy films on tape & disc. A companion to the popular VIDEO WATCHDOG Magazine, THE VIDEO WATCHDOG BOOK contains witty & informative descriptions of 100s of titles, including out-of-print rarities, alternate versions, foreign language & import releases, continuity errors even detailed descriptions of missing (& censored) scenes! Written by video authority Tim Lucas, whose work has appeared in numerous books & magazines in the United States & Europe. Also includes an indispensable list of more than 650 retitled videos, a book index, plus a complete index to the first 12 issues of VIDEO WATCHDOG Magazine! Features a Foreword by cult Director Joe Dante (GREMLINS, THE HOWLING), a striking full-color cover by Stephen R. Bissette (SWAMP THING), & spot illustrations by Brian Thomas (TEENAGE MUTANT NINJA TURTLES). Here's what the experts say about VIDEO WATCHDOG: "Fascinating the best effort of its kind
I've seen!"--Vincent Price. "A thorough, accurate, & knowledgeable source that's as good as anything I've read!"--Christopher Lee. "Intriguing, thought-provoking, & marvelously obsessive!--USA TODAY.

Troy Howarth examines the Giallo genre from its inception through its inevitable decline

If they're honest, anyone who's been married more than a month has to admit to having wondered: "Did I marry the wrong person?" Maybe he's not helping around the house enough. Or she's not into sex as much as you'd like. Whether single, married, or single again, this short - but powerful! - book will change your perspective on picking a partner & making marriage last.

A History of Italian Cinema is the only comprehensive and up-to-date book on the subject available anywhere, in any language >

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