

AnthroCyBib - Documentary Film Archive

Documentary film list

Films are arranged alphabetically. All descriptions are official film descriptions.
Updated: December 2016

1040: Christianity in the New Asia (2010; 78 minutes)

An explosive documentary that focuses on the rapid changes in Asia and the significant shift of religious landscape in the area known as the 10/40 Window—the regions between 10 degrees and 40 degrees North Latitude on the Eastern hemisphere. Pastor Jaeson Ma takes us on an exciting journey through the Asian countries in the window, showing us the dramatic changes happening on the ground. We visit China, South Korea, Taiwan, Hong Kong, Singapore, and Indonesia. Through incisive observations, intimate interviews with prominent leaders and celebrities, and powerful, neverbefore-heard stories, 1040 Movie dynamically explores a part of our globe that is experiencing vast socioeconomic expansion and profound shift in identity.

African Christianity Rising (2013; 151 minutes)

What does Christianity's explosive growth in Africa mean for the church and for the world? For over a decade, award-winning documentary filmmaker, author, and scholar James Ault has explored these questions, with guidance from leading thinkers on the subject, filming personal stories in Ghana and Zimbabwe in the range of Christian communities found today in sub-Saharan Africa. He follows churches through struggles and triumphs and returns some years later to find out what has happened to the people and churches portrayed.

All God's children (2008; 70 minutes)

Through the eyes of three families, All God's Children tells the personal story of the first boarding school for children of missionaries to be investigated for abuse at the hands of the parents' missionary colleagues. The survivors and parents

share their journey of seeking justice, redemption and healing. The Beardslee, Shellrude and Darr families left North America for West Africa during the 1950s. They followed what they believed to be “God’s Calling” - to spread Christianity throughout the world. Their children however - starting at the age of 6 - were required to attend the boarding school in Mamou, Guinea, run by the Christian and Missionary Alliance. Cut off from their families for 9 months out of the year and without any reliable means of communication, the children quietly suffered emotional, spiritual, physical and/or sexual abuse at the hands of the all-missionary staff. It took the children decades to acknowledge the effects the abuses had on their lives. When they finally dared to break the silence and speak out, the Church denied all allegations and refused to help. But through years of persistent activism the survivors and their parents finally compelled the Christian and Missionary Alliance to conduct an investigation and acknowledge the abuses. The healing could begin. The investigation of the Mamou Alliance Academy was the first of its kind but has since inspired investigations at other schools of many different denominations.

The Amish: A People of Preservation (1975; 54 minutes)

The Amish keep surprising their technology-programmed neighbors by keeping alive ways and beliefs that many modern Americans wish they could recapture. Mennonite historian John Ruth takes us sympathetically into the Amish mindset. Dr. John A. Hostetler, author of *The Amish Society*, comments on the survival of an alternative to the kind of world we have made. As the Amish increase in numbers, some of them migrate from homesteads in Pennsylvania toward more open farmland. Those staying where the land is too crowded to farm have developed an amazing variety of cottage industries. But all such changes are made very carefully, in order not to sacrifice spiritual covenant and community for the sake of convenience. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,193>

Black Delta Religion (1973; 14 minutes)

This film was made from b/w Super 8mm footage that William Ferris gathered in rural Mississippi in 1968. The film includes footage from rural church services and a full immersion baptism. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,82>

Born Again: Life in a Fundamentalist Baptist Church (1987; 87 minutes)

Excerpt: “[A] matter-of-fact portrayal of life in a Jerry-Falwell inspired “Moral Majority” church, the most hardline conservatives leading the New Right at the time, made it a film that people as far apart politically as Norman Lear, founder of People for the American Way, and Falwell himself both liked.”

Building the New Community: Multicultural & Latino Ministries in the Episcopal Church (2013; 56 minutes)

The “New Community” is the name of a new initiative the Rev. Guillen has launched with other “Ethnic Missionaries” in the Episcopal Church - that is, with the heads of Asian, Black and Native American ministries, as well. But their goal is to come together, not as so many “minorities” in the church, but as part of a new movement build the “new community” of the Episcopal Church. What does that mean? Filming their planning session and their conference launching this movement in San Diego, CA, in March 2012, where over 500 participants from diverse ethnic groups, and various nations in North and South America, engaged in intense conversations about what this might mean, held promising, even inspiring, answers to this question.

