

# Healthy Cinema for European Peoples

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The Phoenix Project-A Cinematic Primer: Episode 1

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The Healthy Cinema Project aims to provide our people with a list of films and television shows that promote and celebrate values, themes and virtues typically propagated by those on the radical right. Outside of this, we will also include cinema that is critical of the modern world, various anti-European regimes and belief systems that run counter to the well-being of our people.

Examples of the films listed here possess the following features:

- (Films that promote) traditional masculine and feminine roles
- (Films that promote) nationalism, separatism or patriotism.
  - (Films that promote) heroic vitalism and/or Faustian adventurism
  - (Films that promote) anti-egalitarianism and/or general group differences
- (Films that promote) the sanctity of marriage, traditional family structures and/or community spirit
  - (Films that critique) immigration and/or multiculturalism
  - (Films that critique) economic systems that damage traditional family and societal structures



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Not every piece of cinematic work on this list will be explicit 'right-wing' propaganda, but all inclusions are informed by traditional right-wing beliefs. We know that, while Hollywood is no vessel for healthy European cinema, with it now being mainly a tool to tear down or traduce traditional European cultural structures, it is still capitalist in nature. This means that it still wants money, which sometimes causes Hollywood to create pieces of work that appeal to the aesthetic tastes of the European peoples, with virtues and values that appeal to our traditional selves. Elsewhere in the world (particularly Japan), where progressivism is less pervasive, we can also appreciate the morals foreign cinema extals, as the ethics can often be integrated into our own worldview. Hollywood was a lot less 'progressive' before the 1960s, but there will always be art worth consuming as long as there are people invested in the survival of the European peoples, whether they care to admit it or not.

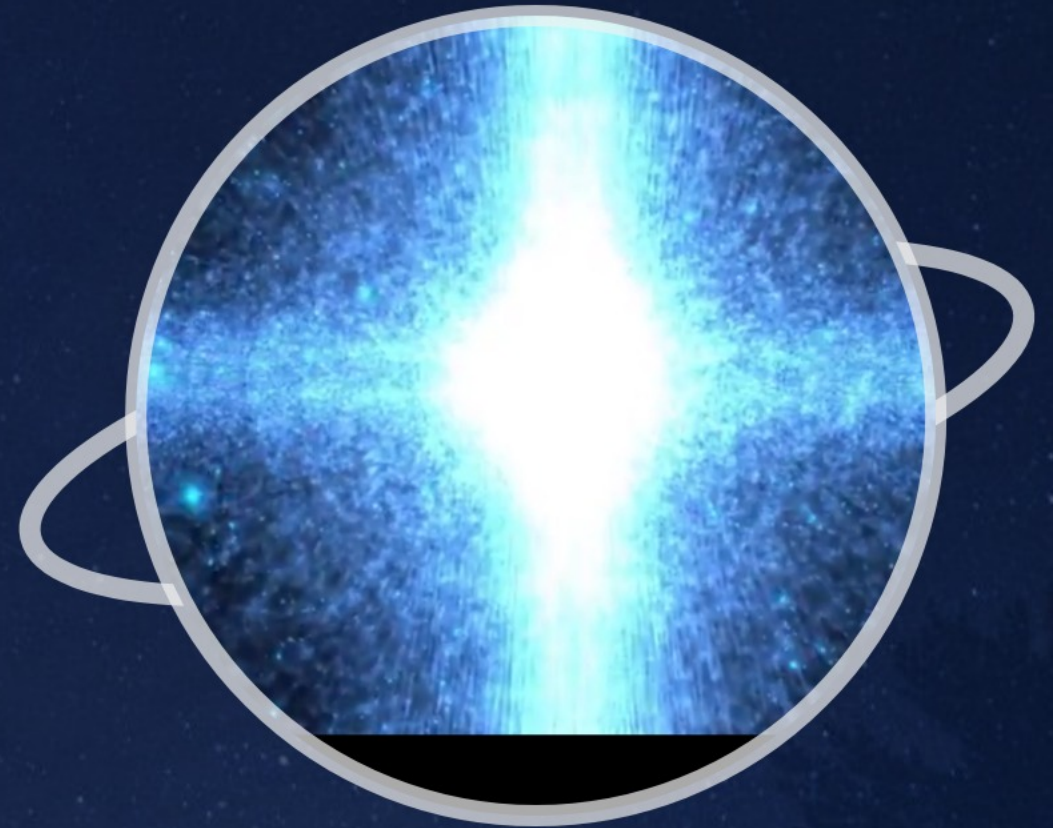
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# Healthy Films

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This initial list will eventually be expanded upon, with TV shows and more movies being included. However, this initial list of 100+ films should serve as a primer for the sort of cinematic values we should search for in the films we watch. To increase accessibility, the list includes as many modern films as possible. However, the list will be far more rewarding for those who aren't scared of black and white features (or silent films). Further discussions on the list and future lists will take place via [The Phoenix Project Healthy Cinema](#) chat room. More can be found out about this via the [Ash Logos](#) YouTube channel.





The background is a deep blue space scene. A bright, glowing arc of light, representing the Earth's horizon, curves from the upper right towards the center. The surface of the Earth is visible along this arc, showing some cloud detail. The rest of the background is filled with numerous small, white stars of varying brightness.

