



Movies and Culture Report

Welcome to Summer!



Pirates, a Panda, and Plastered Partiers
- the first of the “summer blockbusters” arrive.

Also

DVDs [Play Outside Instead](#)

[Culture Links](#)

[Culture Quote](#)

Movie Watching Tip [Do Kids Really Know Best?](#)

Article [So Your Church Wants to Make a Movie](#)

At Rest [Jackie Cooper](#)



THEATRICAL RELEASES

May 20



Pirates of the Caribbean: On Stranger Tides (PG-13 for drinking, language, fight sequences, and some adult conversations and comments) Captain Jack Sparrow dumps Will and Elizabeth (from the original trilogy) and joins forces with Barbosa to track down the Fountain of Youth. ([Watch the trailer.](#)) Johnny Depp, Geoffrey Rush, Penélope Cruz, Ian McShane, Judi

Dench, Keith Richards.

Captain Jack Sparrow has become the Indiana Jones for a generation too cynical to have heroes.

The original film, *Pirates of the Caribbean: The Curse of the Black Pearl*, was inventive, fresh, and exciting, supported by one of the best scripts ever written, in my opinion. Johnny Depp was at the creative height of his career to date. The two sequels were dim by comparison—flashy marketing campaigns more than movies.

Since there is little purpose for this film other than to cash in on the popularity of Depp's character, chances are good this will not match up to the original production, either.

All that said, Depp's Jack Sparrow is fun—but don't let the fun blind you to the fact that the character is an admitted thief who has joked about rape. Sparrow is a bad man in a good guy role: a perfect set-up to sell low morality to the willing masses.





THEATRICAL RELEASES, continued



The Lion of Judah (PG for some mild thematic elements) A lamb named Judah, along with his barnyard friends, hopes to avoid the sacrificial altar the week before the crucifixion of Christ. ([Watch the trailer.](#)) Ernest Borgnine, Sandi Patty.

On its face, it sounds a little dark, but a viewing of the trailer proves otherwise. Humor, friendship, and compassion

undoubtedly were important to the producers. One has to wonder, though, why they would release this after Easter when the target market's interest has dwindled. Why not release it Easter 2012 and spend the rest of 2011 marketing to youth pastors and church childrens' groups?

Why drop it now, right in the middle of summer blockbusters? Sometimes Christian productions need to understand that they're not mainstream and they're not major league. There is nothing wrong with the direct-to-video market and there is plenty of money to be made.

Why go to the hassle and expense of releasing this in theaters in the first place? Again, there's no way this will compete in the early summer market. Had they gone direct-to-DVD they could have caught the right audience.

Despite the unfortunate timing of the release, this is something Christians with small children may want to consider hunting down. Christian products geared towards children are plentiful; ones worth looking for are rare. Wait for the early reviews and, if they're good, take the little ones to see it.

Editor's Comment: After hearing Scott continually make remarks such as the above, I decided to investigate what the industry is saying about this film—I mean, after all, it looks like a sweet story.

Here's an example of what 99% of the comments I found are saying:

this is absolutely horrid for a major feature movie. the animation is sub-par, the lighting and texturing





THEATRICAL RELEASES, continued

(bumb-mapping? really? dont be lazy *s) very low-grade. Computer games today, rendered in real-time, look much better than this.

Sure, visuals arent everything and the story matters, but when its presented in this lackluster way, it makes one wonder how much effort they put into the story and characters.

The Lion of Judah was produced by Animated Family Films, and I have no doubt their intentions were good. They say on their website that the most important aspect of a production is the story. As a writer, I appreciate that.

I can't help wondering, though, how the dark world around us is ever going to take seriously our message—our stories—when the methods we use to present those stories are so often “low-grade,” “sub-par,” “lackluster,” and indeed “absolutely horrid.”

If the general public can “wonder how much effort [we] put into the story and characters,” isn't there a strong possibility many non-Christian viewers will also wonder about the reliability of the truths, morality, and lessons claimed within our stories?

Especially attention-getting should be the juxtaposition of **The Lion of Judah** with the previous review: the entertainment treats offered by Johnny Depp and the **Pirates of the Caribbean** films with the huge probability they will subliminally verify in the minds of many viewers that trickery, thievery, greed, and hard, immoral living are an acceptable lifestyle.

