

# Playing God:

*Science, Religion, & Entertainment Media Workshop*

University of Manchester, 31st May - 1st June 2014

## Day One: Saturday 31st May

**10.00-10.30:** Registration

**10.30-10.45:** Introduction

**10.45-12.15:** Panel I: Cosmology

**12.15-13.30:** *Lunch*

**13.30-15.00:** Panel II: Media Cultures

**15.00-15.30:** Refreshments

**15.30-17.00:** Panel III: Dystopian Futures

## Day Two: Sunday 1st June

**11.00-11.30:** Refreshments

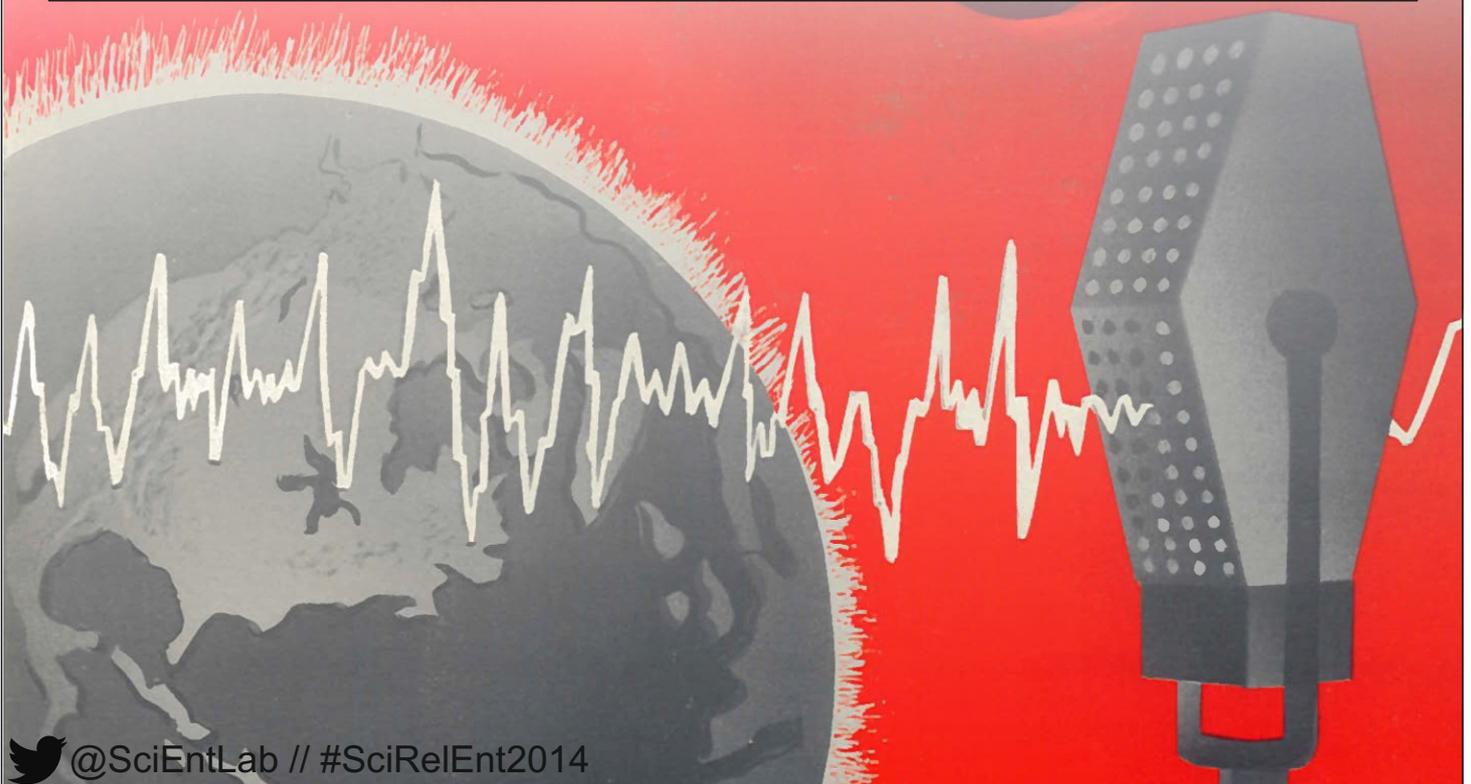
**11.30-13.00:** Panel IV: Praising Science