The Drop Box (2015; 79 minutes)

Film about a courageous man named Pastor Lee Jong-rak, leader of Jusarang Community Church in Seoul, South Korea. He and his small staff have taken in nearly three dozen children over the past decade, all of whom were abandoned because of their disabilities. In 2009, Pastor Lee installed the “drop box” on the side of his home where parents can leave their unwanted babies.

The End of the World Bus Tour (2011; 40 minutes)

Sharon is leading a group of tourists who believe the Apocalypse is due in a few years. Her customers are going to Israel to take a last look at the valley of Armageddon before it is awash with the blood of unbelievers. They will be baptised and will spend a day helping out at an Israeli military base. As the passengers relate their beliefs, some of which seem to have come straight out of science fiction, they clamour to rescue the film makers’ souls.

Enlarging the Kingdom: African Pentecostals in Italy (2012; 28 minutes)

Enlarging the Kingdom explores the encounter, interactions, and conflicts between Catholicism and African Pentecostalism. By putting in conversation Nigerian and Ghanaian Pastors and Catholic Priests the documentary looks at their diverse understanding of evil forces, authorized and unauthorized forms of relating to the Divine, the making of idols and icons, religious leadership and authority, women access to the pulpit and religious politics of the Italian Nation State. Enlarging the Kingdom offers a unique insight into the challenges of African Pentecostals in Italy and the role of Pentecostal Churches for African immigrant communities. Watch the full film here: <http://www.pentecostalaesthetics.net/documentary/>

Fallen Angel: The Outlaw Larry Norman (2009; 95 minutes)

If you could combine the onstage magnetism of Mick Jagger, the lyrical brilliance of Bob Dylan and the personal fragility of Brian Wilson, you would only have begun to scratch the surface of Larry Norman. Fallen Angel recounts the rise of the father of Christian rock music as the rock 'n' roll Billy Graham of the 1970s through to the height of success as the visionary behind Solid Rock Records before a personal meltdown and subsequent fall from grace exiled him to the margins of the Christian subculture he helped create. A study in polar contrasts, the Larry Norman story presents the viewer with a complex character grappling with the price of genius, the struggle made all the more difficult because Norman chose to make his mark within a religious subculture struggling to define its place within the world. Too religious for the rock n rollers but too rock n roll for the religious crowd, Larry Norman is the perpetual outsider, ultimately imploding under the weight of trying to fuse his position as the musical voice of the Jesus movement with his desire for 1970s rock superstar status. Is he the misunderstood musical prophet of the Christian world? Is he an outlaw conning the faithful? Larry Norman is a walking contradiction, partly truth and partly fiction. Told mainly from the perspective of those who worked with him and loved him during the height of his success, feel the power of the music he created as refracted through the inconsistencies of the life he led. Experience the forgiveness offered by those most hurt and witness a glimmer of grace against the backdrop of moral failure. Fallen Angel is a rock n' roll epic of biblical proportions.

Fannie Bell Chapman: Gospel Singer (1975; 42 minutes)

Film of the singer/faith healer and folk artist Fannie Bell Chapman from Centreville, Mississippi. Footage includes Chapman and her family singing and praying during church services and at home, a healing service at the Chapman home, and Chapman “speaking in tongues” after healing. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,72>

Frisbee: The Life and Death of a Hippie Preacher (2005; 95 minutes)

Frisbee recounts the life of a radical hippie turned Christian evangelist whose call into the ministry came while involved in the Laguna Beach homosexual scene. Even though he was the spark who propelled two of the largest evangelical denominations in the last thirty years into existence, he was treated with contempt throughout his career because of his sexuality. What do you do when the Jesus freak who starts your church dies from AIDS? Simple. Erase him from history.

God Loves Uganda (2013; 83 minutes)

God Loves Uganda explores the role of the American evangelical movement in Uganda, where American missionaries have been credited with both creating schools and hospitals and promoting dangerous religious bigotry. The film follows evangelical leaders in America and Uganda along with politicians and missionaries as they attempt the task of eliminating “sexual sin” and converting Ugandans to fundamentalist Christianity.

