Acknowledgements

We are indebted to the staff of the Archivio Centrale dello Stato in Rome, the Biblioteca Nazionale Centrale di Roma, Biblioteca Nazionale Centrale di Firenze, the Istituto Storico della Resistenza in Toscana, the Centro Studi e Ricerche di Storia e Problemi Eoliani, and the Istituto Provinciale per la Storia del Movimento di Liberazione nelle Marche e nell'Età Contemporanea Ascoli Piceno for the assistance they have given us. A portion of Chapter 4 appeared as 'Screening Confinio: Male Melodrama, Trauma, Exile Cinema,' in the *Journal of Italian Cinema and Media Studies* 5.1 (2017): 23–46, published by Intellect Ltd, Bristol. We thank the *Journal of Italian Cinema and Media Studies* for their permission to republish. We extend our gratitude to Elio Girlanda, Paul Rowley, Debora Inguglia, and Gabriella Romano for sharing their films with us and to Manlio Todeschini for sharing his film archive. Many thanks also to Maria Coletti, Viridiana Rotondi and Valeria Dalle Donne for granting access to the film archives in Rome and Bologna.

Dana Renga thanks Amy Boylan, Danielle Hipkins, Catherine O'Rawe, Elena Past, Kevin Regan-Maglione and Sergio Rigoletto for helpful comments on early drafts, The Division of Arts and Humanities at Ohio State University and the Coca-Cola Critical Difference for Women Program for their generous assistance, and Richard Samuels for intellectual and amorous support. Elizabeth Leake thanks Irene Bulla, Alessia Palanti, and Jennifer Rhodes for their insightful comments. Piero Garofalo thanks Amy Boylan, Mauro Canali, Andrea Di Stefano, Giuseppe La Greca, Cristian Muscelli, Paula Salvio, and Daniela Selisca for their invaluable assistance, the University of New Hampshire's Center for the Humanities for its generosity, and Karen, Matteo, Alessia, and Alessandro for their infinite support and patience.