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Nota di contenuto	part, Set and stage -- chapter INTRODUCTION / Andrea Sabbadini -- chapter 1 THE INNER AND OUTER WORLDS OF THE FILMMAKER'S TEMPORARY SOCIAL STRUCTURE / BERNARDO BERTOLUCCI FIONA SHAW -- chapter 2 One in the Eye from Sam: Samuel Beckett's Film (1964) and his contribution to our vision in theatre, cinema and psychoanalysis / Ian Christie Juliet Stevenson Helen Taylor Robinson --

part, Working through trauma -- chapter 3 Sons and fathers: a room of their own – Nanni Moretti's *The Son's Room* (2001) / NANNI MORETTI PAOLA GOLINELLI -- chapter 4 Witness and persecution in two short films: Miguel Sapochnik's *The Dreamer* (2001) and Lindy Heymann's *Kissing Buba* (2001) JED SEKOFF / Jed Sekoff -- chapter 5 A post-postmodern Walkyrie: psychoanalytic considerations on Tom Tykwer's *Run, Lola, Run* (1998) / Annegret Mahler-Bungers -- chapter 6 Thomas Vinterberg's *Festen* (1998): an attempt to avoid madness through denunciation / Liliana Pedrón de Martín -- chapter 7 István Szabó's *Sunshine* (1999): the cinematic representation of historical and familial trauma / Diana Diamond -- part, Horror perspectives -- chapter 8 NOTES ON THE RELEVANCE OF PSYCHOANALYTIC THEORY TO EURO-HORROR CINEMA / Steven Jay Schneider -- chapter 9 Dario Argento's *Phenomena* (1985): a psychoanalytic perspective on the 'horror film' genre and adolescent development / Donald Campbell -- chapter 10 Freedom through re-introjection: a Kleinian perspective on Dominik Moll's *Harry: He's Here to Help* (2000) / Candy Aubry -- chapter 11 Cinema, horror and the abominations of hell: Carl-Theodor Dreyer's *Vampyr* (1931) and Lucio Fulci's *The Beyond* (1981) / Michael Grant -- part, Documenting internal worlds -- chapter 12 Narratives and documentaries: an encounter with Michael Apter and his films / Michael Apter Helen Taylor Robinson -- chapter 13 THE CINEMATIC DREAM-WORK OF INGMAR BERGMAN'S *WILD STRAWBERRIES* (1957) / Elizabeth Cowie -- chapter 14 Film as an abreaction of totalitarianism: Vinko Bresan's *Marshal Tito's Spirit* (1999) LJILJANA FILIPOVIĆ / Ljiljana Filipovic' -- chapter 15 Documentary directors and their protagonists: a transference / countertransference relationship? Timna Rosenheimer's *Fortuna* (2000) and Michal Aviad's *Ever Shot Anyone?* (1995) / EMANUEL BERMAN TIMNA ROSENHEIMER -- chapter 16 FILMING PSYCHOANALYSIS: FEATURE OR DOCUMENTARY? Two contributions / Hugh Brody Michael Brearley.
