



# Movies and Culture Report

**NEW:**  
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## So Many Movies,



## So Little to See

Also

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# THEATRICAL RELEASES

July 1



**Transformers: Dark of the Moon** (PG-13 for sci-fi action violence, mayhem and destruction, language, sexuality) Autobots learn there's a Cybertronian spacecraft hidden on the Moon and race against the Decepticons to learn its secrets. ([Watch the trailer.](#)) Shia LaBeouf, Rosie Huntington-Whiteley, Tyrese Gibson, Josh Duhamel, Jen Jeong, Hugo Weaving, John Malkovich, Leonard Nimoy, Frances McDormand, John Turturro, Patrick Demsey.

Director Michael Bay is back with yet another wad of eye candy for those people most comfortable while not thinking.

Some people like Bay's complete disregard of content, sit back, and enjoy the spectacle. Why not save the cost of a ticket—just put a bucket over your head and bang your skull against a wall. You'll get the flash and bang and not have to drive across town to do it.

The summer movie market is glutted with dumb productions and we've been trained by tradition since the 1970s to accept that the summer season will be just that. If

a thoughtful film like *The King's Speech* or *Crazy Heart* were launched amid the stewing mass of intellectually-deficient dreck that populates the summer box office, they would bomb, not because no one wants to see those films but, I believe, because we as the audience expect not to have to think during this time of year.

Content-free movie making such as this may seem harmless enough, but I'm concerned that these types of productions are eroding our ability, both individually and culturally, to take pleasure in more thoughtful, elegant works (*The Tree of Life*, *5 Days of War*). Content-free movies are sensational depictions of activities that arouse within the viewer a quick, intense emotional reaction.

[Merriam Webster](#) defines *pornography*:

3: the depiction of acts in a sensational manner so as to arouse a quick intense emotional reaction <the *pornography* of violence>

According to that definition, this production is FX porn.





## THEATRICAL RELEASES, continued



**Larry Crowne** (PG-13 for language and sexual content) After losing his job, a middle-aged man reinvents himself by going back to college. ([Watch the trailer.](#)) Tom Hanks, Julia Roberts, Bryan Cranston, Jon Seda, Pam Grier.

Divorced and middle-aged, Larry Crowne is laid off from his job at UMart (Yes, Tom we get it; you don't like WalMart) because he has no college degree.

Whoops, before I go on with the synopsis, let that sink in for a moment—someone gets canned from a big-box store because they don't have a college diploma. Hanks co-penned this script. Obviously he no longer understands how the real world works. Okay, back to the synopsis.

Unemployed, Larry decides to go back to college to protect himself from unemployment because, as we all know, if you want to avoid being laid off then don't bother with the important stuff like making yourself an indispensable asset to your employer, just get a diploma which proves you were

tenacious enough to sit through hours of liberal professors yakking away in their ivory towers.

While attending college, Larry befriends minorities and falls for his speech professor, Mercedes Tainot (Roberts).

Oh, yeah! Tainot is married, but apparently that isn't a problem.

I wonder if Hanks would mind if his own wife rode around with a broke, middle-aged man who couldn't hold down a job at the local "UMart." He would? Then why ask us to cheer for a story that advocates just that?





## THEATRICAL RELEASES, continued

### Also

**Monte Carlo** comedy romance; young women vacationing in Paris find themselves whisked away to Monte Carlo after one of them is mistaken for a British heiress

**The Perfect Host** comedy thriller; criminal on the run cons his way into the wrong dinner party

**Terri** comedy; large 15-year-old boy in a small town struggles to adjust to a difficult life

## Culture Quote

So enjoy legal pop culture, but don't forget that no matter how trashy, inaccurate and even downright ridiculous it often appears to be, it always affects those who consume it. Whether we like it or not, we must take that impact into account in the way we conduct ourselves as lawyers.

- from [How I Learned to Litigate at the Movies: 5 Lawyers](#)  
Share Silver Screen Secrets. *ABA Journal*.  
American Bar Association. August 2008.





## THEATRICAL RELEASES, continued

July 8



**Ironclad** (R for graphic violence and brief nudity) In 13th-century England, a small group of Knights Templar fight to defend Rochester Castle. ([Watch the trailer.](#)) Paul Giamatti, Jason Flemyng, Charles Dance, Kate Mara, Brian Cox.