If the audience we need to reach can't believe we'd put something so unprofessional on the big screen, then how will they ever hear our message, much less believe it?

~ Christine

Also

Midnight in Paris romantic comedy

Cost of a Soul gritty crime drama involving Iraqi war veterans

35 and Ticking romance; group of friends whose biological clocks are, well, ticking





THEATRICAL RELEASES, continued

May 26



Kung-Fu Panda 2 (PG for sequences of martial arts action and mild violence) Another sequel. ([Watch the trailer.](#)) Jack Black, Gary Oldman, Jackie Chan, Angelina Jolie, Seth Rogen, James Hong, David Cross, Dustin Hoffman, Michelle Yeoh, Lucy Liu, Jean-Claude Van Damme.

The original *Kung-Fu Panda* was an enjoyable animated feature. While it promoted a Buddha-lite worldview, it retained enough general moral lessons and an inviting performance by Jack Black to make it worth considering.

Like all sequels, it's best to approach this with hesitation. Don't bother seeing it on opening weekend even if your kids are dying to see it—even if the original was right up your alley. We all know the feeling of being burned by the follow up film. Let the general audiences and critics have a crack at it; see what they think before plopping down your hard earned cash. Remember, most sequels are not about telling a good story but about making a good chunk of change.



The Hangover, Part II (R for pervasive language, strong sexual content including graphic nudity, drug use, and brief violent images) The binge-drinking losers from *The Hangover* return, but this time they get blotto in Bangkok. ([Watch the trailer.](#)) Bradley Cooper, Zach Galifianakis, Ed Helms, Paul Giamatti, Jeffrey Tambor.

Yet another sequel, y'know, cuz there were so many unanswered questions from the original *The Hangover*.

This venture is almost a shot-for-shot remake of the original storyline except there's a monkey instead of a tiger and Ed Helms gets a tattoo instead of getting his tooth knocked out. Some sequels can be like a new course in a long meal. Others simply rewarm the leftovers and try to sell it as fresh.

Also

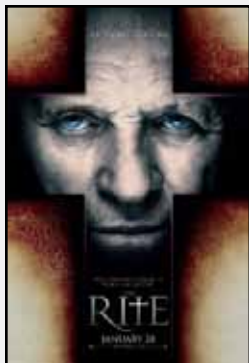
- The Tree of Life** drama / fantasy on the loss of innocence
- Tied to a Chair** comedy (at least that's how it's billed)





DVD RELEASES

May 17



The Rite (PG-13 for disturbing thematic material, violence, frightening images, and language including sexual references) A seminary student from the U. S. (O'Donoghue) learns the how-tos of exorcism while taking a course at the Vatican. He is mentored by an experienced but unorthodox exorcist (Hopkins). ([Watch the trailer.](#)) Anthony Hopkins, Colin O'Donoghue,

Alice Braga, Ciarán Hinds, Toby Jones, Rutger Hauer. ([Read the review.](#))

Plenty of demonic imagery and silly visuals trying to display spiritual warfare. Also plenty of broken logic and questionable theology. If all of that doesn't ward you off, well, what part of "questionable theology" don't you understand?

This could have been an interesting look into the world of exorcism. What we get is a half-cooked string of genre clichés and Anthony Hopkins phoning it in. If the filmmakers believed in the content they were presenting, they would have made a better product.



The Mechanic (R for brutal violence, language, sexual content, nudity) ([Watch the trailer.](#)) Jason Statham, Ben Foster, Donald Sutherland.

Action movies are chick flicks for guys. Like chick flicks, they are all essentially the same. Instead of a chick laboring over a relationship, this guy flick focuses on a hero protecting or rescuing someone.

Statham in the lead role means one thing—it's like every other movie with Statham in the lead role. Twenty bucks says there's a point where he fights bad guys while not wearing a shirt. I really do like the one, though, where he sternly looks at his enemy, beats them up, then walks away in slow-motion.

Also

The Other Woman comedy/drama; intra-office affair, pregnancy, divorce, remarriage, and death of the child - sound funny to you?