# Happy Viewing!





# Essential Films

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## *Mr. Smith Goes to Washington (1939)*

- Though unmistakably a family-friendly film, made to please the widest audience possible, Frank Capra's *Mr. Smith Goes to Washington* harbors a strong understanding of how the democratic system gets manipulated to fulfill dastardly ends by covert forces, hidden in plain sight, as well as the ways in which this corruption can be weeded out and destroyed



## *The Birth of a Nation (1915)*

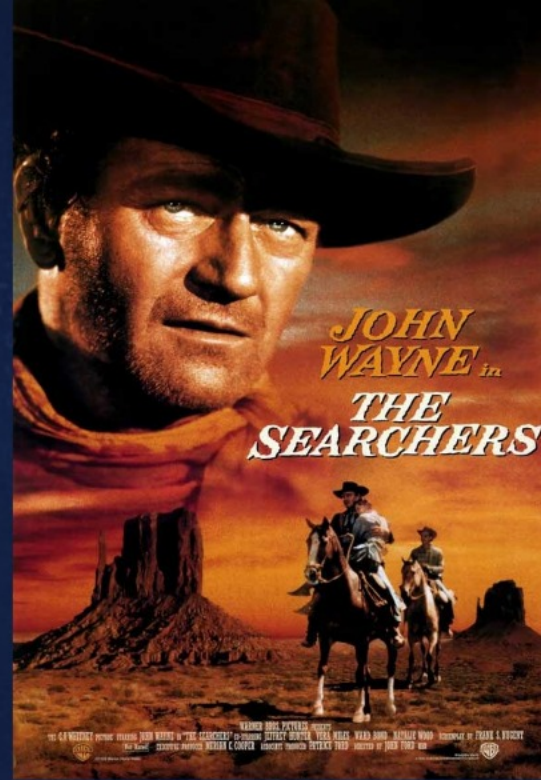
- Beyond being the single most influential film in cinematic history, this film depicts a racially conscious White America uniting to battle the ills of a racially diverse society. The political, racial and economic struggles are portrayed through the lens of a double love story as D.W. Griffith sets out to defend a pastoral, pre-Civil war America that was ultimately tarnished by the North.



# Essential Films

## *Brawl in Cell Block 99* (2017)

- For well over half a century, film-going audiences have been inundated with droves of films deliberately designed to demoralize men, Christian men especially, and tear down the pillar of every healthy civilization, the family. S. Craig Zahler's masterful *Brawl in Cell Block 99* contains the antidote to such poison, reinforcing the sanctity of marriage, the bond between parent and child, and the true meaning of what it means to be a man of faith.



## *The Searchers* (1956)

- John Wayne's character is race-conscious without apology and a true man against time. This film follows Ethan, an ex-Confederate soldier, as he goes on an obsessive quest to rescue his niece from a band of Comanches who murdered her family and burned down her house. Although he now views his niece as lost and changed beyond recognition, he still thinks it worth risking his life to save her.



# Essential Films

## *Anne of Green Gables (1985)*

- *Anne of Green Gables* shows us, in a subversive way, the kind of life we lost because of the polymorphous attacks on our culture and tradition. The women are bastions of true femininity, and the society at large displays the sort of community feel we all long for. The *Anne of Green Gables* series is a must for women and families everywhere.



## *Ulzana's Raid (1972)*

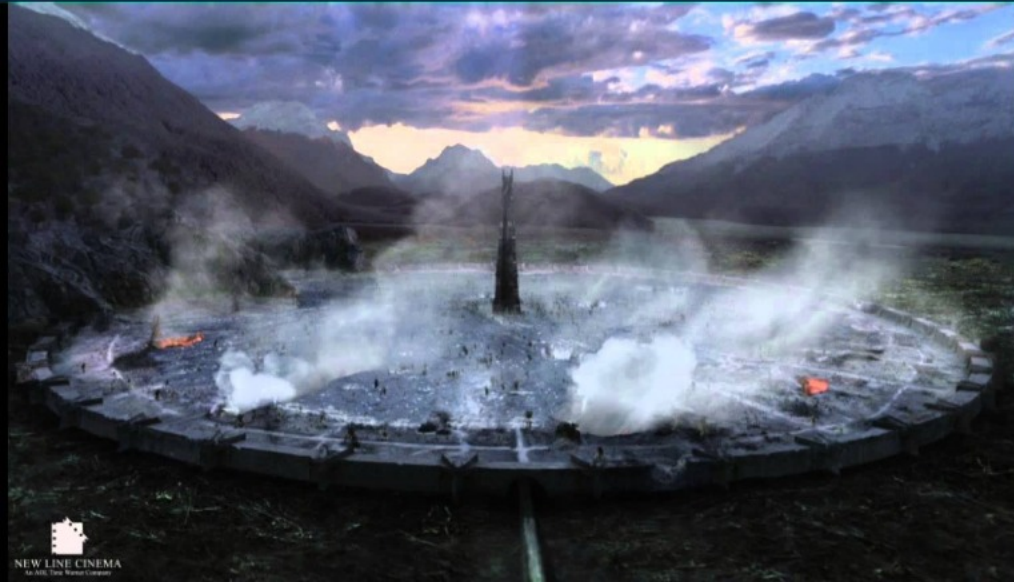
- This film shows the racial awakening of a liberal Christian, as he learns that certain group differences are racial characteristics when he trails an Apache group while they rape and torture any white settlers they find.



# Essential Films

## *The Lord of the Rings Trilogy (2000-2003)*

- ☆ *Lord of the Rings* embodies the medieval bardic tradition, with the story at large being an attack on the sort of globalisation and industrialisation we're witnessing today. The world Tolkien builds is steeped in Northern European mythology and extols the martial and aristocratic values worth glorifying. There's good in this world, and it's worth fighting for, which is why the 'Men of the West' unite to battle the dark forces of the East.





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Traditionalism on film is defined through its glorification of culture, traditions and values that have slowly eroded in the West due to the ever-growing degradation of our heritage and people. Films in this category will honour the ethics of a time gone by and serve as a reminder of the sorts of things we're either fighting for..