**13.00-14.00:** *Lunch*

**14.00-16.00:** Panel V: Body and Soul

**16.00-16.30:** Refreshments

**16.30-17.30:** Roundtable Discussion



# **Panel I: Cosmology**

**Moderator: Prof. Joe Cain (University College London)**

**Prof. Willem B. Drees (Leiden University, Netherlands)**

## **Using Science to Evoke a Religious Response: *The Journey of the Universe* as an Ecological Example**

The movie *The Journey of the Universe* (2011) is subtitled “An Epic Story of Cosmic, Earth and Human Transformation”. The movie, narrated by Brian Swimme, draws on science but frames the science as if it were providing a religious epic. By framing science thus as 'Big History', this film seek to encourage an integrated world view that supports awe for nature, an ecological ethos, and respect for religious traditions. In my contribution I will reflect on the ways in which science and religion/ spirituality are presented and understood in such an integrative context. Why is the authority of science used to support a moral message? What difference does the scientific 'basis' make, compared to a movie that is more obviously fictional, such as *The Lion King*, also with an eco-friendly message? And is there a relation between the 'documentary' character of the movie and the social- political landscape in the USA, with its sensitivities about relating religion to evolution and about climate change? What does this movie do as science communication? And what does this present in a time of religious and spiritual pluralism?

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**Dr Roger D. Launius (Associate Director for Collections and Curatorial Affairs,  
National Air and Space Museum, Smithsonian Institution, Washington, D.C.)**

## **The Battle over Cosmology in Recent America: Intelligent Designers, Science Communicators, and the Home Schooling Movement**

Since at least the Copernican revolution beginning in the sixteenth century cosmological issues have been hotly contested between the various types of knowledge—especially scientific and religious knowledge—but in the latter half of the twentieth century in the U.S. divergences over beliefs about cosmology have intersected in ways not perceived earlier. Much of this is the result of efforts to foist “young Earth creationism” on all scientific knowledge regardless of religious ideals, secular emphases, or scientific training and expertise. Not a little of this is related directly to cosmology. The National Air and Space Museum receives several complaints each week over our discussion of the Big Bang such as this one: “There is a disservice you're committing by making this 'collision theory' out as 'the way' the universe, the earth and the moon were created. It is only a theory as is the extinction of the dinosaurs and evolution of birds on earth. Either make it more clear that this is only a theory or introduce another theory such as 'Creation' and let the visitor leave educated in truth and not in theory.” Such ideas have been promulgated rather haphazardly in the past, but in the last thirty years the efforts have been more organized, sophisticated in both packaging and communication, and increasingly aimed at educational systems. Where public school systems have been much in the news, the home schooling movement has quietly been educating a generation of children in pseudoscientific theories concerning cosmology, young Earth creationism, explanations of biblical miracles, etc., using a range of textbooks, DVDs, speakers, guided visits to museums, and other processes. This presentation will focus on science communication concerning cosmology, especially the Big Bang and the age of the universe (the subject I know best), and the assault on scientific theory through the home school movement and restructured and specialize museum experiences (such as the Creation Museum in Kentucky).

# **Panel I: Cosmology (cont.)**

***Moderator: Prof. Joe Cain (University College London)***

**Dr Jon Turney (Independent Scholar)**

## **Religion and Science, or Religion in Science**

I'm interested in appropriations of science, including those which incorporate some of the elements of religion. This stretches the definition of "entertainment media" to include popular non-fiction of various kinds. Relevant examples include the frequent invocation of the sublime, particularly in treatments of cosmology - a tendency which has been reinforced by the advent of imagery from the Hubble telescope. This is also often linked to readings of the cosmological narrative which present a range of possible answers to questions which are also the province of religion - answers which range from the necessity to accept that the universe has no meaning to suggesting that we are "meant" to be here.

A further variant of the cosmological narrative is the claim that it points toward a future stage of cosmic evolution in which all things are possible, including eternal life for all the intelligences that have ever existed - a Teilhardian vision secularised. Speculations about the technological singularity, most often rooted in interpretations of the development of computer science, may take a similar turn. They have the same property of proposing transcendence through science and technology rather than any spiritual discipline.

I will offer readings of some examples under these headings, and speculate a little about the way these themes have developed in non-fiction, as well as in (science) fiction, since the relatively recent establishment of cosmology as a properly institutionalised discipline.