Knights Templar defend a castle against the machinations of the evil King John (Giamatti) after he reneged on his signing of the Magna Carta. Come on,

it has Paul Giamatti! How bad can it be? Oh wait . . .

I sincerely hope this production is as good as it looks. The knights are struggling to defend against the tyranny of the state. The Magna Carta is a document championing the rights of free men. A story explaining this could be a great lesson and one that is rarely vocalized in modern culture.



**Horrible Bosses** (NotYet Rated) Friends conspire to murder their awful bosses. ([Watch the trailer.](#)) Jason Bateman, Jason Sudeikis, Charlie Day, Jennifer Aniston, Colin Farrell, Jamie Foxx, Kevin Spacey.

(A) A trio of men hate their bosses because (B) the bosses are cruel, manipulative, and boorish.

The trio's answer? Kill their bosses.

While this may work as a comedy, the topic of murdering bosses seems a bit over the top, the most extreme idea available, and not one that seems inherently funny.

Why couldn't they try to get their bosses fired? Wouldn't that have been a more logical choice? One that would more naturally lend itself to situational comedy?

Not to say that anyone will be prompted to kill their boss because of this movie—Oh, no, of course not. But there is a lack of moral consciousness that permeates the premise. Something worth pondering before accepting the premise outright.





## THEATRICAL RELEASES, continued



**Zookeeper** (PG for rude humor and language) Zoo animals decide to break their code of silence in order to help their lovable zookeeper. ([Watch the trailer.](#)) Kevin James, Rosario Dawson, Leslie Bibb, Ken Jeong, Donnie Wahlberg.

I like Kevin James and he'll probably make this enjoyable. He plays a dopey zookeeper who gets dating advice from the animals under his care. The hiccup? The idea, you see, we're just animals, so taking on their dispositions is a good thing. Yeah, yeah, I know—don't take it too serious; it's just a movie. But combine that with the evolutionary theory taught to the masses across this nation and ponder the erosion caused by steady dripping.

There is also the worldview concern and the fact that the trailer (see above) is an undisguised commercial for TGI Fridays.

### Also

**John Carpenter's The Ward** horror; institutionalized young woman becomes terrorized by a ghost

**The Ledge** drama thriller; battle of philosophies between a fundamentalist Christian and an atheist escalates into a lethal battle of wills

**The Sleeping Beauty** drama; French production; tug-of-war among witches, as each struggles to find the suitable antidote to a death sentence inculcated by an evil sister





## THEATRICAL RELEASES, continued

July 15



**Harry Potter and the Deathly Hallows: Part II** (PG-13 for sequences of intense action violence and frightening images) Harry, Ron, and Hermione continue their quest of finding and destroying the Dark Lord's three remaining Horcruxes, the magical items responsible for his immortality. ([Watch the trailer.](#)) Daniel Radcliffe, Emma Watson, Rupert Grint, Ralph Fiennes, Gary Oldman, Tom

Felton, Helena Bonham Carter, Alan Rickman, Jason Issacs, Emma Thompson, Michael Gambon, John Hurt, Maggie Smith, Ciarán Hinds, Robbie Coltrane, Bonnie Wright.

The Harry Potter series comes to an end. This is good because the kids are not kids anymore.

Potter and crew make their stand against the evil Voldemort by finding and destroying the three remaining Horcruxes.

Expect the same dark and gloomy vibe established by Part I.



**The Undefeated** (Not Yet Rated) Documentary on politician Sarah Palin. ([Watch the trailer.](#)) Sarah Palin, Andrew Brietbart, Tammy Bruce, Mark Levin.

Essentially promising that Sarah Palin is indeed running for president, this propaganda movie, er, documentary from right-wing documentarian, er, propagandizer (is that a word?) Stephen K. Bannon was "inspired by"

Palin's book *Going Rogue: An American Life*.

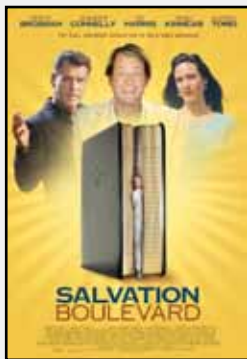
Listen, I'm a Palin fan. I honestly think she would be a capable president. Despite my support, I have to say that propaganda is propaganda and this, folks, is propaganda.

