

# The degeneration of motion pictures

## Introduction

This paper is written for my young German friend, Malte, whom I got to know this Spring. He is a film-making student studying in England for a year. We had several discussions on movies and the cultural rationale behind them. I want to demonstrate a short history and analysis to explain how Hollywood is dominating the degeneration of society and that the chief targets for destruction are Christian tradition, doctrines and values.

But first I must maintain that there is a deliberate degeneration of society for political ends. There are powerful people, whom I call the global elite, that are so rich and powerful that they dominate western governments and are pursuing a psychotic plan that is seeking to depopulate the world<sup>1</sup> and make slaves of those that survive. It is a plan the Bible has outlined 2,000 years ago showing that there will be a satanic, despotic world empire ruled by a wicked cabal dominating the Earth at the end. That cabal of financiers, bankers, globalists, corporatists, politicians and others already has enough power to dominate nations through controlling the money supply, the media, entertainment, medicine, education and political systems.

The degeneration of movies is just a part in the global plan to destroy the Christian foundations of western society and replace it with chaos, hatred, division, war, doubt, suspicion, paganism, materialism, humanism, irrationality and hedonism before they create a world in their image. The elite do this because they are Luciferian – Satanists to you and me but their Luciferianism comprises many cultic sub-religions such as Talmudism, Kabbalism, Roman Catholicism, Freemasonry, occultism (witchcraft / spiritualism / magic), Theosophy, New Ageism, mysticism, modern Gnosticism and others.

I will not further outline this conspiracy (it is a conspiracy and it is not a theory) but further information can be found in many of my papers such as:

- The Depths of Deception.
- Introduction to the Global Elite.
- The world has gone mad.
- Multiculturalism.
- Summary of Cultural Marxism.

And many others. See my website.

I have explained in other papers that all fields of science and art have been experiencing a deliberate degeneration and manipulation since the early 20<sup>th</sup> century when Rockefeller started his take-over of education in 1908, or when he began his take-over of medicine in 1901, or when the Federal Reserve was created illegally in 1913. Whether it is comic books, fine art, literature, poetry or history education – all have been manipulated and downgraded for prior reasons.

Movies are no different.

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<sup>1</sup> The goal is to bring the Earth down to 500 million people.

### **Caveats**

- This is a very subjective observation of movies that has not referred to movie encyclopaedias or books on movie history to avoid being influenced by academics.
- I have consulted the Oxford Dictionary and the Oxford New World Encyclopaedia.
- After writing, I consulted websites to get the dates of movies and random data.
- A mention of a film does not indicate that I have watched it or that I like it. There are films that require a mention for historical purposes that I find utterly objectionable.

## **Movies: good or bad?**

In years gone by some Christians were told not to go to the movies, such as by legalistic Exclusive Brethren churches. But movies are not intrinsically sinful; they are an instrument of the artist, no different from means used by a painter a poet or a novelist. As any instrument, the product can be good or bad depending on many factors.

If a person wants to avoid all outside influences on his soul then don't watch any movies, or read books, go to the theatre, listen to music or look at art or read poetry or watch the news. But just as there are brilliant works of art there are also good films that lead you to question, challenge your motives and make you consider something you never thought of. Apart from morally good, thought-provoking movies, the well-made, hokum, entertaining films, that have little ethical value but are absorbing and enjoyable, help a person wind-down and relax. There is nothing wrong with that.

## **What are movies?**

### **Stories**

At the end of the day, movies are simply stories told through visual means. Motion pictures are a form of dramatic art.

Throughout mankind's history stories have been the cement that held tribes together. In every generation there have been storytellers, whether secular or religious.

The Bible is full of stories; in fact many would make solid good films, but the Hollywood versions of these stories have been mostly pretty poor and have pursued agendas.

So the essence of a good movie is a good story, well told. When the components are all good (direction, acting, cinematography, editing, sound, screenplay, locations, costume etc.) then the story benefits from the embellishments of the screen.

## **Movie history**

### **Silent films**

Movies were so named from the original silent moving pictures where simple stories were told scene by scene in overemphasised acting (to compensate for no speech) often accompanied by a single piano player (or later an organ).

Silent films began as sideshows at fairgrounds or as items in music-hall programmes around the turn of the 20<sup>th</sup> century. They were all very short and included slapstick comedy, trick pictures, short romances, and five-minute dramas.

Between 1900 and 1914 the movie runtime increased from a few minutes, to 60 minutes in 1906, to two hours, and after World War I Hollywood in California became the chief centre of production. What most people don't know is that for a time Hove in southern England was also a centre of film production and vied with Hollywood in the early days. There is no movie-making in Hove today. The chief reason for centres of movie production is plenty of sunshine to film outdoor location shots. Though Hove gets good sunshine, Los Angeles gets far more.

Some important silent films include:

- The Lumière Brothers' short films in Paris on 28 December 1895.
- George Méliès' *Le Voyage dans la Lune* (1902).
- DW Griffith's *Birth of a Nation* (1915), *Intolerance* (1916).
- *Un Chien Andalou* (1929).
- Eisenstein's *Battleship Potemkin* (1925).