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## **Panel II: Media Cultures**

***Moderator: Dr Jane Gregory (University of Manchester)***

**Dr Joachim Allgaier (Institute of Science, Technology and Society Studies at Alpen-Adria-Universität Klagenfurt, Austria)**

### **Popular Culture as a Battleground? Science and Religion in Online Music Videos.**

US sociologist Elaine Howard Ecklund recently presented the findings of the most comprehensive study so far on science, religion and belief. The survey of 10,241 respondents revealed insights into what Americans think about science. One finding is that about a third of Americans (27%) feels that science and religion are in conflict (of those who feel science and religion are in conflict, 52% sided with religion). Ecklund assumes that news stories are responsible for stereotyping this relationship as one of conflict. However, communication scholars such as Görke and Ruhrmann (2003) assert that it is also important to get a better understanding of how issues about science are portrayed in entertainment media and popular culture, since these portrayals are also likely to influence public opinion. The intention of this presentation is to illuminate how the relationship between science and religion is represented in popular culture. Music videos are a prominent part of popular culture and have been selected as a case study. Today online video-sharing sites, such as YouTube or Vimeo, allow professionals and amateurs alike to create, upload, and share music videos and a significant amount of videos that are uploaded and watched on these sites are music videos. These sites have been used to look for music videos concerning science and religion. The presentation explores what kinds of relationships between science and religion are depicted and presents various examples for illustration. There is strong focus on conflict between science and religion, and most of the music videos (related to science and religion) available on video-sharing platforms concern the creation versus evolution controversy. Finally, it will be discussed why conflict is such a prevalent trope for portraying science and religion in online music videos and how this portrayal relates to scholarship on the intersection of science, religion, and entertainment media.

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**Dr Marion Esch (MINTiFF/Berlin, Germany)**

### **Religion and Science in TV Drama and Serials in Germany**

The paper gives an overview of my research results on the representation of topics, genres, gender- and professional roles and programs in the TV-program of the five leading public and private broadcasting companies screened in 2009 und 2011/12. Results indicate on one hand a high representation of pastors, priests and nuns in different genres a very low representation of Science and Scientist in German serials and TV drama. On the other hand we can find a high representation of Science and Scientist in different genres and a very low representation of in American serials and movies.

## **Panel II: Media Cultures (cont.)**

*Moderator: Dr Jane Gregory (University of Manchester)*

**Dr Allan Jones (Open University)**

### **Truth to the public**

Within a few years of the start of broadcasting in Britain, radio had become a popular medium. Entertainment was a large part of its output, along with (in the British formulation) worthy and improving fare.

Religion and science had very different statuses in the formal structure of the BBC. Religion (interpreted as protestant Christianity) was privileged with its own department; and Christian morality was considered - by Director General John Reith at least - to be a guiding principle of broadcasting. Science enjoyed no such privileges, to the frequent irritation of, in particular, the Royal Society and the British Association for the Advancement of Science. These bodies unsuccessfully attempted to persuade the BBC on several occasions to give science special consideration, arguing that this was for the public good. Yet the history of religious broadcasting showed that the BBC's support for a cause was no guarantee of success. During the 1920s and 1930s, the BBC's Sunday broadcasting schedules were replete with religious and uplifting fare; but the lack of popular appetite for these programmes prompted entrepreneurs to beam popular, commercially funded English-language content to the UK from continental European radio stations, especially on Sundays.

Although science and religion as subjects for broadcasting appear to have had little in common, they shared an explicit motivation to improve the public rather than to divert it. This motivation could also be interpreted as self-interested, and frequently was. However, in this talk I will look beyond self interest and altruism as motivating principles by drawing on the work of philosopher Peter Winch. Winch's insights reveal unexpected commonalities between the scientific and religious approaches to broadcasting and entertainment

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## **Panel III: Dystopian Futures**

**Moderator: Dr Neil Pemberton (University of Manchester)**

**Dr Amy C. Chambers (University of Manchester)**

### **The Evolution of the *Planet of the Apes*: Science, Religion, and Society**

A religious discourse was intentionally woven into *Planet of the Apes* (1968) with a multitude of references to American religious practices and institutions. These references in both rhetoric and mise-en-scène allowed for a critique of the implications of a wavering of the separation between church and the state in the United States. The apes' inability to separate religion and science is presented as ridiculous and at points devious. Yet, these religiously restricted and scientifically stagnant apes are vastly different to the advanced city-dwelling apes described in Pierre Boulle's source novel, *La Planète des Singes* (1963), and Rod Serling's draft screenplays (c.1963-65). The script was redeveloped (c.1966-67) to include specific references to religion, and omit threads that explicitly confronted more conservative opinions concerning procreation, nature/nurture, and evolution.