If you see this limited-release film, take what they have to say with the same amount of gravity that you would if the film were made by Michael Moore and entitled *Sarah Palin Bludgeons Orphaned Baby Seals with the Bones of Polar Bears Killed by Man-Made Global Warming*.





## THEATRICAL RELEASES, continued



**Salvation Boulevard** (Not Yet Rated)  
 A former deadhead turned born-again Christian finds himself on the run from fundamentalist members of his mega-church. ([Watch the trailer.](#)) Jennifer Connelly, Ed Harris, Greg Kinnear, Pierce Bronson, Isabelle Fuhrman, Ciarán Hinds.

Check out the trailer, above, then come back. Don't worry, I'll wait.

Back already? Okay, let's start. Adapted for the big screen from Larry Beinhart's book by the same name, this film premiered at the Sundance Film Festival, so here's a good time to remind you that [Sundance's founder, Robert Redford, is pals with country-take-over king George Soros](#), whose sights are currently set on our beloved United States. Happy 4th of July everyone. [[We've stated before](#) that fascists don't just take over the government, they take over art and culture as well.]

While I don't have a problem with calling out frauds within the faith (such as Joel Osteen), I do have an issue when

Hollywood goofballs are the one's doing the mocking. Since they're not compelled to promote correct Biblical teaching, they can't know enough to truly condemn the bad stuff.

Also, let's ignore the whole stoning of homosexuals, murder of rape victims, and promotion of slavery that are realities of the Islamic faith—not to mention that whole terrorist thing [editor's note: ask me about some of the things my son saw in Iraq]—and let's focus our attention on setting up Christian straw men to attack, because that's exactly what this film does.

And I like the overt statement that Christians don't follow reason. After all, it's atheism that is truly unreasonable; in fact, atheism is the triumph of the hubris of perception over reason, and I know because I was an atheist until I saw the light of Christ as an adult—something I pray the makers of this film will do soon, for their own, eternal good.





## THEATRICAL RELEASES, continued

### *Also*

**Winnie the Pooh** family animation; During an ordinary day in Hundred Acre Wood, Winnie the Pooh sets out to find some honey. Misinterpreting a note from Christopher Robin, Pooh convinces Tigger, Rabbit, Piglet, Owl, Kanga, Roo, and Eeyore that their young friend has been captured by a creature named "Backson" and they set out to save him.

**Lucky** documentary; the American lottery and some of the industry's biggest winners (and losers)

**Life, Above All** South African, German production; A touching mother-daughter relationship that reflects the modern South Africa.





# DVD RELEASES

July 5



**Des hommes et des dieux “Of Gods and Men”** (PG-13 for wartime violence, disturbing images, language) A group of Trappist monks stationed with an impoverished Algerian community must decide whether to leave or stay. ([Watch the trailer.](#)) Lambert Wilson, Michael Lonsdale, Olivier Rabourdin.

Writer/Director Xavier Beauvois’s celebrated film about a group of

Trappist monks who are forced to choose between fleeing or standing their ground when Muslim terrorists threaten their monastery. The monks live peacefully in the Muslim-dominated Algerian community until seven of them are kidnapped and assassinated during the country’s civil war.

This film won Cannes Film Festival’s Grand Prix, the Lumière Award, and César Award for Best Film.

A well-made film that depicts Christians in a positive light. This deserves your support.



**13 Assassins** (R for bloody violence, disturbing images, nudity) Kôji Yakusho, Takayuki Yamada, Yûsuke Iseya. ([Watch the trailer.](#))

Takashi Miike is the grandfather of the torture porn movement with his presentation of extreme violence, gore, and sexual perversion. His most controversial films, *Audition*, *Ichii the Killer*, *Three . . . Extremes*, contain content so

disturbing I refuse to describe them here. Sufficient to say that numerous times his films have been banned in their uncut form. Miike was commissioned by Showtime to produce an installment for their Masters of Horror series. His entry, titled *Imprint*, was so graphic the network refused to air it in the United States.

Miike is one sick puppy. To be honest, he is also one talented puppy. In this film he tones down his fascination with extreme violence enough to provide a watchable film. Not to say it isn’t a bucket of blood—it is men slicing and dicing





## DVD RELEASES, continued

one another with swords—it's simply not as rough as his usual fare.