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# Traditionalism on Film

*Anne of Green Gables: The Sequel (1987)*

- ☆ Follows Anne into adulthood as she juggles her career aspirations with romance. Continuing on from the character plot of the first film, Anne now becomes a moral anchor and inspiration for other young women. *Anne of Green Gables: The Continuing Story (2000)*



*Anne of Green Gables: The Continuing Story (2000)*

- ☆ Anne returns to the fictional town of Avonlea as life in the city turns out to be immeasurably inferior compared to the country life she's grown to love.



# Traditionalism on Film

## *The Quiet Man* (1952)

- ☆ This film captures the beauty of Ireland through its villages, rivers and hills as an American, born in Ireland, returns to his birthplace. We see the customs and traditions of a time gone past in a favourable light compared to the brash American modernist view of how things ought to be.



## *Tokyo Story* (1953)

- ☆ *Tokyo Story* is reactionary in nature, as it depicts inter-generational discontinuity as the reason for societal decay and dishevelment. The film surveys the rich and complex world of family life through the lens of a young couple and their aging elders.





# Traditionalism on Film



## *The Leopard (1963)*

- ☆ A critique of self-interested revolutionaries hellbent on disrupting aristocratic regimes in order to impose a more erroneous democratic regime in its stead.

## *It's a Wonderful Life (1946)*

- ☆ The hero of this film must put aside his “dreams” to fulfill his duties to his family and local community. We also see an attempt to improve the condition of the working class that involves neither class warfare nor intrusion of the federal government.

## *The Lady and The Duke (2001)*

- Rohmer is politically conservative and offers the right a strong moral standing in this film which details the events of the French revolution from the side of the aristocrats. The heroine of this film is conservative in her politics and believes in the divine right of kings and, if the situation requires, to die for what you believe in.





# Traditionalism on Film

## *The Song of Bernadette* (1943)

- ☆ An affectionate and beautifully filmed biography film on the life of Bernadette Soubirous. *The Song of Bernadette* illustrates the power and essence of faith, hope, charity, and forgiveness.



## *Pride and Prejudice* (1980)

- ☆ Free-spirited Elizabeth must overcome her earlier misperceptions to find the truth about eligible bachelor Darcy, while Darcy must overcome his own pride. A must for fans of the book.



## *L'Eclisse* (1962)

- Michelangelo Antonioni's *L'Eclisse* is really about the last gasp of the modern human-being, before his imminent extinction, before his replacement by cultureless, artless automatons, infected by parasitic materialism and obsessed with instant gratification, and the pathetic legacy he leaves behind, after he's driven himself to ruin.



# Traditionalism on Film



## *Ad Astra* (2019)

- ★ *Ad Astra* Shows the downfalls of career orientated people who place their work and pursuing of great unknowns above the great knowns that are fundamental to a person's happiness - family.

## *Perceval le Gallois* (1978)

- ★ Eric Rohmer's experimental piece glorifies honour and chivalry in this period drama that chronicles the knighthood, maturation and eventual peerage of Perceval.

## *In the Crosswind* (2014)

- Based on a real story, *In the Crosswind* documents the story of Erna as she is deported by the Soviets to Siberia. She faces brutal treatment from the Soviets in a harsh environment, but she never loses her passion and longing for her family and homeland.

## *The Englishman Who Went Up a Hill But Came Down a Mountain* (1995)

- Hugh Grant leads a touching display of local pride and cooperation as he portrays an English war veteran who unites a town to save their local mountain.



# Traditionalism on Film

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## *Downton Abbey (2019)*

- ☆ Avoids the trappings of the TV series that eventually fell into pushing modern, politically correct tropes into the storyline, this film reproduces the period with all its natural charm and splendor, with only minor questionable plots.

## *Make Way for Tomorrow (1937)*

- ☆ This is a story of tough and tender love. It is a tale of two people who have done their best raising their children, not to ensure their own happy ending, but their progeny's. There's a depiction of the emotional toll of being forced to choose between the family you've started and the family you were born into.

## *How Green Was My Valley (1941)*

- Life, with all its ups and downs, weddings and funerals, hellos and goodbyes, songs and tears, hardships and loveships. A monumental work of art by John Ford that touches upon family, memory, organized religion, community, immigration, industrial progress (?), marriage, the virtue of hard work, intellectual elitism, childhood nostalgia, poverty, death and love.





# Traditionalism on Film

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## *Gone With the Wind (1939)*

- ☆ A romantic epic featured in the American South with noble menfolk and elegant white women, sprinkled with pro-Confederate sentiments for good measure.



## *The King of Kings (1927)*

- ☆ A nuanced approach with a biblical view portraying Jesus during the last week of his life, with fair depictions of the group that eventually killed Jesus.





# Traditionalism on Film

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## *Opfergang* (1944)

- ★ A masterpiece in National Socialist cinema made during the dying days of World War II, *Opfergang* teaches us to approach death and sacrifice with joy, and to affirm these in the name of life itself.



## *The Wizard of Oz* (1939)

- ★ Thematically, *The Wizard of Oz* reflected a world of good and evil. In the end, Dorothy and her friends learned what they needed so desperately to accomplish their task (brains, courage, heart and a way home) existed inside of each of them the whole time.





# Traditionalism on Film

## *Becket* (1964)

- ☆ The Hollywood epic turned into a spiritual odyssey, shows the range of stories to be told about faith, ethics, orthodoxy, and honor. *Becket* shows that you can harbour a deep respect for tradition, while knowing that it will often be your duty to defy your leaders for the greater good.



## *A Man for All Seasons* (1966)

- ☆ A hagiographic tale of Thomas More, the 16th-century Chancellor of England, who defied King Henry VIII and his womanizing ways, preferring to defend the sanctity of marriage and the commitment to a set of transcendent rules and values.