The Roommate drama/thriller

Vanishing on 7th Street horror/thriller set in Detroit





DVD RELEASES, continued

May 24



Gnomeo & Juliet (G – but contains some sexual references [see below]) James McAvoy, Emily Blunt, Patrick Stewart, Michael Caine, Maggie Smith. ([Watch the trailer.](#))

Cute animated garden gnomes— must be fun for the whole family, but, well, not so much. What is it about film producers that causes them to be unable to make movies for kids

without sexual jokes and fart gags?

Here are some wonderful quotes from this production aimed at your kids ([taken from IMDb](#)):

1. Juliet says to a male gnome that his “Tulips look limp.”
2. The frog asks, “Is his... big and pointy?”
3. Juliet says, “A squirrel dropped his nuts,” and a frog adds “Nuts the size of boulders.”

A male gnome is shown on multiple occasions wearing a thong-style bathing suit and his bare buttocks are seen. A

female gnome shows her cleavage and wears tight, form-fitting pants. Also, a character washes his butt in a bath and there are a couple of gags involving a bra.

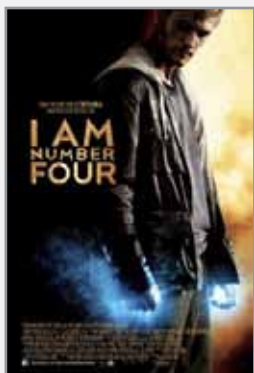
The way the content is presented makes it easily missed by most young children, but what are the cumulative affects?

One can argue that these offenses are no worse than what is seen in Looney Tunes. While that may be true, I argue that the Looney Tunes content is neither blatantly sexual nor scatological.





DVD RELEASES, continued



I Am Number Four (PG-13 for intense sequences of violence and action, and for language) ([Watch the trailer.](#)) Alex Pettyfer, Timothy Olyphant, Dianna Agron and Kevin Durand.

Someone finally makes a movie that isn't a sequel, a remake, or an elaborate advertisement and it ends up being nonsensical glop like this.

A hunky teen with glowing, lightening hands is pursued by baddies who want him dead. What's a hunky teen to do? Hide out in a high school, of course. Why not? People want you dead; make sure you locate yourself in an enclosed area with lots of people and a predictable schedule. Sounds like a rational plan.

Also

The Big Bang mystery/thriller; P.I. hired to find a missing stripper

Small Act documentary; "A young Kenyan's life changes drastically when his education is sponsored by a Swedish stranger. Years later, he finds his own scholarship program to replicate the kindness he once received."

Johnny family drama





DVD RELEASES, continued

May 31



Biutiful (R for disturbing images, language, some sexual content, nudity, and drug use) Uxbal (Bardem) is a mid-level management in a criminal enterprise in Barcelona. His outfit produces fake luxury items to be sold to tourists on the street. Uxbal is dying and in the final throes of his disaster of a life, he tries to redeem his existence. Javier Bardem, Maricel Álvarez, Hanaa Bouchaib.

This film was nominated for the Oscar for Best Foreign Language Film and Best Performance by an Actor in a Leading Role. This is a serious, thoughtful film worthy of consideration.

A detailed expose of a criminal's life, this film doesn't take the easy road with cut-and-paste morality. Moral lessons are not taught by watering down how complicated life can be. Morality is taught in the harder lessons, the gray areas and the complex situations because they are the times most like our actual lives.



Drive Angry (R for strong brutal violence throughout, grisly images, some graphic sexual content, nudity, pervasive language) ([Watch the trailer.](#)) Alex Pettyfer, Timothy Olyphant, Dianna Agron, Kevin Durand.

Drive Angry—and leave dumber for the experience.

I think Roger Ebert summed this film up nicely [in his review](#): “It offends every standard of taste except bad.”

What else needs to be said?

Also

Passion Play drama/thriller

Undertow drama/thriller

The Waiting City drama/romance; Australian and Indian production





Culture Links

Celebrity Do-Gooders Set High Standards for Hollywood Activism — The website [PopEater.com has a brief but interesting look at celebrity agenda setting.](#)

When you see a gaggle of actors flock to the same cause and it seems to come out of nowhere, **pay attention.** Chances are most of them are doing it for appearances, thinking it will give them status within the social rings of the industry.

Consider this, if so many people in Hollywood really believe in global warming, then why do they continue to live and do business in a coastal area?