Like Quentin Tarantino, Miike wastes his considerable talents delving into the ugliness of humanity because he does so not to teach his viewers but to wallow in the muck. Imagine the powerful films he could make if he used his talents to produce inspiring, edifying works?

July 12



***The Lincoln Lawyer*** (R for violence, sexual content, language) Matthew McConaughey, Marisa Tomei, Ryan Phillippe, John Leguizamo, William H. Macy, Josh Lucas, Michael Peña, Bryan Cranston. ([Watch the trailer.](#))

Defense lawyer Mick Haller (McConaughey) works out of his car, a Lincoln. This is how you establish a character—everything you need to know about Haller is settled before he says one word or ever appears on screen. Haller takes on a rich client who is accused of raping a prostitute. When Haller looks into the case, he discovers it may be linked to a case from his own past.

The book's author, Michael Connelly, is one of the greatest pulp fiction writers ever, but his books haven't seen huge success on the big screen. While this production isn't a masterpiece, it hopefully is profitable enough to warrant bringing more Connelly adaptations to the multiplex.





## DVD RELEASES, continued



**Insidious** (PG-13 for thematic material, violence, terror and frightening images, language) Patrick Wilson, Rose Byrne, Ty Simpkins. ([Watch the trailer.](#))

According to the IMDb synopsis, in *Insidious*, “A family looks to prevent evil spirits from trapping their comatose child in a realm called ‘The Further.’”

Perhaps they should consider turning their lives over to Christ instead.

I’m not sure which is more troubling, filmmakers who do not take faith seriously or those who do not take evil seriously.

### Also

**Rango** animated; Johnny Depp voices a chameleon who tries to clean up the town of Dirt

**White Irish Drinkers** drama; Brooklyn, 1975, brothers plan a crime to try to get out of their bad neighborhood

**[Rec]2** the horror continues from *[Rec]*

**Miral** Israeli production; An orphaned Palestinian girl grows up in the wake of Arab-Israeli war and finds herself drawn into the conflict.





## Culture Links

I hate what I'm about to do, but I support Patty's right to choose. It is not enough just to have an opinion, because in a nation of over 300 million people, there are only 1,700 abortion providers. And I'm one of them.

Quoted from [an episode of the ABC drama \*Private Practice\*](#) in which Dr. Montgomery (Kate Walsh) babbles on and on in support of murdering babies, and she does so in support of a character whom she understands already had an abortion only two months prior. To make it worse, the abortion she's proudly performing is a partial-birth abortion.

ABC was comfortable promoting the deeply evil practice of partial birth abortion but failed to present any of the grizzly details involved in the procedure.

If a controversial topic is posed within any form of entertainment, pay close attention. When only one side of the controversy is presented, you are no longer watching entertainment, you're watching propaganda.

Another part of abortion rarely covered is the result. The death of a baby is still a death, and despite the rosy picture painted by those who advocate legalized murder, the supposedly harmless procedure has a deeper impact than we are led to believe—than they want us to know.

An example of the pain for survivors can be found in the reaction of Aerosmith's Steven Tyler when he [expressed his pain and regret over having aborted a child](#) back in 1976.

Not all in Hollywood is doom and gloom, however. At least *Pirates of the Caribbean: On Stranger Tides*' director Rob Marshall and actor Johnny Depp value motherhood. [They actually altered the filming schedule and arranged scenes](#) to make pregnant actress Penélope Cruz as comfortable as possible. Kudos, guys!





## Movie Watching Tip

# Unrated Films

**Parents of teens, be careful of unrated DVDs. Some are far more than they first appeared.**

Any movie seen in theaters is rated by the MPAA. DVD releases, however, often come in “unrated” versions, which means the film has been recut and distributed without MPAA review.

While being reviewed by the MPAA isn’t that big a deal, what this can lead to is studios and distributors playing a game of bait-and-switch with parents.

A producer makes a film containing all kinds of sexual content or violence. To avoid the R-Rating, which can reduce their potential box office receipts, the producer edits down the harsher content to come in under the bar and achieve the more lucrative PG-13 rating. What happens next, though, is what parents need to watch for. Following the movie’s run in theaters, the producer will reinsert all that harsh content and release the “unrated version,” now full of all that filth left out of what was seen on the big screen that would have made the film worthy of an R or in some cases an NC-17 rating.