## *Lost Horizon* (1937)

- With *Lost Horizon*, the legendary Frank Capra presents a utopic dream, introducing disillusioned world-weary audiences to a utopia that lies just outside of man's reach: a utopia where man does not live for material considerations alone; where order is maintained, via the actions of upright and benevolent leaders; where nature, customs and beauty are preserved; where men can live far away from the chaos and tumult of the good-for-nothing democratic world.



## *Marty* (1955)

- Marty, A middle-aged butcher and a school teacher who have given up on the idea of love, finally meets the woman of his dreams. Instead of being supportive, his friends are quite negative about his newfound love and the girl he falls in love with, hoping that Marty will opt to abandon her and stay with his friends to continue their childlike endeavours together, preferring hookups rather than relationships. Marty instead listens to his heart.



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Heroism on screen is defined through its exaltation of virility, bravery, nationalism and group-pride in a way that either counters the effeminating aspects of modernity or glorifies the more organic, primal gender roles for men and women in a way that benefits our people. Films in this category will glorify heroism and the tremendous personal and/or collective power of our people.

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# Heroism on Screen



*Once Upon a Time in... Hollywood (2019)*

- ★ Quentin Tarantino depicts the fall of masculinity in the wake of the rising Hippy movement in Hollywood as a negative thing.



*The Thing (1982)*

- ★ The prevailing sentiment at the heart of Carpenter's opus is the battle of the individual against conformity, in this case against the threat of physical and ideological assimilation. Better to die a free man, bottle of liquor in hand, than to live life as an indoctrinated slave.

*Rocky (1976)*

- Rocky Balboa defines what a true hero is. With the odds stacked against him, Rocky, instead of throwing in the towel, as most others would, boldly goes the distance, risking everything to prove his self-worth as a human-being. He is a common man, just like you and I, who, because of his willingness to defy the odds and pursue his dreams, makes something of himself.





# Heroism on Screen

## *Escape from New York (1981)*

- ☆ Playing second fiddle to nobody, the film's protagonist marches to the beat of his own drum, subverting authorities along the way, thus becoming the ideal hero for this run-down hellscape they call Earth—someone who calls it as he sees it: a total shit-show.



## *Ford vs Ferrari (2019)*

- ☆ The ingenuity and determination of the individual triumphs over the hegemonic corporate interests of those only interested in money in this tale based on the real-life British driver, Ken Miles.



## *Master and Commander: The Far Side of the World (2003)*

- Honor. Patriotism. Brotherhood. Hierarchy. Adventure. Discovery. Divine Purpose. Nature. Faith. Beauty. All things that Modernity has deprived the Western Man of; and all things that we must rise up and reclaim if we are to physically and spiritually survive the impending crisis of our societies and our Civilization.



# Heroism on Screen

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## *The Eternal Zero (2013)*

- ☆ Stunning cinematography mark this tale of a WW2 Kamikaze pilot with hints of nationalism, drama, sacrifice and idealism sprinkled throughout.

## *The Standoff At Sparrow Creek (2018)*

- ☆ A right-wing reservoir dogs, this film highlights the levels the government will go to in order to dismantle aspects of our society that they deem problematic.

## *Conan the Barbarian (1982)*

- ☆ Violent, quotable and memorably scored, the mythological core and revenge quest of this film house the primal masculinity of Robert E. Howard's creation in all its glory.





# Heroism on Screen

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## *300 (2006)*

- ☆ While *300* remains for the most part inaccurate, overblown and somewhat nonsensical, there is something abstractly captured about the unique ethos of the Spartan society, as well as the deep ideological and cultural context of the Greco-Persian Wars. It's worth watching for the courage the warriors display and the depictions of the traitors.





# Heroism on Screen

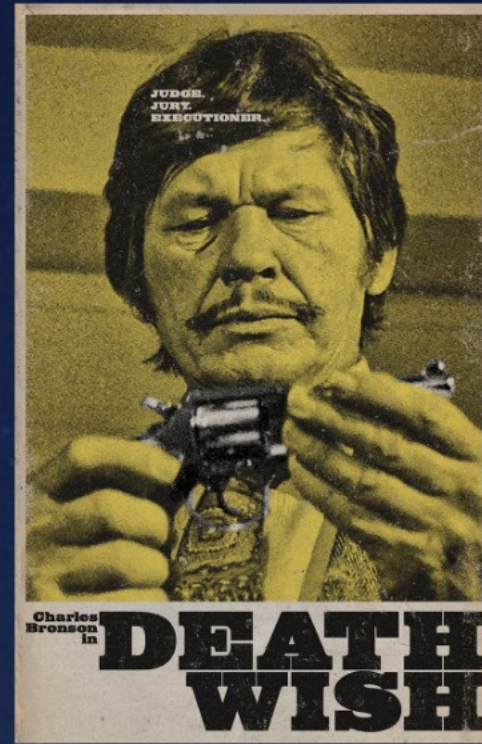
## *Watchmen* (2009)

- ☆ *Watchmen* is one of the most thoroughly Right-wing, even fascistic works of recent popular culture, whose characters are placed in an extraordinary plot driven by fundamental moral and political, and even metaphysical and religious, conflicts - \*\* Counter Currents



## *Death Wish* (1974)

- ☆ A revenge plot about a mild mannered liberal turned vigilante who takes it upon himself to clean up his neighbourhood of delinquents, criminals and punks. It's a warning against those who are happy to wait while society around them crumbles until something drastic happens to them directly before they decide to act.





# Heroism on Screen

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*Dirty Harry film series (1971-1988)*

- ☆ The quintessential man's man against political correctness, *Dirty Harry* features a simple story of the Nietzschean superman figure embodied by a California cop that takes the law into his own hands after an emasculated liberal bureaucracy hampers his attempts to bring criminals to justice.





