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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 Code Administration), the issue remains unexplored for other parts of the world. The book includes case studies on Argentina, Belgium, France, Ireland, Italy, Luxemburg, the Netherlands, and the USA.

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

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

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

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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 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 of urban history, rural studies and cultural geography.

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 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 relationship with Europe in the 20th century.

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; 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.

This is the first book-length study to address the question of religion in contemporary Italian cinema and television. It questions why religion persists on Italian screens and how this reflects and constructs Italy's emerging post-secularity.

Amanda Howell offers a new perspective on the contemporary pop score as the means by which masculinities not seen—or heard—before become a part of post-World War II American cinema. *Popular Film Music and Masculinity in Action* addresses itself to an eclectic mix of film, from Elvis and Travolta star vehicles to Bruckheimer-produced blockbuster action, including the work of musically-innovative directors, Melvin Van Peebles, Martin Scorsese, Gregg Araki, and Quentin Tarantino. Of particular interest is the way these films and their representations of masculinity are shaped by generic exchanges among contemporary music, music cultures, and film, combining American cinema's long-standing investment in violence-as-spectacle with similarly body-focused pleasures of contemporary youth music. Drawing on scholarship of popular music and the pop score as well as feminist film and media studies, Howell addresses an often neglected area of gender representation by considering cinematic masculinity as an audio-visual construction. Through her analyses of music's role in action and other film genres that share its investment in violence, she reveals the mechanisms by which the pop score has helped to reinvent gender—and gendered fictions of male empowerment—in contemporary screen entertainment.

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