The deliberate downplaying of the apes' scientific acceptance, in Michael Wilson's scripts and the final cut, led to the emergence of a stronger religious theme. Progressive technology is associated with acceptance of science over religion whereas a retrogressive society is aligned with religious fervor. Changes to the apes and their habitat were predominately enacted for financial reasons but this production change visibly altered the way in which the interplay between science and religion was ultimately represented. This paper provides a critical examination of the representation of the theme/topic of evolution and its relationship to religion in *Planet of the Apes*. The film confronts and exposes certain attitudes to religion and its relationship to advances in science in the sixties that can be uncovered through in-depth analysis of the transformation of the scientific narrative throughout production, dissemination, and the reception (national and religious press).

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**Dr Joan Haran (Cardiff University)**

### **Supplanting the Crossed Out God with the Immanent Goddess in Science and Entertainment**

In Starhawk's novel *The Fifth Sacred Thing*, the goddess is a constant presence in a near future San Francisco, known as 'the City'; a source of strength and inspiration that characters draw on in their daily routines. Science is not the preserve of a cadre of experts, but the tacit knowledge of all citizens.

As screenwriter and co-producer of a proposed Hollywood adaptation of this novel, will Starhawk and her cohorts succeed in attracting significant financial backing to shoot and distribute the movie? And, if successful in fundraising, will they be able to maintain their vision of the sacred at the heart of the everyday? Will the focus on the City's democratic knowledge be retained, or will the demands of spectacle and the market shift the focus to the militarist, instrumentalist technoscience of their invaders?

This paper will speculate on these questions building on ethnographic work conducted with the producers of *The Fifth Sacred Thing* movie.

## **Panel III: Dystopian Futures (cont.)**

**Moderator: Dr Neil Pemberton (University of Manchester)**

**Dr Alexander Darius Ornella (University of Hull)**

### **Imagineries of the Techno-Body: The Construction of Technology and Body in Science Fiction Film**

Technology in its various forms – from high-tech scientific equipment to everyday communication or household technology – are not just tools that allow us to get “stuff” done more efficiently, but technology both as abstract concept and in its material manifestations exist in and contributes to our symbolic universe. As such, the representation of technology, i.e. how technology is imagined in particular in relation to the human body, is always embedded in discourses of meaning, of good and evil. One arena in which these technological imagineries and imagineries of the technobody become manifest is science fiction film and TV. The TV series *Dollhouse*, for example, starts with the vision of transhumanists that at some point technology will allow us to separate mind/personality from its bodily substrate. Yet, it rejects this posthumanist technology and roots this rejection in the body's own stubbornness and messiness, because, it seems, bodies have their own mind after all.

In many the representations of technology and body, religion “creeps” in on various levels. In order to do so, however, both religion and technology often need to be constructed as each other's “other”. In *Avatar*, for example, technology is constructed as violent and intrusive other to religion's naturalness. At the same time, religion is used to naturalize transhumanists' vision of mind transfer from one substrate to another. In *Surrogates*, technology is anti-human and religion the antidote to technology's alienation.

This paper, then, looks at representations of technology in its relationship to the human body and understands these depictions as part of technological imagineries. In particular, this paper will approach these techno-body imagineries from two perspectives. Firstly and drawing on the physician Fritz Kahn's imagineries of the techno-body, it will show how researchers and scientists both draw on cultural tropes and feed back to popular imagineries of technology and body. Secondly, it will look at representations of technology and body in science fiction film and analyze how religion is used as rhetorical tool and symbolic resource to construct “technology” and “body” and locate them in an ethical framework.

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# Plenary Session

## Paul Sapin

Paul has more than twenty years of experience working as a television documentary producer and director. His production company Xray Spex Ltd has created documentaries for the BBC, Channel 4, Al Jazeera, and several independent television companies. His work highlights ethical issues and human stories. Recently, he has been the senior producer across a range of films for the award-winning documentary series *Fault Lines* (2013), overseeing several films on subjects ranging from infant mortality in the USA to the crisis in Egypt. Paul has been working out of Washington DC throughout 2013 supporting the launch of the first new channel to appear on the American broadcasting landscape in the last twenty years: Al Jazeera America.