Promoting an agenda also gives entertainers a position of power over their audience. No longer are they just actors – they’ve become activists, teachers, social mentors. We pay more attention to them when they try to tell us how to think.

Are You Limited? — I always think it’s good to remind us average guys that **many** in the higher rungs of the entertainment industry truly think you’re beneath them.

Love or hate Sarah Palin, you have to admit she is a reasonable representative of the average American. Yes,

you may loathe her, but she did come from a middle class background, had an average college experience, has struggles with her kids, and retains what can be considered a middle-of-the-road set of conservative beliefs.

The elites across this country despise the woman and her family with a white-hot burning hatred that expresses itself in vitriolic attacks at the mere mention of her name. Why? They deem her too common for their elite class. She’s too WalMart to shop at Macy’s.

When elites such as Robert Redford speak of Palin, they are by extension also talking about you and me—the average, middle-class American. **Want to know what they think of you?** [See what they have to say about her:](#)

PopEater spoke at length with Redford...And because he’s Robert Redford, the man got deep, slugging Sarah Palin for being “limited” ...

Q. Well I find it sad that Sarah Palin insinuates that higher education is elitist. I can’t work that one out.

Redford: Well, I can because the country is made up of three categories. Traditionalists, cultural creative people and the moderns. The moderns are the hi-





CULTURE LINKS, continued

tech Silicon Valley people. The traditionalists on the lower end of it are the people who don't want change, they're afraid of change therefore they have anger. The fear card is a very big powerful card and when you have people afraid of change, they'll do anything to prevent it. They're doing it because they're limited, frightened of people who are not as limited. I think Sarah Palin, part of her strength is how limited she is.

Yes, Robert Redford sees people who disagree with his policies as being "limited" intellectually, culturally, creatively, emotionally, and in many other ways. In other words, Redford sees the average person, whether they concur with Palin or not, as "lower end."

Does America Owe Hollywood Its Gratitude? — Think it's unfair to blame all of Hollywood for the words and actions of a few? Why not? [They want to take that credit.](#)

al-Qaida expert Lawrence Wright says America owes a debt of gratitude to screenwriters who helped the CIA imagine Osama Bin Laden scenarios after the 9/11 terrorist attacks. That's right -- **screenwriters**.

Wright also wrote the 1998 movie *The Siege*, directed by Ed Zwick, about a secret U.S. abduction

of a suspected terrorist and how it leads to a wave of terrorist attacks in New York. Though a box office failure, Wright has claimed it was "the most-rented movie in America after 9/11." It also drew the attention of the CIA, relevant this week because of the pundit debate over whether the U.S. should have taken Bin Laden dead or alive ...

Wright: "the CIA came to me to write a scenario, in their words, about what would we do if we got Bin Laden because this has been a subject of concern within the intelligence community. What if we did get him? How would we treat him? Where would we take him? Would it be better to take him alive or dead? And because I had written this movie, *The Siege*, and Hollywood had done a somewhat better job of connecting the dots about terrorism and the threat to America than the intelligence community. The CIA was reaching out to screenwriters such as I had done"

Wonder why they didn't talk to the creators of *Waterworld* if they were looking for experts on making bombs.





Culture Quote

I've always felt that the origin of Superman is the story of Moses – the child sent on a ship to fulfill a destiny. And this was a story about Christ – it's all about sacrifice: “The world, I hear their cries.” So what happens? He gets the knife in the side and later he falls to the earth in the shape of a crucifix. It was kind of nailing you on the head, but I enjoyed that, because **I've always found the myth of Christ compelling and moving**. So I hoped to do my own take, which is heavy s**t for a summer movie.

– Director Bryan Singer speaking about his failed movie *Superman Returns* from ComicBookMovie.com. May 14, 2011.

It is the “myth of Christ” for Mr. Singer. Jesus didn't actually exist as far as he's concerned. Jesus' dying on the cross is a make-believe tale.

No wonder Singer's movie bombed—it's difficult to portray a credible Christ-figure if you don't believe in Jesus Christ, Himself.





Movie Watching Tip

Do Kids Really Know Best?

Parents should keep an eye on how the relationships between children and parents are handled within the films they watch with their family.