The geniuses of silent films are:

- The Lumière Brothers.
- George Méliès.
- DW Griffith [1875-1948].
- Luis Bunuel.
- Sergei Eisenstein.<sup>2</sup>
- The German Expressionists:<sup>3</sup> Josef von Sternberg, Fritz Lang,<sup>4</sup> and FW Murnau.<sup>5</sup>
- Jean Vigo [1905–34] who introduced Surrealist lyricism.

## Talkies

After a while silent movies gave way to 'the talkies' where plots could be more developed and sound (Foley artists)<sup>6</sup> could emphasise the narrative. Sound films evolved in the late 1920s.

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<sup>2</sup> Sergei (Mikhailovich) Eisenstein [1898–1948] Soviet film director, born in Latvia. He made his name with *The Battleship Potemkin* (1925), a film commemorating the Russian Revolution of 1905; its innovative use of montage received international acclaim. At odds with the prevailing style of socialist realism, Eisenstein fell into disfavour in 1932 and had to wait for the release of *Alexander Nevsky* (1938) to regain his reputation. His final film was *Ivan the Terrible*; although the first part (1944) was well received, the second (1946) earned Stalin's disapproval and was not released until a decade after Eisenstein's death. [Oxford World Encyclopaedia.]

<sup>3</sup> Expressionism is an art vogue that uses distortion and exaggeration for emotional effect. It produced notable fine artists and a type of movie making. It can be used of any art that raises subjective feeling above objective observation, reflecting the state of mind of the artist rather than images that conform to what we see in the external world.

<sup>4</sup> Fritz Lang: [1890–1976] Austrian-born film director. A pioneer of German cinema, during the 1920s he directed such notable silent films as *Metropolis* (1927), making the transition to sound in 1931 with the thriller *M*. When *The Testament of Dr Mabuse* (1933) was banned by the Nazis, Lang left Germany. He eventually settled in the USA and made a range of films, including westerns (such as *Rancho Notorious*, 1952) and *films noirs* (such as *The Big Heat*, 1953). [Oxford World Encyclopaedia.]

<sup>5</sup> F. W. Murnau, (born Frederick Wilhelm Plumpe) [1888–1931] German film director. He developed revolutionary camera shots to amplify human emotions. His films include, the still disturbing, *Nosferatu* (1922), with macabre visuals and shadows. His *Der Letzte Mann* (1924) established him as the leading German director. Other films include the Hollywood-made *Sunrise* (1927), which won three of the newly founded Oscar awards

<sup>6</sup> Foley artist: the adding of sound effects after the recording of a film. So named after the inventor of the editing process.

Some big silent movie stars faded away due to a squeaky voice, which undermined their noble hero status. However, other gravely-voiced stars became huge hits despite their craggy looks; such as Humphrey Bogart,<sup>7</sup> Jimmy Cagney<sup>8</sup> or Edward G. Robinson.<sup>9</sup>

Technology continued to develop so that more and more special effects could be included in films and cameras would evolve to enable greater mobility in shooting; for example Technicolor appeared in the 1930s

Early talking picture greats include:

- The American Orson Welles, whose *Citizen Kane* (1941) is still the top film choice of many critics (including me). (George) Orson Welles [1915–85] formed his own Mercury Theatre company and a radio dramatisation of H. G. Wells's *The War of the Worlds* caused a public panic in 1938 because the realistic news approach persuaded many listeners that a Martian invasion was actually happening; the roads were jammed as people headed for the hills. In movies he produced, directed, wrote, and acted in the acclaimed *Citizen Kane* (1941), based on the life of the newspaper tycoon William Randolph Hearst. Welles was an important figure in the *film noir* genre as shown by such films as *The Lady from Shanghai* (1948), in which he co-starred with his second wife Rita Hayworth. His best-known acting credit was as Harry Lime in *The Third Man* (1949).
- Spain: Luis Buñuel [1900–1983]. Notable Surrealistic director. *Un Chien andalou* (1928) with Salvador Dali. After his early work was banned, he left Spain for America working as a technician until re-establishing his reputation in Mexico with *Los Olvidados* (1950), *Belle de jour* (1967) and *The Discreet Charm of the Bourgeoisie* (1972).
- Britain: Sir Alfred (Joseph) Hitchcock [1899–1980]. Established his reputation in Britain in the 1930s with *The Thirty-Nine Steps* (1935) and *The Lady Vanishes* (1938). In 1939 he moved to Hollywood: *Rebecca* (1940), *Strangers on a Train* (1951), *Psycho* (1960), *The Birds* (1963). Notable for his development of suspense and technical accomplishment.
- America: Man Ray [1890–1976], photographer, painter, and film-maker; born Emmanuel Rudnitsky. A leading figure in Surrealism and Dada, best known for his photograph the *Violin d'Ingres* (1924), which achieved the effect of making the back of a female nude resemble a violin.