As producer and occasional director for the BBC 1 series *Everyman* (1994-97) he directed two episodes that explored the struggle between two great belief systems of human history: science and religion. Both titled 'Science Friction' the first part on (first aired 8th September, 1996) reported on debates in the US surrounding creationism and evolution, whilst the other (22nd September, 1996) examined scientific and religious accounts of miracles. Other notable productions include *Rivals for Paradise* (BBC, 1997) – a feature length special on the secret war between the Vatican and the Kremlin; *Welcome to Tehran* (BBC Worldwide, 2006/7) Rageh Omaar's travels in Iran - the most talked about yet least understood country in the world; and Omaar's profile of the prophet Abraham in the series *The Bible: A History* (Channel 4, 2009/10).

## Michael Waterhouse

Michael has worked for more than twenty years as a series producer, director and scriptwriter in the documentary field, producing for all the terrestrial channels, as well as Discovery and History. His work has dealt with historical, political and religious subjects, or issues of social concern - ranging from archaeology to the history of landscape, Tudor intrigue to Marilyn Monroe, medical ethics to the history of British science. In the last few years, he has series produced and directed documentaries for the BBC, but recently branched out to produce a broader range of work for a wide range of broadcasters.

Currently, Michael is series producer of *The Beauty of Anatomy* for BBC4. The human body has been the central theme of art since antiquity. In a five part series, biologist Adam Rutherford will explore the artistic, scientific and social significance of anatomical art through history, including works by da Vinci and Rembrandt. Last year he series produced the Emmy nominated series, *The Bible*, an ambitious ten-part dramatisation for the History Channel. When it launched in the States at the beginning of March 2013, the first episode was the No.1 rated show, beating every other channel.

## **Panel IV: Praising Science on the Screen**

**Moderator: Dr Rob Kirk (University of Manchester)**

**Dr Tim Boon (Head of Research and Public History, Science Museum, London)**

### **The Go-Betweens: Mediators in Science TV Documentary: A Priestly Mode?**

According to Umberto Eco in 1994, The PC is Protestant whilst the Apple Mac is Catholic. He describes this as the product of 'the new underground religious war which is modifying the modern world'. Playful or deadly serious, this points to the possibility that centuries-old forms of religious culture may structurally underpin or inform more recent phenomena. That there is something in common between evangelism and popularising science seems almost too banal to state. To make the observation more interesting and powerful we would need either to explore the historical occasions on which promoting science has gone hand-in-hand with evangelism – Christian Science, anyone? Alternatively we may explore parallelism of the forms in culture. In this latter mode, this short paper will present the fruits of my recent work on forms of mediation in science communication on television in which I have explored the strenuous attempts that have been made to introduce or to exclude various kinds of mediator from the screen: anchormen, reporters or those people known as 'voice of God narrators'. Do we laity need this priestly caste to connect us to science, or is it possible to have direct experience of it?

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**Dr William R. Macauley (University of Manchester)**

### **Lights, Camera, Miracle: The Aesthetics of Wonder and Religious Science in the Film Series *Sermons from Science***

After working as a travelling Christian evangelist in the late 1930s, California pastor Irwin Moon formed a partnership with the long-established Moody Bible Institute of Chicago. Under the auspices of the Institute, Moon preached his *Sermons from Science* to large audiences using live scientific demonstrations to illustrate Christian principles. Moon and his colleagues also established a film production company Moody Science Institute (1945-1996) and made 39 educational films in the *Sermons from Science* series. The films depict spectacular scientific 'experiments' and highly detailed observations that serve two primary purposes. Firstly, to promote a sense of wonder at the intricate beauty of the natural world and, secondly, to render nature as cinematic spectacle that revealed the handiwork divine intelligence. The films were conceived and promoted as incontrovertible evidence of an omnipotent God, according to the Christian doctrine of creation. I argue that *Sermons from Science* portray scientists and scientific work using stereotypes from entertainment media, notably film and television. Further, Moon and his colleagues developed animation, film, and cinematographic techniques to create less familiar sequences to convey the notion that modern science offers unprecedented views of the natural world that necessitate a religious explanation. The filmmakers deployed aesthetics of wonder and cinematic spectacle to equate empirical scientific observations with evidence of a divine Creator. The history of *Sermons from Science* also reveals how film has not only been used to produce and communicate factual knowledge, but also as a rhetorical tool for legitimating religious claims under the guise of scientific rigour.