# Heroism on Screen

## *Midway (2019)*

- ☆ The heroes are upstanding white men who fight for their country and not abstract ideals. The good guys are all white, the bad guys are not. There is no question that the good guys are us and the bad guys are the enemy. The women are loyal wives and mothers who uphold traditional gender roles. Courage and patriotism are extolled, not undermined - \*\* Counter Currents



## *Zulu (1964)*

- ☆ The legendary tale of 150 British soldiers against 4000 Zulu warriors who had just annihilated 1800 British troops at Isandlwana, it's a true epic in every sense of the word. Inspirational, patriotic and ultimately symbolic.



# Heroism on Screen

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## *Gods and Generals (2003)*

- ☆ The film centers mostly around the personal and professional life of Thomas “Stonewall” Jackson, a brilliant if eccentric Confederate general, from the outbreak of the American Civil War until its halfway point when Jackson is killed accidentally by his own soldiers in May 1863 during his greatest victory.





# Heroism on Screen

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## *Fight Club (1999)*

- ★ *Fight Club* is about reclaiming lost masculine rites of passage, and pathways to male self-actualization. It's about reclaiming masculinity itself. \*\* Counter Currents

## *Red River (1948)*

- ★ A quintessential American story about legacy, mobility, land, community, pride and fatherhood. Furthermore, one of the greatest treatises on how Masculinity and Femininity harmoniously complement and save each other from their own worst impulses and weaknesses.

## *Rio Bravo (1959)*

- ★ John Wayne represents traditional masculinity, “toughness” and “honor” in the face of impending attacks from gunslingers waiting to pounce in an attempt to free a murderer locked away in the sheriff's office.



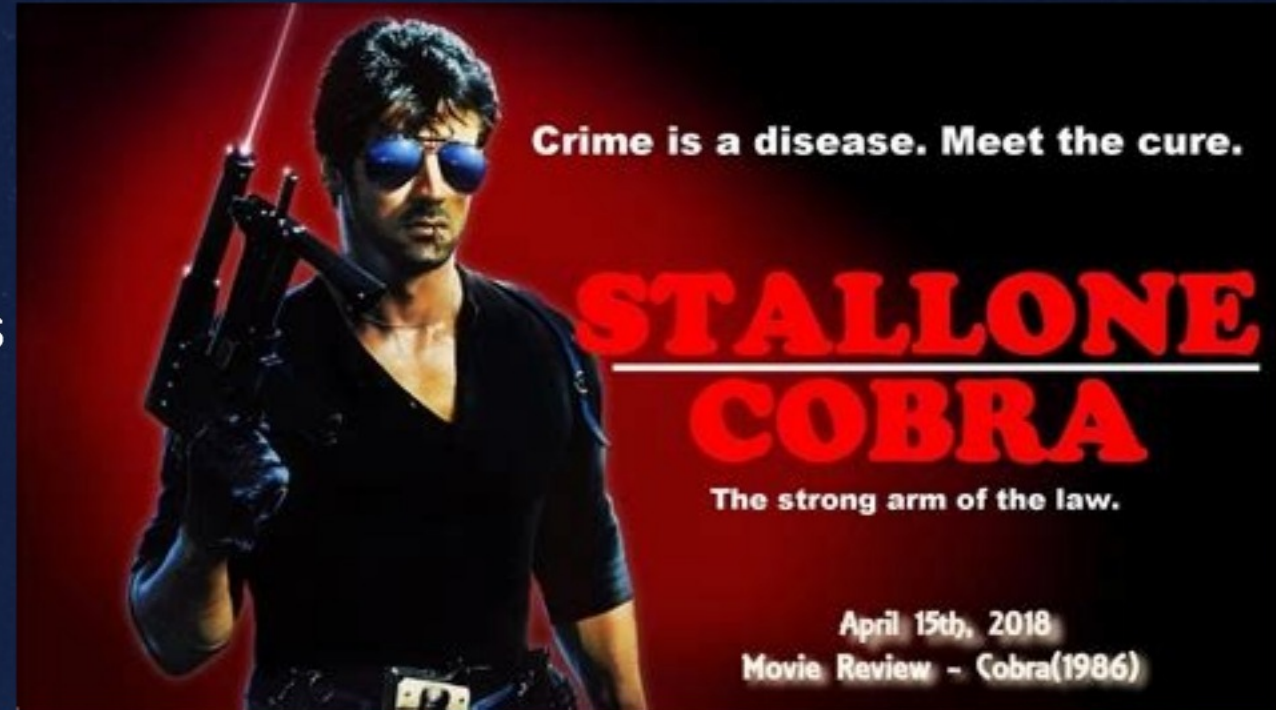


# Heroism on Screen

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## *Cobra (1986)*

- ☆ As crime runs rampant in the United States, the hard-as-nails LAPD Lieutenant, Marion "Cobra" Cobretti, is the only cure for the crime-infested urban jungle of Los Angeles. In the meantime, a string of seemingly unconnected and unmotivated random assaults on civilians will soon drag the hardened officer into a violent war against the psychopaths of the secret organisation named "The New World".

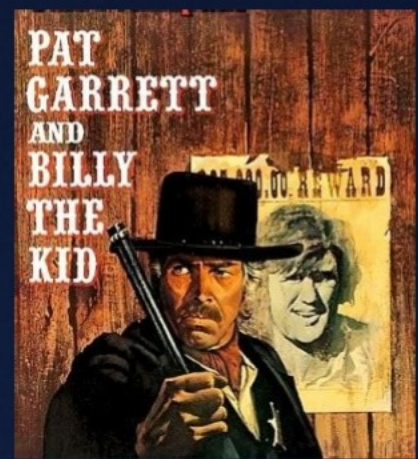




# Heroism on Screen

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## *Pat Garrett and Billy the Kid (1973)*



- ☆ This is the fall of the Wild West, which has long been a repository of un-constructed masculinity. *Pat Garrett and Billy the Kid* lamentably depicts the story of a man who doesn't want to run being chased by a man who doesn't want to catch him, with the spirit of man being encroached by money and modernity.