Viewers, especially parents, can be fooled into thinking the film is appropriate since they still identify it with the original PG-13 rating.

Worse yet is what distributors and producers are actually doing: capitalizing on people’s weaknesses. Comedies commonly advertise on their boxes additional “uncut” scenes which intentionally offer soft porn content. Since these films are aimed at the teenage audience, adolescent lusts are manipulated to put money in movie-makers pockets. ☹





## 7 FILM, 3 NOT INTERVIEW: DALLAS JENKINS

by Scott Nehring

Interviews of filmmakers and actors are all the same. Journalists ask stock questions and directors and actors give stock answers. When was the last time you read an interview and learned anything new about those people who are asking us to shell out our time and money?

With this in mind, I'm beginning a new interview series I call *7 Film and 3 Not*. The premise is simple. I ask seven film-related questions and three that have nothing to do with movies. The film-related questions will hopefully give a glimpse into the decisions and drive of the filmmakers; the remaining three should shed light on who they are apart from their profession.

To start, I posed questions to producer/director Dallas Jenkins (*What If...*, *Midnight Clear*, and *Hometown Legend*).

**What is it that draws your attention to a project? How does that change or grow as the production progresses?**

I think what I'm most drawn to in a film is motivated change, meaning someone goes from death to life in some way (big or small) and the story actually justifies it.

Nearly every movie includes change of some kind, but in most films the change isn't motivated properly. I spend most of my films making sure that the changes in the characters happened for a reason, so nearly every scene I shoot is with that in mind. For example, in [What If...](#), I really wanted the audience to buy the fact that this guy goes from having no interest in faith or family to actually liking it based on his experience in the alternate reality [wife and two kids]. The film isn't Shakespeare or Terrence Malick, but I think we did a decent job of showing why a guy like that would appreciate the craziness of family life. My inspiration was *It's a Wonderful Life*, which for my money is the greatest execution of motivated change in film history.

**What role does your faith play in choosing which productions to work on? How has that changed over the years?**

My faith motivates my contribution to, or appreciation of, the big themes of the film. Good over evil, hope in the midst of darkness, God has a role in man's affairs, that kind of stuff. And any good filmmaker is a personal filmmaker, so I'm going to steer towards stories that I know, that reflect my experience or worldview.

In terms of the surface level stuff, such as the actions of the characters, the storyline itself, I don't think my faith steers me to any particular settings or genres. However, my films have gotten more explicitly faith-based and, for better or worse, that's as much a result of my need to be a smart businessman as it is my desire to be a good artist. That sounds crass, I know, but that's the market, so I've chosen to look for stuff that's more marketable, and right now that's faith-based stuff. Then I just try to make it





as artistic as I can within the genre. I've come to appreciate genre filmmaking more than I used to.

### How do you navigate the actors' individual talents or preferences during the first days of working together?

Great question, and it's tough, especially because low-budget films don't have much rehearsal time. I have to learn the actors' personalities quickly, and they're all different. The best book on the subject, and it's not even close, is *I'll Be In My Trailer* by John Badham. Read it, believe me.

To me, the biggest thing is trust. If I can earn the actor's trust, everything else is easy. I earn that by being prepared and having a strong and clearly communicated vision while also being willing to listen and let the best idea win, whether it comes from me or not. The rest is just about relationships and communication, and the tricks of the trade in directing actors aren't much different than navigating through any social or workplace situation.

### Do you have a specific way you approach scenes before shooting them? If so, how do you map them out? If not, how do you work them out?

The number one job of a director is to find the balance between the technical and the storytelling. Of course they're intertwined, but no one department on a crew can have their ideal situation, including actors. If the actor walked wherever they wanted with no regard for sound, it would look and sound horrible, but if the sound guys and cinematographer restrict the actor for the sake of technical purity, the scene has no life. So what

I do is set the technical boundaries first—How much room do we have to move around in? What are the sound considerations? Where are the best and worst spots for the camera?

Once those boundaries are set—and I set them wider than the technicians themselves would—and it's something I do the night before so I can come to set with a shot list, but once those boundaries are set, I'm obsessed with the actors and making sure they're comfortable and they understand the scene and that we're all on the same page.