Good People Go to Hell, Saved People Go to Heaven (2012; 87 minutes)

Explores evangelical Christian belief and culture against the backdrop of hurricanes, coastal devastation and apocalyptic fear. The film follows a cross-carrying fundamentalist preacher, a moralizing youth choir leader, an agenda-filled mega church pastor, and a compelling array of urban and rural born-again believers. All believe in a literal interpretation of the Bible, and share a desire to prepare themselves and the world for the biblical End Times. In its pursuit to present this world authentically, Good People Go to Hell offers fresh and valuable insight into conservative evangelical Christian belief and its connection to the essence of American identity and doctrine in the 21st century.

Hell House (2001; 85 minutes)

Charismatic, street-wise young men, living in Botswana's capital, command the prophetic domain in Eloyi, their Apostolic faith-healing church, at a time of escalating crisis. Bitter, sinful accusations divide Eloyi's village-based archbishop and his son, the city based bishop. The church itself, seen to be 'under destruction', splits. Inspired by the Holy Spirit, prophets are seen in trance, whirling in ecstasy, praying, running wild in exorcism and feeling patients' pain in their own bodies. But beyond empathy and avowed compassion, prophets hustle and shock. This film illuminates the creative tension between holiness and hustling by showing how, in this Apostolic church's time of crisis, city prophets assert themselves powerfully because they are both holy and hustlers.

If I Give My Soul (2014; 58 minutes)

In Brazil, inmates of prisons and jails are almost exclusively poor, black, uneducated males - society's lowest. In locations that have never been filmed and with stories that have never been told, this documentary examines how five Brazilian inmates have coped with his profound social stigmatization as well as Rio's brutal justice system by joining prison-based, inmate-led Pentecostal Churches. The film spotlights five prisoner's personal stories and uses social science methods to investigate if this religion is simply an "escape" for the oppressive conditions, if it's an elaborate show for the guards and justice system, or if their faith and experience represent something more.

I'll Keep On Singing: The Southern Gospel Convention Tradition (2010; 55 minutes)

A comprehensive look ca. 2007 at southern gospel convention singing, an amateur, Christian, musicmaking and educational tradition that developed in rural America following the Civil War. Includes interviews of prominent figures in the tradition and segments on singings, singing schools, gospel quartets, songwriting, music publishing, convention piano, and dinner-on-the-grounds. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,282>

In God's House (2015; 50 minutes)

Examines the sacred space of Christian, Jewish, Muslim, and Buddhist communities in Utica, New York: <http://www.robertknight.com/igh-trailer.html#>.

In Jesus' Name: Taking Up Serpents (1991; 47 minutes)

Filmed in churches near Kingston, GA and Scottsboro, AL. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,232>

In the Rapture (1976; 59 minutes)

A religious drama staged by members of the Second Baptist Church in Bloomington, Indiana. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,204>

Jesus Camp (2006; 87 minutes)

Filmmakers Heidi Ewing and Rachel Grady visit an evangelical Christian summer camp called Kids on Fire, where children take part in programs designed to strengthen and intensify their beliefs. The camp's founder, Becky Fischer, discusses her mission to indoctrinate youths in the word of God, while young campers play certain combat video games and talk about their love for Jesus.

Jesus Loves You Where You Are: Three Generations of Pentecostal Women (2009; 35 minutes)

Religious fundamentalism has played an important role in defining Appalachia as a unique subculture. In particular, the Baptist and Holiness/Pentecostal churches reinforced the traditionalism, localism, and individualism of the Appalachian people. In addition, the fundamentalist churches had a great impact on the social life of the region. Interestingly, religion continued to have a significant influence on many of the Appalachian people who migrated to Northern cities during the first half of the twentieth century. Driven to industrialized cities by poverty and shrinking employment opportunities in their native mountain regions, Appalachian migrants settled in a number of communities in the Midwest. Relatively poor, and speaking a noticeably different dialect, many Appalachian migrants felt isolated in their new surroundings. Migrant women, in particular, were vulnerable to feelings of alienation. These women were separated from their close kinship network, and most did not have the social opportunities provided for men by their work environment. Thus, for Appalachian migrant women, the church became an important substitute for the extended family ties severed by migration. The original film documentary, *Jesus Loves You Where You Are: 3 Generations of Pentecostal Women*, illustrates the important role that the