## *Elite Squad (2007)*

- ☆ In 1997, before the visit of the pope to Rio de Janeiro, Captain Nascimento from BOPE (Special Police Operations Battalion) is assigned to eliminate the risks of the drug dealers in a dangerous slum nearby where the pope intends to be lodged.





# Heroism on Screen

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## *Bone Tomahawk (2015)*

- ★ *Bone Tomahawk* manages to create three-dimensional characters and an almost Fordian community of individuals; individuals who have to descend to Hell and back in order to restore their community. A brutal conflict between a more civilised white community and the savage native.

## *Napoleon (1927)*

- ★ A five ½ hour epic biopic tracing Napoleon's rise to power from a school boy to emphatic leader of France, through the French Revolution and his flight from Corsica, culminating in the triumphant invasion of Italy in 1797. This film shows the true values in strong leadership.

## *Seven Samurai (1954)*

- ★ An elite group of seven Samurai's answers the call of a poor village's cry for help as they're repeatedly preyed upon by bandits. *Seven Samurai* is a film that excels hierarchy, order, blood and soil.



# Heroism on Screen

The Dark Knight trilogy (2005-2012)

- ☆ It's no exaggeration to say that the "Dark Knight" universe is fascistic. Nolan's screenplay simply pushes the Batman legend to its logical extreme, as a vision of human history understood as a struggle between superior individual wills, a tale of symbolic heroism and sacrifice set against the hopeless corruption of society. Maybe it's an oversimplification to say that that's the purest form of the ideology that was bequeathed from Richard Wagner to Nietzsche to Adolf Hitler, but not by much. - \*\* Salon





# Heroism on Screen

## *Dunkirk (2017)*



- ☆ Dunkirk is a movie about England. It is a movie about coming home. It is about the patriotism, social solidarity, ingenuity, hard work, and bravery of countless humble white people whose primary mistake was to trust the leaders who delivered them into two World Wars and are now overseeing their replacement with the scum of the Third World. - \*\* Counter Currents

## *Shane (1953)*

- ☆ Mythic in its approach, It's a story about a man who refuses to leave his farm; it's about man's connection to the soil; It's about building the future by fighting for what's important—family. Shane is fundamentally a film about pride, posterity and sacrifice.

## *The 15:17 to Paris (2018)*

- ☆ Three good-natured fellas go about their lives, searching for a purpose, until one day, in a moment of divine providence, they save countless innocents from an armed terrorist. An inspiring true story of modern-day heroism, brought to the big screen by Clint Eastwood.





# Heroism on Screen

## *Excalibur* (1981)

- ☆ An artistic adaptation of Arthurian legend deliriously intoxicated in Pre-Raphaelite gloss, *Excalibur* is a film that explores the eternal truths that the True Right represents, with positive embraces of paternalism and elitism to boot.



## *Zardoz* (1974)

- ☆ A film, although with questionable (though purposeful) clothing of its male characters, eventually culminates in the restoration of the natural order, with the feminist archetype submitting to the Übermensch protagonist. *Zardoz* is also a positive examination of the true nature of gender, with men being strong and compassionate, with women being nurturing and loving.





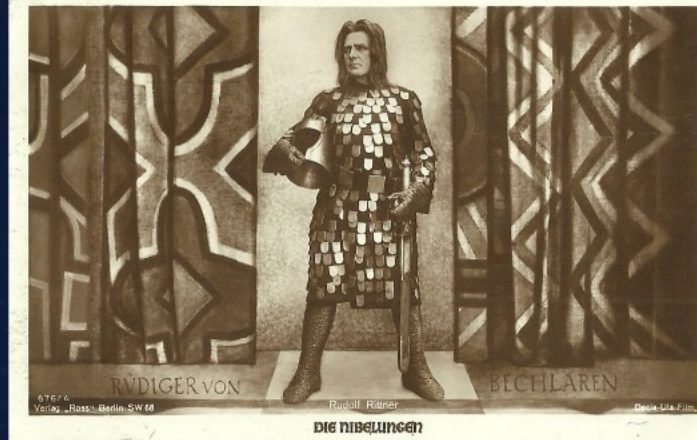
# Heroism on Screen

## *Die Nibelungen 1 & 2 (1924)*

- ★ Two adaptations of an epic poem written around 1200 in Middle High German, *Die Nibelungen* is mythic in its portrayal of the seemingly invincible warrior hero, in a graphic tale of love and hate, loyalty and betrayal, friendship and revenge. The films were dedicated to the people of Germany in a time where it was uncontroversial to do such a thing.

## *Hard Times (1975)*

- ★ *Hard Times* is a tale following bare-knuckle boxers during the depression-era. With striking realism and a distinct absence of subversion or pretensions, the film itself focuses on the stoic demeanour of Chaney, the strong silent street-fighter and his irresponsible manager.





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Why We're Fighting is defined through its depictions of governments, ideologies and people that contribute towards -- or are wishing to accomplish -- the dismantling of Western Civilisation and its peoples. Films in this category will resentfully depict anti-European, anti-nationalist and 'progressive' ideas, figures or regimes. These are the depictions of (mainly) Europeans under these soul-crushing dispensations, with the responses varying.