Note how parents are portrayed. It used to be that parents and other authority figures were shown in a positive light. Fathers were kind and wise; mothers were, well, motherly. Even teachers and clergy were shown to be helpful and concerned about kids.

Since the late 1960s this has changed, deteriorated to the point where it is notably rare to find a traditional nuclear family on the cinema screen. Nowadays, Dad is usually a dolt and Mom is often hurried and brash. If the parents are still married to each other, they are either heading for divorce or suffering some serious trauma (addiction, abuse, etc.). Today, children are usually shown as not only being on their own but, most often, as being far superior in many ways to the adults in their lives.

This is the Kids Know Best template, where immature children are the wise ones and adults are ignorant jackasses. This template is well known to anyone who has spent five minutes in front of any of today's kids' TV shows.

How many commercials have you seen that pit kids against authority figures? In most, the child possesses a product that helps them defeat their oppressive foe (usually their parents). The narrative

continued pg 14





MOVIE WATCHING TIP, continued

is simple: a cool kid drinks a brand of soda, wears some piece of junk, or eats some kind of cereal—whatever the corporation is selling. An authority figure wants those dang kids to settle down. The kids then utilize the product in question to dispatch the oppressive parent/teacher/librarian.

This template is carried into films but instead of a wad of fruit roll-ups or Oreo breakfast bars, the corporation hands the fictional cool kids a philosophy. Again, the process is simple: a cool kid comes into a situation where parents and other kids are mired in trouble. The cool kid shows a new way of thinking—generally hollow platitudes like “freeing your mind” (*Bridge to Terabithia*) or wholehearted tolerance (*Because of Winn-Dixie*). The authority figures scoff at the idea, then an emergency occurs and the cool kid’s philosophy turns out to be the totally right way to think. All authority figures are forced to capitulate.

This template is very effective and very damaging. Immature children are placed above mature adults, which trains our young to see themselves as either equal to or greater than their elders. This over-turning of God’s ordained authority structure hinders the natural, healthy relationships between parents and their children, and it instructs our children to see the world in a false way, one in which they, and all of society, cannot succeed.

Am I saying that if kids watch this Kids Know Best template they’re going to turn into disrespectful imps? No, but it is damaging none the less. Immature children tend to be irritating jerks. Should society support and encourage them to never want to grow up?





SO YOUR CHURCH WANTS TO MAKE A MOVIE

by Scott Nehring

Fall 2011, Christian filmmakers Stephen and Alex Kendrick will release their fourth film, *Courageous*, about a group of cops who experience personal issues with their families and learn to become better fathers. This production follows the Kendricks' financially successful film *Fireproof* (2008) about a fireman who experiences personal issues with his marriage and learns to become a better husband.

Expectations are for *Courageous* to meet or surpass *Fireproof*'s impressive box-office take of over \$33 million. This is a reasonable expectation given the Kendricks track record.

Alex Kendrick, associate pastor of Sherwood Baptist Church in Albany, Georgia, founded his film company, Sherwood Pictures, in 2002 as a ministry for his church. He collect \$20,000 for the film ministry and

made his first film, *Flywheel*, about a slimy car dealer who comes to Jesus. The film found limited release and limited success. Their second film, *Facing the Giants*, made on a budget of \$100,000, caught the attention of Samuel Goldwyn Films through Goldwyn's newly minted Christian film distribution branch. When a controversy erupted over the film's PG rating (mistakenly blamed on the film's religious tone when it had more to do with the open discussion of infertility), the production caught national attention and found a broad audience amongst cinema-hungry Christians. With their third film, *Fireproof*, the brothers upped the ante with a budget of \$3 million. The production was wildly popular in Christian circles.

The success of Sherwood Baptist Church's film production ministry is impressive by any standard. The Kendrick brothers exhibited influence over the Christian film industry and became inspirations for numerous other cinema-minded pastors across the country.

With the Kendricks' success there has been a rise in the number of churches who have considered following Sherwood's lead. Why not? In an era where anyone with





a camera can find attention online, it seems everyone can become a filmmaker; so, everyone has to try.

With the rise of our on-demand culture and the ever-expanding outlets for media consumption, the push toward media-centric ministry is a natural path. But as a film geek and a movie critic, I see a number of potential dangers in this trend towards church-based filmmaking that I believe must be brought to the forefront.