Pentecostal church has played in an Appalachian migrant community and family, and in particular the women in that community and family. This film addresses the marked differences in religious rituals for the men vs. women of the Pentecostal church, with particular emphasis on appearance-related rituals. The 3 generations of women portrayed in this film are relatives of 2 of the presenters (Patricia Smith Jones and Lisa Varner). The oldest woman portrayed in the film ("Goldie") migrated with her husband from eastern Kentucky to the Dayton, Ohio area in the 1930s and has remained there to this day. Of special interest in this film is the discussion of the Pentecostal religious ritual of women never or rarely cutting their hair (i.e., "their crowning glory," as the long hair is called by some members of the denomination). For the oldest women portrayed in this film ("Goldie"), this ritual was intrinsically based and filled with religious meaning. For Goldie's daughter ("Hazel") and granddaughter ("Katana"), however, this ritual was extrinsically motivated and was considered an unpleasant obligation. The film highlights the conflict faced by the two younger women in finally deciding to cut their hair, and the resulting impact of their decision on their religious beliefs and their family and church relationships.

Joy Unspeakable (1981; 59 minutes)

Joy Unspeakable examines the question, what does it mean to be Pentecostal, through the documentation of three types of Oneness Pentecostal services in Southern Indiana: a gospel-rock concert, a regular Sunday service, and a camp meeting. Religious behavior, doctrine, and social values are discussed by several Oneness Pentecostal church members and ministers in interviews interspersed with footage of the various services. A film by John Winninger and folklorists Elaine Lawless and Betsy Peterson. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,54>

Liahona (2013; 70 minutes)

Liahona is an experimental documentary examining the culture, history, and lived experience of the Church of Jesus Christ of Latter-Day Saints, often referred to as the Mormon faith. The film creates a portrait of Mormonism through documentation of LDS cultural dominance in Utah, the suppressed history of folk magic in the early church, landmark Mormon life experiences, and Sanders' personal history and connection to the church. Found media with the voices of outsiders and insiders illuminate a religion that intrigues many, but is seen as

mysterious or inaccessible. Liahona shifts through perspectives on the faith — from reverence to questioning, presenting the complexities of the vast institution of Mormonism contrasted with the tenuity of individual faith. Liahona is an examination of how mysticism becomes mundane, the balance and the tension in Mormon life experience between the illogical and the pedestrian, the public face of Mormonism and gaps in accessibility. What is it about the Mormons that make them so distinctively different? Recorded on 16mm film, Liahona traverses Utah, Nauvoo and Carthage, Illinois and Independence, Missouri to piece together this portrait of a faith.

Marjoe (1972; 88 minutes)

Part documentary, part expose, this film follows one-time child evangelist Marjoe Gortner on the “church tent” Revivalist circuit, commenting on the showmanship of Evangelism and “the religion business”, prior to the start of “televangelism”.

The Men Who Dance the Giglio (1995; 28 minutes)

A documentary on the Brooklyn St. Paulinus Festival. This film explores ethnicity, cultural traditions, and religious devotion as the performers, participants, and community members explain the significance of the festival. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,146>

Mennonites of Manitoba (1998; 56 minutes)

This documentary follows a group of Italian-Americans from Boston’s North End to their ancestral hometown, Sciacca, Sicily, to participate in the Feast of the Madonna del Soccorso (also known and celebrated in Boston as the Fisherman’s Feast). Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,230>

Old Believers (1981; 29 minutes)

Hixon’s film documents a real-life wedding in the Old Believer settlements of Marion County, Oregon, in the years 1979 and 1980. The film briefly touches on a wealth of traditional arts (embroidery, clothing construction, weaving, vernacular architecture, folk song and foodways) and beautifully presents a whole series of rituals — the “devichnik” (engagement party), “selling” the bride and her braid, the wedding feast, the bargaining over the dowry, and the ceremony of bestowing

gifts and advice to the newlyweds. In English and Russian with subtitles or voice-over translations. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,171>

People Who Take Up Serpents (1974; 36 minutes)

Members of a branch of the Holiness churches who base their religious beliefs and practices on Bible verses, especially Mark 16:18. The members handle serpents, hold fire to their bodies, speak in tongues, lay hands on the sick and cast out devils. Includes interviews with believers as they discuss their faith which has brought them in conflict with the law. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,269>