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# Why We're Fighting



## *Dragged Across Concrete* (2018)

- ☆ *Dragged Across Concrete* screens a sympathetic view of an aging white male in an ever increasing liberal, politically correct age that is seemingly leaving him behind. This film excellently captures the alienation, despair and silent rage held by men against time.



## *They Live* (1988)

- ☆ The masses march onward, like cattle, to their own destruction, completely unaware of the parasites leading them by the nose: "them." Seamlessly blending into their surroundings, these subhuman invaders successfully infiltrate and enslave their host nations, using every means necessary: mass-syndicated media, the banking system, the police force, the democratic system.

## *Richard Jewell* (2019)

- The media are heartless vultures and the authorities are happy to oblige in the hounding and criminalising of patriot Richard Jewell. Richard is labelled a terrorist as he's racially profiled by those who hold him (and us) in contempt.





# Why We're Fighting

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- ☆ *Katyn (2007)*
- ☆ Based on the true historical incident that took place in the Katyn forest during the Second World War in which the Russian army slaughtered 20,000 Polish prisoners of war & then put the blame of the massacre on Germany, *Katyn* tells its harrowing tale through the eyes of those Polish officers' wives, mothers, sisters & daughters.





# Why We're Fighting

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## *With Open Arms (2017)*

- ☆ A scathing mockery of a Liberal elite whose pro-multiculturalism sentiments come back to haunt him when, after saying that he would be happy to house Roma gypsies on a political TV show, a Roma family turn up on his doorstep demanding to be taken in.

## *Metropolitan (1990)*

- ☆ *Metropolitan* cheerfully resists the new dispensation. Through the medium of comedy, Stillman's characters launch a great attack on postmodern radicalism and modernity.

## *Brazil (1985)*

- ☆ There's no escaping inaction, as inaction for the deeply unhappy man with dreams beyond the bureaucratic hellhole he resides in ultimately leads to his undoing. Here lies the punishment for acquiesce.





# Why We're Fighting

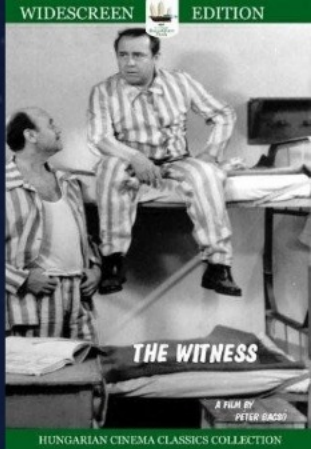
## *Idiocracy* (2006)

- ★ Two seemingly dumb American citizens are sent forward to the year 2505 for a top-secret government project, only to find that civilisation has been dumbed down to the point where they're the most intelligent people around. A comedic look on the way society is moving "forward".



## *The Witness* (1969)

- ★ An anti-communist satire from Hungary, and ending with a quote (from none other than Karl Marx) on the irresistible sweep of history and the joyful abandonment of the past, the film viciously lampoons the way that Hungary's bumbling Communist rulers have taken over as accusers, oppressors and executors of the most upright in their society.





# Why We're Fighting

## *The Firemen's Ball* (1969)

- ☆ A more subtle, allegorical anti-communist piece from the Czech Republic to avoid backlash from the regime, Forman allows the ridicule that comes by way of the eventual self-implosion of communist societies to shine through.

## *One Flew Over The Cuckoo's Nest* (1975)

- ☆ Another anti-communist piece from Forman, this film focuses on the numbing effects of Communist regimes who not only restrict every aspect of your doing, but also try to impose their own ideologies onto who you are as a human.

## *Satan's Brew* (1976)

- ☆ An hilarious depiction of left-wing intellectuals, whose vapid art leads them to desperately funny outcomes.

## *Barcelona* (1994)

- ☆ A spectacular examination of the romantic chaos spawned by the sexual revolution in Spain, as well as the profound ridiculousness of European socialism and Anti-Americanism.





# Why We're Fighting

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## ☆ *Stalker* (1979)

- ☆ *Stalker* serves as a shrouded critique of post-revolutionary Russia. The titular "stalker" is a man of faith, living in a secular society completely devoid of religion. Just as Tarkovsky risks his life to make subversive political art, the stalker must leave the confines of his restrictive city, thus running the risk of being apprehended by authorities, whenever he ventures forth to the Zone, a spiritual haven of sorts. To the *Stalker*, the very act of practicing his faith is an act of resistance.



## ☆ *Andrei Rublev* (1966)

- ☆ *Andrei Rublev* could easily be surmised as Tarkovsky's veiled critique of 20th-century Revolutionary Russia, with the Tartars assuming the roles of the Bolsheviks. Images of burning cathedrals, mass graves, and desecrated Christian art recall the after-effects of the Russian Revolution, when the red army overthrew the tsardom and proceeded to slaughter the Christian intelligentsia, resulting in the spiritual and physical crucifixion of Russia.



# Why We're Fighting



## Red Dawn (1984)

- ☆ In mid-western America, a group of teenagers band together to defend their town—and their country—from invading Soviet forces.



## The Return of the Prodigal Son (1967)

- ☆ Social alienation and moral compromise plague the mind of a despondent male struggling to find his place in a Communist Czechoslovakia void of any social cohesion or real community spirit.



# Why We're Fighting



## ☆ *Solaris* (1972)

- ☆ An art-house film that moves at a glacial pace, *Solaris* is a great piece that examines the limits of science in relation to advancing human happiness.



## ☆ *Courage for Every Day* (1964)

- ☆ The main character is the epitome of a loyal Communist worker and wants everyone to follow his direction, but the film is foreshadowing the fall of the regime and the oppressive political climate of the past drifting away. He becomes a clown and laughing stock amongst his peers for remaining trapped by evidently failed ideals.

