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This volume is part of the recent interest in the study of religion and popular media culture (cinema in particular), but it strongly differs from most of this work in this maturing discipline. Contrary to most other edited volumes and monographs on film and religion, *Moralizing Cinema* will not focus upon films (cf. the representation of biblical figures, religious themes in films, the fidelity question in movies), but rather look beyond the film text, content or aesthetics, by concentrating on the cinema-related actions, strategies and policies developed by the Catholic Church and Catholic organizations in order to influence cinema. Whereas the key role of Catholics in cinema has been well studied in the USA (cf. literature on the Legion of Decency and on the Catholic influenced Production

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The common admission that "everything I know about religion I learned from the movies" is true for believers as much as for unbelievers. And at the movies, Catholicism is the American religion. As an intensely visual faith with a well-defined ritual and authority structure, Catholicism lends itself to the drama and pageantry of film. Beginning with the silent era of film and ending with movies



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today, eleven prominent scholars explore how Catholic characters, spaces, and rituals are represented in cinema.

"Examines the cultural politics of Italian Catholics in the thirty years following World War II, and explores the sentiments of those who tried to renew a traditional Catholic ethos in an age of consumerism and secularism"--

The primary objective of this collection is to examine the ways in which religion, culture and politics converge in configuring the contradictions of post-war Italy's cultural history, starting from the assumption that conducting a critical reflection on Italian postwar visual culture requires investigating the inevitable impact of Catholic religion on everyday life in its social, political and cultural dimensions. The volume takes advantage

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of the privileged position of cinema to explore and critique religion's influence on the Italian cultural landscape. This edited anthology thus seeks to probe how religion is experienced, practiced, criticized and represented from various methodological perspectives (historical, philological, aesthetic, psychoanalytical, popular studies, etc.) through four main sections: 'Propaganda and Censorship', 'Framing Belief: Pasolini and Petri', 'Religion in Italian Popular Cinema' and 'Ancient Rituals, Modern Myths'.

Cinema is often perceived as a metropolitan medium – an entertainment product of the big city and for the big city. Yet film exhibitors have been bringing moving pictures to towns and villages since the early days of itinerant shows. This volume presents for the first time an exploration of the social, cultural and

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economic dynamics of film culture in the European countryside. Spanning more than a century of film exhibition from the early twentieth-century to the present day, *Cinema Beyond the City* examines the role that movie-going has played in small-town and rural communities across Europe. It documents an amazing diversity of sites and situations that are relevant for understanding historical and current patterns in film consumption. In chapters written by leading scholars and young academics, interdisciplinary research is used to address key questions about access, economic viability, audience behaviour, film programming and the cultural flows between cities and hinterlands. With its wide range of regional studies and innovative methodological approaches, the collection will be of interest not only to film historians, but also to scholars in the fields

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of urban history, rural studies and cultural  
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The US government launched the European Recovery Programme, otherwise known as the 'Marshall Plan', in order to save war-torn Europe from collapse in 1948. Yet while much is known about the economic side of the Marshall Plan, the extensive film campaign that accompanied it has been largely overlooked until now.

The American Marshall Plan Film Campaign and the Europeans is the first book to explore the use of the Marshall Plan films and, importantly, their distribution and reception across Europe.

The study examines every available film – the 170 that remain from the 200 estimated to have been made – and looks at how they were designed to instil hope, argue the case for economic restructuring and persuade the Europeans of the

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superiority of the liberal-capitalist system.

The book goes on to reason that the films served as a powerful weapon in the cultural Cold War, but that the European audiences were by no means passive victims of the US propaganda effort.

Maria Fritsche discusses the Marshall Plan films in the context of countries across Western, Northern and Southern Europe, covering the majority of the 17 European countries that participated in the Plan in the process. The book incorporates 70 images and utilises a vast number of archival sources to explore the strategies the US adopted to sway the minds of the Europeans, the problems they encountered in the process and, not least, the varied responses of the European audiences. It is a vital study for any scholar or student keen to know more about postwar recovery in Europe, the legacy of the Second World War or America's

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"During the 1930s, the Catholic Church in the US was engaged in a metaphorical 'war' against the increasingly modern and secular values of the American public. Alexander McGregor offers a detailed account of how the Church, feeling itself to be under siege, used the media- and particularly cinema- to reach out to Americans. The 1930s were the 'golden age' for Hollywood, and the Church saw the film industry as an opportunity to engender a pro-Catholic social moral code amongst the US population. McGregor examines the ways in which the American Catholic Church sought to directly influence film production through its involvement with censorship bodies such as the Legion of Decency. Led by two senior bishops, the Legion of Decency's

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self-appointed task was to police the censorship process of Hollywood films and ensure the moral exactness of the final product. McGregor furthermore discusses wider themes in this struggle for influence over the public sphere, such as the representations of sex and sexuality in the media, and representations of Americanism and patriotism in popular culture. He thus highlights how the American Catholic Church represented itself and its values, as well as how it perceived its opponents. Finally, *The Catholic Church and Hollywood* investigates the apparent contradiction at the heart of this attempt to influence the public through the medium of cinema: that a religious group, claiming to be beholden to a higher law and power, would at the same time seek to merge its public identity with secular institutions. McGregor thus scrutinizes the claim that in the American

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polity, state and religion are completely separate. Focusing on the Church's contempt for the public's newfound interest in science, wealth and sexual liberation, Alexander McGregor sheds light on both the social mores of the Catholic Church and wider American society during this crucial period."--Publisher's website.

Looks at the history of the production code, discusses the influence of the Legion of Decency, and considers specific films

This book applies the discourse of the so-called 'spatial turn' to popular contemporary cinema, in particular the action sequences of twenty-first century Hollywood productions. Tackling a variety of spatial imaginations (contemporary iconic architecture; globalisation and non-places;



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phenomenological knowledge of place; consumerist spaces of commodity purchase; cyberspace), the diverse case studies not only detail the range of ways in which action sequences represent the challenge of surviving and acting in contemporary space, but also reveal the consistent qualities of spatial appropriation and spatial manipulation that define the form. Jones argues that action sequences dramatise the restrictions and possibilities of space, offering examples of radical spatial praxis through their depictions of spatial engagement, struggle and eventual transcendence.

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