



Contents

List of Illustrations	viii
Acknowledgements	ix
Introduction. Expanding the Cinematic Cold War or How We Learned to Cross Boundaries and Look at Bigger Pictures <i>Stefano Pisu, Francesco Pitassio and Maurizio Zinni</i>	1
Part I. At the Onset: Super-Powers, the Struggle for Europe, the Extension of the Conflict	
Chapter 1. The Burden of Winning: American Cinematographic Policy in Italy in the Years of the Allied Military Administration (1943–1945) <i>Maurizio Zinni</i>	23
Chapter 2. The Struggle to Save Progressive Unions: Carl Marzani and Union Films <i>Rosemary Feurer and Charles Musser</i>	37
Chapter 3. A 'Trojan Horse in the Enemy Camp': Vatican Plans for a Catholic Third Way on the Chessboard of Cold War-Era Cinema (1939–1958) <i>Gianluca della Maggiore</i>	54
Chapter 4. An Impossible Cinematic Hegemony: Soviet Films in Italy between Postwar and the Cold War (1944–1953) <i>Stefano Pisu</i>	67
Chapter 5. Soviet Cinematic Diplomacy from New York to Beijing, 1949: Sergei Gerasimov and His Documentary Films <i>Marsha Siefert</i>	83

**Part II. Film Diplomacy: Non-Aligned Countries,
Decolonisation and New Opportunities**

Chapter 6. The Rise and Fall of Sino-Soviet Film Festival Diplomacy (1957–1966) <i>Elena Razlogova</i>	101
Chapter 7. Making Ground for Film Export: Soviet Films' Competition with Hollywood in India in the 1950–1960s <i>Severyan Dyakonov</i>	116
Chapter 8. The Film Market at the Time of Independence: France's Former African Colonies and the Cinematic Cold War in the 1960s <i>Gabrielle Chomentowski</i>	132
Chapter 9. The Troubles of Non-Alignment: International Pacifism, Transnational Style and Production Strategies in the Case of <i>Rat (Atomic War Bride</i>, Veliko Bulajić, 1960) <i>Francesco Pitassio</i>	147
Chapter 10. From Anti-communism to Third-Worldism: The Transformation of Mexican Cinema in the Cold War of the 1970s <i>Israel Rodríguez</i>	162

**Part III. From Rising Suns to a Slow Sunset: Cooperation,
Disillusionment and Transfers**

Chapter 11. Cold War and Film Festivals in the Aftermath of 1968 <i>Dina Iordanova</i>	181
Chapter 12. To Catch Up and Overtake ... Europe: Technology Transfer and Its Limits in the Soviet Cinema under Brezhnev <i>Catriona Kelly</i>	201
Chapter 13. Missed Opportunities and Unexpected Success: Film Relationships between France and the GDR in the 1970s <i>Perrine Val</i>	216
Chapter 14. The Chilean Cultural Project during Unidad Popular (1970–1973): The Interview between Roberto Rossellini and Salvador Allende <i>Margherita Moro</i>	231

Chapter 15. 'Ideological Threat of Italian Movies': The KGB, Mafia, Punk Rock and Rise of Neo-Fascism among Soviet Youth (1982–1985)	245
<i>Sergei Zhuk</i>	
Conclusion. Close Encounters around the World	258
<i>Stefano Pisu, Francesco Pitassio and Maurizio Zinni</i>	
Filmography	267
Index	273