- *Cargo 200* (2007)
- A gashing examination of Communism, with the Soviet's soulless worldview providing the backdrop as a young woman is taken hostage by a police officer and subsequently abused by him.



# Why We're Fighting



☆ *A Hen in the Wind* (1948)

☆ It's postwar Japan, with high-food prices and an unforgiving job market. A mother with a 4 year old child is forced into prostitution in order to pay for treatment when her son becomes ill and she has no other way of curing him.

☆ *Midnight Cowboy* (1969)

☆ A movie that depicts the squalor of city life, with no real community spirit and everybody thinking only of themselves. Two deracinated men leading miserable and lonely lives amidst the backdrop of the hedonistic 60s. Everybody in this movie is deplorable to some degree, but what's more important is how the system they're born into facilitated the lives they're leading now.

- *Unplanned* (2019)
- Not the greatest film artistically, but this film offers a critical view of Planned Parenthood while offering a gory and factual depiction of abortion





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Reality on screen is defined through its documenting of real life situations and people. These are the aspects of society that we've unfortunately lost and also regretfully living through. Films in this category will not only show us the world how it is, but also how it could be.

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# Reality on Screen

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## *Koyaanisqatsi (1982)*



- ☆ An experimental documentary contrasting the beauty and splendor of nature with the lifeless, vapid and ugly civilisation we've created via globalisation, technological advancements and free-market capitalism. We are faceless consumers with a 'state of life that calls for another way of living

## *Man of Aran (1934)*

- ☆ The population of Aran were believed to contain the essence of the ancient Irish life, represented by a pure uncorrupted peasant existence centred around the struggle between man and his hostile but magnificent surroundings. Man of Aran focuses on the grueling existence of real-life fishermen, analyzing the risks they take to simply make ends meet and live another day.



# Reality on Screen

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☆ *Nanook of the North (1922)*

☆ This birth of modern documentary making follows an Inuit hunter and his family as they fight to survive in the harsh conditions of Canada's Hudson Bay region. We see an organic, primitive look on how the importance of family spirit and togetherness. The animal killings are quite explicit and are best avoided by those sensitive to this sort of thing.

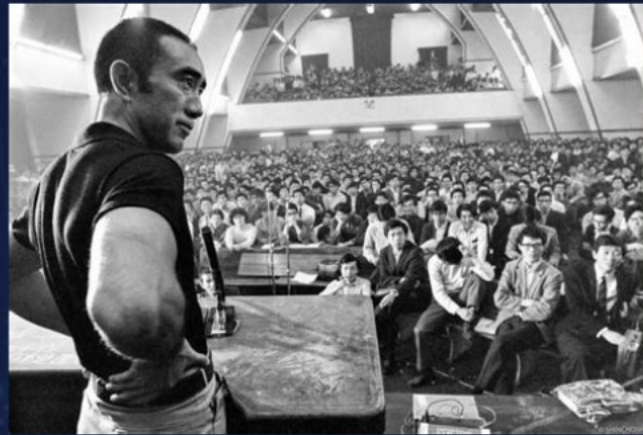
☆ *Why Beauty Matters (2009)*

☆ Love, beauty and art make our existence tolerable, and as a fundamental part of the world, it is necessary to discuss them and reflect on how this is changing. Roger Scruton, from a conservative point of view, flies through these questions giving us didactic and perhaps contradictory examples, making us watch and think about everything rounds the espace we live.



# Reality on Screen

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☆ *Mishima: The Last Debate (2020)*

☆ On May 13, 1969, literary titan Yukio Mishima strutted onstage in front of a 1,000-strong audience at the University of Tokyo to debate with representatives of the All Campus Joint Struggle Committee, a Communist anti-Japanese student group. Mishima quite effectively dismantles the arguments of these left-wing hordes.

☆ *Africa: Blood and Guts (1966)*

☆ This documentary details the end result of film-makers spending three years in Africa during a period of decolonization. The producers of the documentary try to remain liberal, but they also try to show the truth, which is alarming and pertinent.





# Reality on Screen

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- ☆ *Farmlands (2018)*
- ☆ Lauren Southern directs this documentary which details the plight of white farmers in South Africa, who are dealing with brutal hatred and government apathy. South Africa today, Europe soon.



- ☆ *Investigative Reports - Los Angeles: Anatomy of a Riot (1992)*
- ☆ A documentary episode that shows the Los Angeles riots in 1992 as they happened, with all the chimp-outs and barbaric behaviour of third-worlders on display as they run amok.



# Reality on Screen

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- ☆ *The Betrayed Girls (2017)*
- ☆ A BBC documentary detailing the events that surrounded the various grooming gangs that were eventually exposed around England. It shows the levels the government authorities went to in order to protect the name of multiculturalism as they ignored the rape, murder and torture of young white girls at the hand of Muslim men.



# Reality on Screen

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- ☆ *Triumph of the Will* (1935)
- ☆ Edited from over 60 hours' worth of raw footage shot over the course of the rally's four days, the film is visually remarkable in the way it captures the Nuremberg Rally's enormous scale





# Reality on Screen

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- ☆ *Olympia Part One and Two (1938)*
- ☆ A return to the ideals of Hellenic beauty. Under Riefenstahl's lens, the finest aspects of humanity—sportsmanship, athleticism, the idealized body, cultivated visual aesthetics—get represented on screen, culminating in a timeless work of cinema, immune to the passage of time.





# Reality on Screen

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- ☆ *Century of the Self* (2002)
- ☆ The lie of the 20th Century and the creation of the individual above all else as the foundation for this post-modern Fukayamian Neoliberal hellscape. We're living in the soft totalitarian age of individualism, capitalism and 'mass democracy'. The age of the spectacle. The age of manufactured inorganic consent.











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