## **Panel IV: Praising Science on the Screen (cont.)**

**Moderator: Dr Rob Kirk (University of Manchester)**

**Dr Felicity Mellor (Imperial College London)**

### **Appropriating Religion for Science in Brian Cox's *Wonders***

The 2011 BBC series *Wonders of the Universe*, presented by celebrity physicist Professor Brian Cox, reached a UK audience as large as the most popular soap operas. As the title of the series makes clear, the show drew on a discourse of wonder and the evocation of the sublime. Yet in attempting to engage a mass audience, the series also sought to construe the cosmos on a human scale. To do so, it made explicit reference to religion, both in terms of repeatedly depicting sites of religious practice and in terms of reconfiguring concepts normally assigned to religious or spiritual discourse as matters addressed by science. Ironically, the desire for spectacular images resulted in a visual preoccupation with earthly scenes, and the wish to draw cosmology into the human realm resulted in recourse to the spiritual realm. Writing in the 1980s, scholar of rhetoric Thomas Lessl argued that Carl Sagan's television series *Cosmos* presented science as a "holy movement". In this talk I will revisit Lessl's argument to compare *Wonders* and *Cosmos*. I will argue that whilst *Wonders* similarly appropriated a religious register, it did so in a way that lacked the impassioned politics of Sagan's *Cosmos*. Where Sagan stressed values, Cox devalued. As a consequence, *Wonders*' appropriation of religion in the name of science served to reduce both to empty spectacle.

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## **Panel V: Body and Soul**

**Moderator: Dr Elizabeth Toon (University of Manchester)**

**Prof. Susan E. Lederer (University of Wisconsin-Madison)**

### **Their Eyes Were Watching God: Cornea Transplants in Popular America Media**

In 1944 the first eye bank opened in New York City. Ophthalmologist R.L. Patton recruited prominent New York socialites to publicize the need for corneas and the potential to restore sight to the blind. In the 1950s and 1960s cornea transplants figured in such popular American television dramas as *Medic*, *Ben Casey*, and *The Millionaire*. In these television dramas, the restoration of sight to the blind was “miraculous,” the surgeon a miracle-worker, and the recipient profoundly altered by the ability to see with the eyes of a stranger (of course, they were transplanting corneas not the actual eyes, but you would not know it from the dialogue.) The surgeon as miracle worker was a common trope in the transplant literature, where surgeons explicitly and self-consciously linked their procedures to Christian miracles, especially the medieval saints Cosmas and Damien, whose “miracle of the black leg,” was often cited as a historical precedent for organ transplants. In the case of cornea transplants, the historical precedent was Jesus Christ, whose miraculous healing of the blind was recorded in three of the four Gospels. This paper examines the popular representations of cornea transplants in both American television and Hollywood film; it analyzes the tropes of medical miracle, miracle workers, and the language and metaphors of “the gift” of sight made possible by donations from the dead.

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**Dr Katy Price (Queen Mary University, London)**

### **Precognitive Dreams and Entertainment Media in Twentieth-century Britain**

In March 1963, British playwright and broadcaster J. B. Priestley was interviewed on the BBC arts programme *Monitor*, on the subject of non-linear time and his own experiences of precognitive dreaming. The presenter, Huw Wheldon, invited viewers to write in with their own examples. The response was unexpectedly profuse, with over 1400 letters received. In *Man and Time* (1964) Priestley contrasted this correspondence to that elicited by Dame Edith Lytton, who had similarly appealed for audience contributions in a 1934 radio talk on precognition. He noted a significant 'difference between the listeners of 1934 and the viewers of 1964' and proposed that during the three intervening decades, 'something had begun to stir'. In this talk I present a brief survey of the climate for disclosing precognitive dream narratives in Britain from the 1930s to the 1960s, with reference to ways in which entertainment media were implicated not only in the harvesting of dreams but also in developing expository analogies for this evanescent phenomenon. I then present some examples from the 1963 letters to Priestley, analysing the various ways in which recorded sound, radio, television and cinema form part of the dream narrative whether as sources of foreseen material, analogies (for time, dreams, or mental activity), repositories of comparable narratives, vehicles for authoritative knowledge about time from spiritual, scientific and supernatural angles, or housed in technological devices that are prone to temporal anomaly. The letters demonstrate that entertainment media, science and religion formed rich and complex transactions in everyday life through the mid-twentieth century, suggesting that any approach to 'something ... begun to stir' in the realm of beliefs cannot be separated from our understanding of media histories in their technological, sociological and cultural aspects.