The Performed Word (1982; 58 minutes)

The Performed Word is African American folklorist Gerald L. Davis' guided tour of African American expressive culture. Although he claimed to be "unchurched," Davis explores with great depth and passion the African American sermon, expanding it into an exploration of the aesthetics of African American culture. As folklorist John Roberts wrote in *The Journal of American Folklore* "When Gerald L. Davis passed away in October of 1997, the field of folklore lost one of its finest scholars, and many folklorists lost one of their best friends... Jerry was a man who had a tender regard for humanity and dispensed it through an infectious laugh and a bear hug that was readily available to all." At a time, when there were fewer African American scholars in the field, he generously shared an insider's perspective on African American culture. This film, which he narrates, gives viewers the opportunity to appreciate first hand his point of view on African American expressive culture. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,194>

Powerhouse for God (1989; 57 minutes)

Powerhouse for God is a portrait of an old-fashioned Baptist preacher, his family, and their church in Virginia's northern Blue Ridge Mountains. Audiences who were born and raised among old-time southern Baptists say this film captures the fierce preaching, determined singing, autobiographical witnessing, and stern doctrine that characterizes these religious communities. The filmmakers offer the portrait with an intimacy seldom achieved in documentary films. The church members reveal themselves in the film as complex human beings, not as

stereotypes. That they do reveal themselves is perhaps the result of their ten-year friendship with one of the filmmakers, and the production procedure itself. The small crew of three filmmakers spent three months on location and came to understand the church members' feelings and beliefs; the church members came to trust the filmmakers' purposes and allowed them into their lives. Rejecting the convention of narrator-less documentaries that present the illusion of reality, the film uses a first person narrator (one of the filmmakers) and makes it clear that the audience is viewing the church members through the filmmakers' eyes. *Powerhouse for God* shows the church members articulating and practicing their religious beliefs, but as a documentary film, its object is understanding - not endorsement or proselytizing. Careful representation is its method, and the portrait of the pastor is particularly complete and moving, as the audience comes to understand why he believes as he does. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,74>

Prisoners of a White God (2008; 51 minutes)

A documentary film about a mountain ethnic group in South East Asia, *Prisoners of a White God* investigates the activities of christian missionaries and international development among the Akha peoples in Thailand and Laos

The Revisionaries (2012; 92 minutes)

In Austin, Texas, fifteen people influence what is taught to the next generation of American children. Once every decade, the highly politicized Texas State Board of Education rewrites the teaching and textbook standards for its nearly 5 million schoolchildren. And when it comes to textbooks, what happens in Texas affects the nation as a whole. Don McLeroy, a dentist, Sunday school teacher, and avowed young-earth creationist, leads the Religious Right charge. After briefly serving on his local school board, McLeroy was elected to the Texas State Board of Education and later appointed chairman. During his time on the board, McLeroy has overseen the adoption of new science and history curriculum standards, drawing national attention and placing Texas on the front line of the so-called "culture wars." In his last term, McLeroy, aided by Cynthia Dunbar, an attorney from Houston and professor of Law at Jerry Falwell's Liberty University, finds himself not only fighting to change what Americans are taught, but also fighting to retain his seat on the board. Challenged by Kathy Miller, president of the Texas Freedom Network, and Ron Wetherington, an anthropology professor

from Southern Methodist University in Texas, McLeroy faces his toughest term yet. The Revisionaries follows the rise and fall of some of the most controversial figures in American education through some of their most tumultuous intellectual battles.

Sermons in Wood (1980; 27 minutes)

An interview with Elijah Pierce in his barbershop on Long Street in Columbus. He talks about his work and his life and he shows how his carvings express his experiences and beliefs. Shows Elijah Pierce telling the stories behind his carvings including his own near-lynching, his father's tales of slavery, his religious conversion, and some of the Bible stories that have influenced him. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,276>

The Shakers (1974; 30 minutes)

