

This intriguing book explores why spectacular films involving Biblical figures or set in Biblical times have been a staple of filmmaking since talkies began. Forshey looks at these films, and suggests that the underlying purpose was to mediate between a monistic scientific world view and a dualistic religious world view, and between secular and religious ethics. Forshey discusses how filmic, political, religious, and cultural history influenced filmmakers of these spectaculars. The first chapter differentiates between religious spectaculars and biblical spectaculars. Following are chapters on early religious films and others on how the post-war and cold war led to a struggle to define the righteous nation. The chapters on biblical spectaculars examine films in which sex and social responsibility was a paramount concern (Samson and Delilah, David and Bathsheba). The 1960s were dominated by films about Jesus, searching for an ethical system for a world undergoing rapid social change. One entire chapter is devoted to Cecil B. DeMille's *The Ten Commandments*, the epitome of the form, followed by chapters on John Huston's *The Bible* as a culmination of the form, and a final one on how television rethought spectaculars and how Martin Scorsese's *The Last Temptation of Christ* drew the battle lines between humanistic Christians and evangelical Christians. *American Religious and Biblical Spectaculars* will appeal to scholars of film, religion, and popular culture.

Bialik, *Drinking Games 2000*, *Equal Credit Opportunity Act* (The Consumer credit and sales legal practices series), *The A to Z Crossword Puzzle Solver*, *Watching You by Robotham, Michael* (2013) Hardcover, *Product Liability Law in Transition: A Central European Perspective* (Markets and the Law), *Lifewise: Individual indicators of universal life values*, *WebTutor(TM) on Blackboard*, 1 term (6 months) Printed Access Card for *Dafts Management*, 10th, *Fish & More: Fish and Seafood to Grill or Cook*, *Medal of Honor: Warfighter: Prima Official Game Guide* (Prima Official Game Guides),

Gerald Eugene Forshey () *American Religious and Biblical Spectaculars*. Media and Society Series. Westport, CN: Praeger. Pamela Grace () *The*. Thus we arrive at an esoteric, non-Christian collection which ranges from E. Forshey, *American Religious and Biblical Spectaculars*, Media and Society, ed. *Bios: Religion in the Digital Age: Media, Performance and "Spectacular Activism"*. Her latest project deals with theories on time and utopia in media, religion, with Keith Anderson, *Click 2 Save: The Digital Ministry Bible* (Morehouse, ). *Guild of America*, West, the International Game Developers Association, and is . Sections: *America as a Religious Refuge: The Seventeenth Century* Religion in Deism, which emphasized morality and rejected the orthodox Christian view of the a missionary of the Society for the Propagation of the Gospel in Foreign Parts. .. Francis Asbury () was the dynamo who drove the spectacular. Gerald E. Forshey, *American Religious and Biblical Spectaculars* (Westport, place in the academic pecking order of media. .. costs of society's successes.

PDF The article presents a theoretical framework for the understanding of how media work as agents of religious change. At the centre of this theory is the. Preachers like Billy Graham and Jimmy Swaggart " in spectacular revival meetings "People talk about the US as a Christian nation, but a better . With the free press and individual journalists increasingly under attack, . No truck with religion but a demographic change that rapid is sure to stress society.

Andrew Romano, "Hollywood Declares the Year of the Bible," Daily Warren I. Susman, *Culture as History: The Transformation of American Society in the Twentieth Century* (New York: Pantheon Books, ), 8 New York: St. Martin's Press, Forshey, Gerald E. *American*

Religious and Biblical Spectaculars. 49 Gerald E. Forshey, American Religious and Biblical Spectaculars (Westport, Conn. Press, ], in Special Collections, Presbyterian Historical Society.

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