## Panel V: Body and Soul (cont.)

*Moderator: Dr Elizabeth Toon (University of Manchester)*

**Dr Andrew Crome (University of Manchester)**

**'You believing. I never expected that to happen': Divergent reactions to 'superstition' in *Doctor Who*, *Left Behind*, and *My Little Pony* fandom**

The paper examines fan reactions to plots and episodes that appear to undermine the presumed logical and scientific basis of their text's internal world by focussing on the transcendent and miraculous, or phenomenon which defy logical explanation and have to be accepted on faith. These sorts of stories seem to split fandom between those who argue that they undermine the scientific nature of their chosen text and the logical consistency of the world it has constructed (introducing elements which might be considered inappropriately religious), and those who view the presence of the transcendent as a way of building a more coherent world. These debates can be fruitfully examined using Michael Saler's recent work on the importance of empiricist, logical world building in fandom, and reveal something about the nature of the way in which fans construct coherent worlds, and the role they find for religion within them. This paper provides an overview of fan reactions in three fandoms: the long-established *Doctor Who* fandom, the unexpected adult fandom which has recently formed around the cartoon *My Little Pony: Friendship is Magic* and the Christian fandom surrounding the *Left Behind* series of apocalyptic novels and films. Each fandom has reacted to elements within their chosen texts which have eschewed a firmly defined scientific plot resolution, and relied on some kind of mysterious and inexplicable conclusion. *Doctor Who* fandom has experienced ruptures over episodes resolved through reference to a transcendent notion of "love" or "the power of the soul"; *My Little Pony* fandom experienced its first internal split over the supposed promotion of superstition over empirical reasoning in an early episode; while *Left Behind* fans, despite their explicitly religious basis, reacted with dismay to film adaptations that were felt to eschew scientific accuracy in favour of the miraculous. This paper argues that part of the reason for these reactions is as fear of the sort of imaginative world building these fandoms engage in being interpreted as a form of religion to the outside world.

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## **Panel V: Body and Soul (cont.)**

**Moderator: Dr Elizabeth Toon (University of Manchester)**

**Dr David A. Kirby (University of Manchester)**

### **Science, Movie Censorship and the Sanctity of the Soul on the Silver Screen**

Before 1968, censor boards dictated to filmmakers which aspects of science they considered appropriate for movies and which scientific subjects they considered indecent, immoral or offensive. This paper uses material from the archives of the Production Code Administration (PCA) and the Catholic Legion of Decency (LOD) to explore how filmmakers crafted stories about science and how religious groups attempted to control these scientific narratives through censorship. Christian groups played a central role in creating and running these movie censor organizations and their censor decisions corresponded to beliefs rooted in mid-twentieth century American Christianity. Censors did not always aim their comments at specific sciences like evolution. The censors' recommendations often reflected general anxieties over science's incursion into the spiritual realm. One area of concern for censors were stories in which fictional scientists attempted to manipulate or explain the nature of the soul. I argue that censors were not literally afraid of real life scientists transferring souls between people as in *The Man With Two Lives* (1942). Instead I show that their fear was that any demonstration of a success with these types of scientific interventions –even in a fictional setting– legitimated a perception that scientists were capable of manipulating the human soul and, thus, that the soul had a materiality. Anxiety over the materiality of the soul was reflected in the Catholic Legion of Decency's rigid censure of cinematic themes involving reincarnation such as in *I've Lived Before* (1956). Censors' reactions to fictional stories involving brain transplants, such as *Captive Wild Woman* (1943), also represent some of the earliest religious responses to the notion of “brain death.” In addition, I will explore how censorship decisions for films such as *Bewitched* (1945) reveal concerns over how the emerging field of psychiatry impacted society's beliefs about the nature of the soul.

## **Roundtable Discussion**

**Chair: Dr Susan M. Gaines (Univeristy of Bremen)**

This closing session will give all the workshop participants (speakers, guests, moderators) a forum to discuss the major themes and issues raised by this two-day workshop. It will be a valuable opportunity to identify key currents of thought in the study of science, religion, and entertainment as interconnected discourses.