	List of figures and tables	xi		
	Acknowledgments	XV		
	Catholics, Cinema and Power: An Introduction	. 1		
	DANIEL BILTEREYST AND DANIELA TREVERI GENNARI			
DAT	DT I			
	RT I icies			
Pol	icies			
1	Resisting the Lure of the Modern World: Catholics,			
	International Politics and the Establishment of			
	the International Catholic Office for Cinema (1918–1928)	19		
	GUIDO CONVENTS			
2	The Roman Catholic Church, Cinema and the "Culture of Dialogue": Italian Catholics and the Movies after			
	the Second World War	3.5		
	DARIO EDOARDO VIGANÒ	33		
	,			
3	The Rise and Fall of Catholic Hollywood, or from			
	the Production Code to The Da Vinci Code	49		
	THOMAS DOHERTY			
4	Catholicism and Mexican Cinema: A Secular State, a Deeply			
7	Conservative Society and a Powerful Catholic Hierarchy	66		
	FRANCISCO PEREDO CASTRO			
PA	RT II			
Leaders				
5	Jean Bernard's Fight For 'Good' Cinema in Luxembourg	85		
3	PAUL LESCH	0.3		

viii	Contents
6	An Alternative Way of N

6	An Alternative Way of Moralizing Cinema: Father Flipo's Remedy for the Catholic Church's Propaganda Failure in France (1945–1962) MÉLISANDE LEVENTOPOULOS	100
7	A Triple Alliance for a Catholic Neorealism: Roberto Rossellini According to Felix Morlion, Giulio Andreotti and Gian Luigi Rondi ELENA DAGRADA	114
PAI	RT III	
Tec	hnology and Production	
8	A Catholic Voice in Talking Pictures: The International Eidophon Company (1930–1934) KAREL DIBBETS	137
9	Pius XII as Actor and Subject: On the Representation of the Pope in Cinema during the 1940s and 1950s FEDERICO RUOZZI	158
10	The Failed Project of a Catholic Neorealism: On Giulio Andreotti, Felix Morlion and Roberto Rossellini TOMASO SUBINI	173
D.4.1		
	RT IV asorship and Control	
11	Protectionism and Catholic Film Policy in Twentieth-Century Ireland KEVIN ROCKETT	189
12	A Case of Entente Cordiale between State and Church: Catholics and Film Control in Argentina (1954–1984) MARIA ELENA DE LAS CARRERAS	203
13	The 'Ideal Film': On the Transformation of the Italian Catholic Film and Media Policy in the 1950s and the 1960s MARIAGRAZIA FANCHI	221

PART V Exhibition and Cinema-Going Experiences

Index

14	Separating the Sheep from the Goats: Gendering Space in the Cinema Auditorium in Rucphen (1929) THUNNIS VAN OORT	239
15	"I Think Catholics Didn't Go to the Cinema": Catholic Film Exhibition Strategies and Cinema-Going	
	Experiences in Belgium, 1930s–1960s	255
	DANIEL BILTEREYST	
16	Moralizing Cinema While Attracting Audiences:	
	Catholic Film Exhibition in Post-War Rome	272
	DANIELA TREVERI GENNARI	
	Contributors	287

291