The Shakers are America's oldest and most successful experiment in communal living. A century ago, nearly 6,000 Shaker brothers and sisters lived together in nineteen communities scattered from Maine to Kentucky. This film traces the growth, decline, and continuing survival of this remarkable and influential religious sect through the memories and rich song traditions of Shakers themselves. It includes performances by the late Eldress Marguerite Frost of Canterbury, New Hampshire, and the late Sister R. Mildred Barker, a leading singer and spiritual leader of the Shaker community still active at Sabbathday Lake, Maine when the film was made. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,84>

The Tailenders (2005; 72 minutes)

Global Recordings Network (GRN), founded in Los Angeles in 1939, has produced audio versions of Bible stories in over 5,500 languages, and aims to record in every language on earth. They distribute the recordings, along with ultra-low-tech hand-wind players, in isolated regions and among displaced migrant workers. The Bible stories played by the missionaries are sometimes the first encounter community members have had with recorded sound, and, even more frequently, the first time they have heard their own language recorded. GRN calls their target audience "the tailenders" because they are the last to be reached by worldwide evangelism. Filmed in the Solomon Islands, Mexico, India and the

United States, *The Tailenders* focuses on the intersection of missionary activity and global capitalism and raises questions about how meaning, carried by the simple sound of a human voice, changes as it crosses language and culture.

The Urban Gospel Ministry of Robert and Lily Butler (1998; 40 minutes)

Ms. Butler, celebrated for her complex old time gospel singing as well as her incisive, melodic guitar style, made her concert debut in 1990 at the age of 76. She and her husband taught the traditional gospel songs of their heritage to their many children, grandchildren, and great grandchildren. Ms. Butler and her son, the Reverend Robert Butler, play at folk festivals and churches throughout the region, and also practice a gospel ministry. Watch the full film here, courtesy of Folkstreams: <http://www.folkstreams.net/film,151>

Viacrucis Migrante (2016; 61 minutes)

Viacrucis Migrante (“Migrant Crossing”) tells the stories of Central American migrants. They explain by themselves why they are risking their lives on a journey through one of the most dangerous countries in the world. The spectator accompanies them to a migrant shelter on their way, which is run by Franciscans. But even in this safe space of the Catholic Church they don’t find a rest. The protagonists meet other migrants who have experienced deportations, raids, sexual violence and attacks. Among them, women, families and transgender persons who apply for asylum in Mexico because the way north seems to be too dangerous. Extreme poverty and crime are the main reasons why the migrants left their countries of origin. Their stories are about dealing with poverty, violence and discrimination in Central America. The faith in God helps most of them getting through discrimination and ill-treatment. They tell the viewers of the situations in their home countries and the dangers that they face while traveling through Mexico: systematic checks by the police, deportations, humiliations, physical violence and kidnappings with hundreds of thousands of victims every year. They tell how their faith carries them through the martyrdom of the trip. In the interpretation of the fathers they suffer like Jesus on the way to the cross. This trust in God might seem naive to some viewers but the migrants find clear words to explain their situation and combine their faith with the international agenda. Fleeing from poverty, violence and the search for a better life, they feel having the right to migrate. The film also tells about the commitment of Catholic clergy who repeatedly risk their lives for their commitment to the migrants. On

Good Friday, the hostel organized a demonstration in order to sensitize the people of Mexico and to demand a dignified treatment of migrants by the Migration Police. Simultaneously, the migrants set off for the United States. They are aware of the dangers of over 1,700 kilometer journey. They carry their cross through Mexico. Whether they will achieve their goal, no one knows.
<http://viacrucismigrante.com/>

Virgin Tales (2012; 87 minutes)

Filmmaker Mirjam von Arx profiles Randy Wilson and his family, who promote the idea of remaining chaste until marriage by staging father-daughter purity balls.
<http://virgintales.com/en/>

War of the Gods (1971; 52 minutes)

Protestants and Catholics compete to enforce their religion on the traditional Maku and Barasana people of the forests of Colombia.

Why Should the Devil Have All the Good Music? (2004; 91 minutes)

A look at the growing influence of the Christian rock music scene, featuring concert footage and many interviews of band members.

With God on Our Side (2010; 82 minutes)

Takes a hard look at the theology and politics of Christian Zionism, which teaches that because the Jews are God's chosen people, Israeli government policies should not be questioned, even when these policies are unjust. Watch the full film here, courtesy of BBC:
http://watchdocumentary.org/watch/the-end-of-the-world-bus-tour-video_9c93eede0.html