I'm much more technically conscious than I used to be, but my primary passion and skill is still with the actors. We get them on the set, show them the boundaries, and I work with them to figure out how to get the most freedom within that space.

### How has making movies impacted your faith in Christ, and vice versa?

My last film, *What If...*, changed my life because it taught me that I'm not as smart as I think I am. Even the choice to do an explicitly Christian film was something I went into kicking and screaming. From casting to locations to script decisions, so many times I chose what I was convinced was the best idea, only to see it not work out. It was frustrating. But then to see God provide something at the last minute that ended up ten times better than I would have done it, it taught me so much about surrender—which, ironically enough, is the theme of the film.

And as I alluded to before, any good filmmaker is personal, so whenever I'm re-writing or tweaking a script, I'm always injecting some of my own thoughts or experiences or lessons learned.





## How have non-Christians reacted to your work? Have you been surprised by their reactions?

That's what's so funny about *What If...* It's by far my most explicitly Christian film, but also the film that has gotten the best response from non-Christians. I've been mildly surprised by the discovery that it's not [the display of] explicit faith on screen that bothers people, it's the quality of the delivery, whether or not the faith element is crowbarred into the film where it doesn't belong naturally.

Of course there are the message board folks and the artsy bloggers who hate anything sentimental (although I admit there are a few moments in the film that could've been pulled back a little), but overwhelmingly the response has been, "didn't feel preachy, felt organic, was witty," etc. Even though it's about a preacher.

But I've still got a long way to go. I want to make a great film someday, not just a good film, not just a film that's great for the Christian market. I've got a lot to learn and a long way to go before I can make a film that's loved both by my church and Roger Ebert—or the Academy!

## When you get to the end of your career, what is it you want to have built? What would you like your body of work to look like?

All I know is that the main theme of my films is likely going to be hope in the midst of darkness, the struggle from death to life. What that looks like artistically is still in progress, but I'd

really love to make films that challenge the culture on a spiritual level and make an impact on the pop culture dialogue. And I love humor as well as emotion, so filmmakers whose bodies of work included both are guys like Frank Capra, Rob Reiner, Cameron Crowe, among others. I'd love to end up with a few films that resemble something Capra or Reiner could have admired, with maybe a little Steven Soderbergh and Jason Reitman thrown in.

## If you could recommend five non-film-related websites, what would they be and why?

Oh goodness. I don't do a ton of reading on the web. It's mostly books and magazines. The web is more for news and social networking, but I'll give this a shot. Any site where you can find John Stossel's blogs or columns is great. He's my economic-political hero. [Realclearpolitics.com](http://Realclearpolitics.com) has the widest range of great political articles every day. [Rotoworld.com](http://Rotoworld.com) is where I get all my fantasy sports information. [JamesMacdonald.com](http://JamesMacdonald.com) is the site for my pastor's sermons, blog, etc., and one of the main reasons I came to work for him was that I think he's one of the best communicators in the country. And there's this small but growing upstart called Facebook where you can really stay connected with people. I hate giving that away because I don't want it to get crowded, but I consider it a nice little gem on the web.

## What books have you always wanted to read but haven't gotten around to yet?

I've got a stack of books that I'm working through. The one that I probably won't get to for a while is Ronald Reagan's *My life*





in *Letters* because it's so long. I also think that someday I should read *Mein Kampf*, not for enjoyment purposes, of course, but to understand evil better and how to learn from history.

### What has been your greatest challenge, thus far, and how have you seen God working in it?

I think my current job (Director of Media at Harvest Bible Chapel) is my greatest challenge. Trying to make movies at a church while also trying to raise their bar for production and media. I've never worked at a church before. I've never made videos before. I've never done live event production before. Now I'm responsible for all that. Plus, I'd been working for myself and my dad for ten years but now I'm essentially in a corporate environment.

The lessons I've had to learn about myself and my need to learn submission have been massive. I've been molded more in one year than in the ten years prior. But God has been so good. He's taught me patience, submission, surrender. He's taught me how to communicate better, how to love better, and I've learned a ton about storytelling and editing.