WHY DO CHURCHES CONSIDER MAKING MOVIES?

Financial Success. When I or other media professionals speak of the Kendrick brothers, we justifiably focus on their success—their financial success—the reason most people, especially secular media, are interested in their story. When church leaders see the success of the Kendricks, it is their commercial success which seems most to attract.

With an eye set on finances, on the potential for fame and fortune, even in the limited sphere of the Christian film industry otherwise-well-meaning filmmakers can become confused. There can be a thin line between working for the Lord's glory and working for their own.

Cultural Influence. Yes, one may argue that the Kendricks' films have had wide influence. Certainly some married couples have been prompted to reevaluate their relationships. On more than one occasion I've heard a Christian claiming they are "fireproofing" their marriage. "Fireproofing"—a term based on the Kendricks' movie that has become modern Christianese for "I'm going to try to stop being a jerk to the Mrs."

Means of Ministry. But how many people have been "saved" through one of these Christian films? To my knowledge this central support for why Christians should make films has never been studied. There are anecdotal claims of people being saved after watching a movie, but how deep is the faith produced from viewership? How informed is their decision? Do they truly understand what they're doing, or are they reacting to the emotions of the moment?

Do not allow promises of money or influence to blur truth. These issues can and will lead many churches to pour scarce resources into film productions that soak up dollars like a sponge, use up inordinate





amounts of time, and still fail to reach a worthwhile audience.

Chances for success in this industry are slim at best. It's common for the uninitiated to assume that making movies is easy and making money from them is a sure thing. Nothing could be further from the truth.

In reality, making a film—particularly one worth watching—is a difficult, painful process full of sacrifice, frustration, and hard work—and that's when you know what you're doing. What are the odds anyone beyond your friends and family will ever see your movie once you've spent that year or two working on it? Essentially nonexistent. Today anyone can make a movie, but almost no one gets it screened.

A shoestring film budget can easily run into the multiplied tens of thousands of dollars, usually much more. For the average church to invest in this extremely high-risk venture with unverifiable benefits (saved souls) is ill advised, particularly when that money can go to help so many others who are out of work, struggling to feed their families, and suffering through desperate times.

IS YOUR CHURCH THINKING OF MAKING A MOVIE?

Christians, after decades of being outside culture's mainstream, have fantasies of breaking into the big time. These dreams become more common as a few find some success, but the dreamy ambitions of many need to be punctured before they step into the market. It's better to be poked in the eye by friendly advice than mugged by reality.

Despite my warnings, I find movie making to be a respectable and fulfilling endeavor when done for the right reasons and conducted with a clear understanding of the risks.

If your church is floating the idea of making a movie, you have some tough questions to ask of your leadership and of yourself:

Is your church making the movie to “glorify God”?
If so, can your pastor and the producers clearly, Scripturally, and specifically define what makes up God-glorifying production standards?

Do the pastor and production team have a coherent vision for how “glorifying God” looks being played out on film? Have they specifically outlined on





paper the missionary impact of the project? If not, you need to ask why the film is being made.

If the pastor or main investors install themselves or their families in lead roles or in the director's chair, is this about God or is it about them?

What is the scope of the project? Is the budget unnecessarily large? Be wary of anyone outside of Hollywood who claims that huge things are ahead if you only hand over large amounts of cash.

You'll notice the Kendrick brothers began relatively small and built their way into larger productions. This is a common path for independent film companies.

Start small. I mean your own, personal camera small. Post your short films on YouTube, GodTube, and other free, online distribution sources. If you're any good, you'll find an audience. Build from there.

If you're making movies to deliver the message of the Lord, understand He doesn't require a million

dollar budget. He requires faith and hard work on your part.

Of great concern is the quality of the works coming from this movement. If churches slave away to produce films inspired by other Christian filmmakers, they will only replicate the mediocre-to-awful results we've been forced to witness over the past forty years.

A chef who subsists on fast food and soda is probably not a genius in the kitchen. When filmmakers aspire to follow those who make substandard works, their own efforts will likewise fall below average.

If someone at your church floats the idea of making a movie, move cautiously. The best practice when approached with a film project is to decline it out of hand. If God intends for the project to move ahead, it won't go away—the congregation will be compelled into action.





