

TABLE OF CONTENTS

INTRODUCTION	7
<i>Gianluca della Maggiore and Tomaso Subini</i>	
CATHOLIC RECONQUESTS, TOTALITARIAN PROJECTS, GLOBAL PERSPECTIVES	21
<i>Gianluca della Maggiore</i>	
1. A Healthy Modernity	21
2. Radio and Cinema: Producing the First "talkie" on the Pope	31
3. The Pacelli-Pizzardo Axis and the Jesuit Network	36
4. Vatican Film Geopolitics	40
5. From Rome to the World. The Failure of Catholic Production	50
6. The Downsizing of the OCIC	61
7. The Cinematographic "Concordat"	69
8. Americans: Allies and Enemies	86
9. The 1935 Inquiry into Cinema	99
10. "Good Americanism" and the Encyclical on Cinema	107
11. Anti-Hollywoodism: Testing Classification Systems	121
12. The Form and Limits of Moralized Cinema	130
BETWEEN SEXUAL AND DEVOTIONAL EXCITEMENT	135
<i>Tomaso Subini</i>	
1. Towards a Definition of Religious Cinema	135
2. Can (Filmic) Images Represent the Sacred?	146
3. What was the Purpose of Films on St. Francis?	152
4. "Famous Directors are to be Feared"	158
5. Religious Cinema vs Obscene Cinema	167
6. The Clergy in the Cinematographic Apostolate	170

7. The Answers to an Internal, Confidential Questionnaire	177
8. Cinema in the Background of the Post-Tridentine Penitential Model	183
9. Consciousness and the Pre-Reflexive Reaction to Cinema	190
10. The Fall of Taboos related to Obscenity	195
11. Administrative Censorship	203
12. Film Reviews for Parish Movie Theatres	209
13. Three Different Groups of Catholics	216
14. Catholics in Ecclesiastical Institutions: "the Pope's Cinema" and the Baroque Model	218
15. Catholics in State Institutions: Gian Luigi Rondi and the Double Morals Logic	227
16. Catholics outside the Institutions: Religious Cinema according to Nazareno Fabbretti	233