At the age of 25, Dallas Jenkins started Jenkins Entertainment with his father, author Jerry B. Jenkins. Within a year they had developed, financed, and produced the feature *Hometown Legend*. Dallas then directed two short films: *Cliché*, which FilmThreat.

com called "Fast and funny...ingenious," and the award-winning *Midnight Clear* (starring Stephen Baldwin) which was picked up for distribution by Warner Brothers, won a Crystal Heart Award from the Heartland Film Festival, and was the opening-night selection of the San Diego Film Festival.

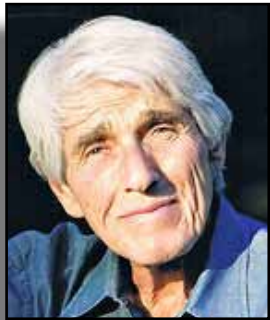
Jenkins is the co-executive producer of *Though None Go With Me*, a feature that aired on The Hallmark Channel in April 2006, and he directed a feature based on the *Midnight Clear* short, also entitled *Midnight Clear*, which was released by Lionsgate. He has acting cameos and performs a song in all of his films.

Jenkins' latest feature, *What If...* (Kevin Sorbo, Kristy Swanson, John Ratzenberger, and Debby Ryan) was released in 2010. The DVD for *What If...* can be purchased from the [Good News Film Reviews online store](#).





# At Rest [Daniel 12:13](#)



## David Rayfiel (1923–2011) Screenwriter

Best known for his work with Sydney Pollack and Robert Redford, including *Three Days of the Condor*, *Out of Africa*, and *The Way We Were*, Rayfiel kept his work uncredited even though he was attached to successful films for thirty years. Other notable films were *Death Watch*, *The Firm*, *Havana*, *Absence of Malice*, and *The Electric Horsemen*. He also wrote *Swan Song*, an episode of the popular TV series *Columbo*.

## Peter Falk (1927–2011) Actor

Falk began his television career in 1957 on the show *Robert Montgomery Presents* and built one of the longest enduring careers in television history. Falk is best remembered as the sloppy, awkward detective Columbo which he performed from 1971 to 2003. It stands as one of the most identifiable and likeable fictional characters of the 20th Century.

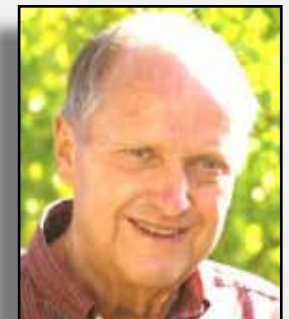


## Elaine Stewart (1930–2011) Actress

Over her brief film career, model/actress Elaine Stewart starred in 18 films including *Brigadoon*, *The Bad and the Beautiful*, *High Ground!*, and *The Adventures of Hajji Baba*. She retired from the entertainment industry in the 1960s to start a family then returned in the 1970s to co-host two game shows, *Gambit* and *High Rollers*.

## Dr. A. Ken Curtis (1939-2011) Producer/Publisher

Founder and publisher of *Christian History Magazine* and founder of the [Christian History Institute](#), Ken Curtis dedicated his career to exploring and explaining Christian heritage to generations of the faithful who had never learned their history. Curtis was also one of the early pioneers of the Christian film movement when, in 1970, he co-produced *The Cross and the Switchblade*.





“Scott Nehring has created a wonderful mix of history, story structure, and discussion **important to people of faith** who are film students, industry insiders, culture creators and **those who analyze film without checking their minds, ethics and morals at the door.**” - John Bucher, instructor, L.A. Film School

# Information

Learn more about Story. Buy the book: [YouAreWhatYouSee.com](http://YouAreWhatYouSee.com).

Find Scott Nehring's latest film reviews: [GoodNewsFilmReviews.com](http://GoodNewsFilmReviews.com).

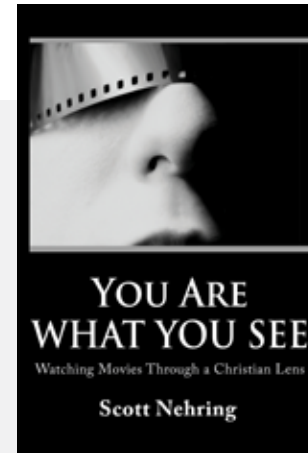
Scott is an award-winning screenwriter and film critic whose reviews have been published on a number of websites across the United States, Australia, and India including Reuters.com, USAToday.com, *The Chicago Times*, FoxNews.com, and a variety of local news stations across America.



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](http://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.



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