At Rest [Daniel 12:13](#)

Jackie Cooper (1922–2011) Actor, Director

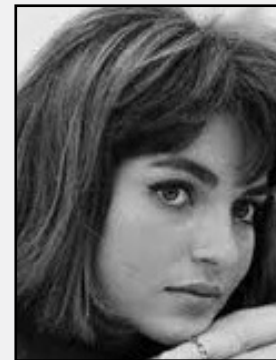
Of everyone alive who had won an Oscar, this World War II Navy veteran was the oldest. This contrasts uniquely with the fact he was the first child actor and the youngest performer to be nominated for an Academy Award for Best Actor in a Leading Role—a record he held until 2004. He won that Oscar for his performance in the 1931 film *Skippy*.

He was 9 years old.

Fans of the classic movies will remember Cooper as Jackie from the *Our Gang* shorts. He went on to successfully navigate the transition from child star to serious adult actor in movies and on the stage before he moved into directing and then became a television executive. Cooper has directed episodes of the TV series *M*A*S*H*, *The Rockford Files*, *Black Sheep Squadron*, *St. Elsewhere*, and *Cagney & Lacey*. Cooper enjoyed a revived acting career when he took on the role of Daily Planet editor Perry White in the *Superman* films of the 1980s.



Yvette Vickers (1928–2010) Actress whose claim to fame was Honey Parker, lead role in the 1958 camp-horror classic *Attack of the 50 Foot Woman*. Vickers also starred in the lesser known but no less goofy *Attack of the Giant Leeches* the following year. The movie poster for *Attack of the 50 Foot Woman* showing Vickers towering over a highway in torn clothes has become an iconic piece of marketing from the genre.



Marie-France Pisier (1944–2011) French Actress best known for bringing to life a number of films by French New Wave master director François Truffaut, including *Antoine and Colette*, *Love at 20*, *Love on the Run*, and *Stolen Kisses*.





“this book is it smartly challenges lines of conventional thinking about why we shouldn’t watch certain movies, which Christians sometimes recite without much consideration. The author doesn’t give an excuse to watch just anything, but helps the reader understand how to watch movies, and look for content that most people would never consider.” - a reader

Information

Learn more about Story. Buy the book: YouAreWhatYouSee.com.

Find Scott Nehring’s latest film reviews: GoodNewsFilmReviews.com.

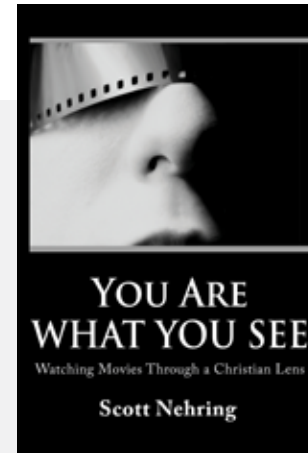


Scott is an award-winning screenwriter and film critic whose reviews have been published on a number of websites across the United States, Australia, and India including Reuters.com, USA Today.com, *The Chicago Times*, FoxNews.com, and a variety of local news stations across America.

As a former screenwriter, Scott is focused on balancing his love of story structure and cinema with his Christian faith. He loves to teach film studies to Christians, showing them how to read films and how to deal with the sometimes thorny subject of engaging modern culture.

Scott was a co-founder of the [Catholic Media Review](http://CatholicMediaReview.com). His current reviews can be found at [Good News Film Reviews](http://GoodNewsFilmReviews.com) and at ChristianCinema.com.

Good News Film Reviews (GNFR) was established in June 2007 to discuss film and culture from a Christian perspective. From the first post onward, Scott has called for Christians to change both the way they view film and how they engage in culture. GNFR fell quiet following a short sabbatical, was re-launched in January 2008, and has been going strong since. GNFR is also home site for the Carnival of Cinema, a bi-weekly collection of film-related posts submitted from around the world. The Carnival of Cinema has been in operation since September 2006.



© May 2011. Scott Nehring and You Are What You LLC. Except where indicated, all opinions expressed are those of the author, and are for instructional purposes only within the context of this publication, and do not imply support for, endorsement of, or connection with any producer, director, actor, or distributor mentioned herein. ALL RIGHTS RESERVED. Christine Hunt, editor.