*Later post-WWII geniuses*

- Greek-American: Elia Kazan (born Elia Kazanjoglous) [1909–2003] was Turkish-born in Isatnbul to Cappadocian Greek parents. In 1947 he co-founded the Actors' Studio, a centre of method acting. He made his theatre production *A Streetcar Named Desire*, of 1947, into a film four years later; both starred Marlon Brando. Other films include *On the Waterfront* (1954), again with Marlon Brando, and *East of Eden* (1955), with James Dean.

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<sup>7</sup> Humphrey (DeForest) Bogart [1899–1957], American actor. His many films include *Casablanca* (1942), *The Big Sleep* (1946, in which he played opposite his fourth wife Lauren Bacall), and *The African Queen* (1951, for which he won an Oscar). One of the best Hollywood actors.

<sup>8</sup> James Cagney [1899–1986], American actor. He is chiefly remembered for playing gangster roles in films such as *The Public Enemy* (1931), but he was also a skilled dancer and comedian who received an Oscar for his part in the musical *Yankee Doodle Dandy* (1942).

<sup>9</sup> Edward G. Robinson, [1893–1972] Romanian-born American actor; born Emanuel Goldenberg. He appeared in a number of gangster films in the 1930s starting with *Little Caesar* (1930).

- Japan: Akira Kurosawa [1910–98], whose works often draw on elements of Kabuki theatre with references to samurai traditions. *Rashomon* (1950), *The Seven Samurai* (1954) and *Ran* (1985) based on *King Lear*.
- Sweden: (Ernst) Ingmar Bergman [1918 -]. Notable use of haunting imagery and Jungian symbolism. *Smiles of a Summer Night* (1955), *The Seventh Seal* (1956) and *Wild Strawberries* (1957).
- Russia: Andrei (Arsenevich) Tarkovsky [1932–1986]. Used a poetic impressionistic style. *Ivan's Childhood* (1962), *Solaris* (1972), and *The Sacrifice* (1986), which won the special grand prize at Cannes.
- France: François Truffaut [1932–1984]. His first film, *Les quatre cents coups* (1959), established him as a leading director of the *Nouvelle Vague*. Other films include *Jules et Jim* (1961) and *The Last Metro* (1980).
- Italy: Roberto Rossellini [1906–77]. He is known for his neo-realist films, particularly his quasi-documentary trilogy about the Second World War, *Open City* (1945).
- Germany: Werner Herzog. [b.1942], born Werner Stipetic. Themes of remoteness in time and space are dominant elements throughout his films, which include *Aguirre, Wrath of God* (1972) and *Fitzcarraldo* (1982).
- America: John Marcellus Houston [1906-1987]. Actor, director, screenwriter, and visual artist. Renounced American citizenship to become an Irish citizen. *The Maltese Falcon* (1941), *The Treasure of Sierra Madre* (1948), *The Asphalt Jungle* (1950), *The African Queen* (1951).
- America: Stanley Kubrick [1928-1999]. Director, screenwriter, producer and photographer. *Paths of Glory* (1957), *Spartacus* (1960), *Dr Strangelove* (1964), *2001: A space odyssey* (1968). Relocated to Britain in 1961. One of the most influential film-makers.
- America: Francis Ford Coppola [b.1939], film director, writer, and producer. Notable films: *The Godfather* (1972) and its two sequels; *Apocalypse Now* (1979)
- America: Martin Scorsese. [b.1942]. Notable works: *Mean Streets* (1973), *Taxi Driver* (1976).
- America: John Ford (born Sean Aloysius O'Feeney) [1895–1973]. The greatest director of westerns. *Stagecoach* (1939), *She Wore a Yellow Ribbon* (1949). Notable films in other genres include *The Grapes of Wrath* (1940) for which he won an Oscar.
- New Zealand: Sir Robert Peter Jackson [b. 1961]. Director, screenwriter, actor, producer. *Lord of the Rings* trilogy (2001-2003), *The Hobbit* trilogy (2012-2014), *Bad Taste* (1987).
- America: Roger Corman [b. 1926]. Director, producer, actor and pioneer of independent films. *The Masque of the Red Death* (1964), *The Tomb of Ligeia* (1965), *The Man with X-Ray Eyes* (1963), *The Pit and the Pendulum* (1961), *The House of Usher* (1960).
- Italy: Federico Fellini [1920-1993]. Known for blending fantastic and yet earthy images. One of the greatest film-makers. *La Dolce Vita* (1960), *Satyricon* (1969), *Amarcord* (1973), *La Strada* (1954).
- Ireland/Britain: Martin McDonagh [b. 1970]; playwright, screenwriter, producer, director. *In Bruges* (2008), *Six Shooter* (2004), *Seven Psychopaths* (2012).
- Britain: Lindsay Gordon Anderson [1923-1994].
- Britain: Daniel (Danny) Francis Boyle [b. 1956].
- Britain: Sir Kenneth Charles Branagh [b.1960].
- Britain: Basil Dearden (Basil Clive Dear) [1911-1871].

- Bryan Forbes [1926-2013].
- Britain: Terence (Terry) Vance Gilliam [b. 1940].
- Britain: Peter Greenaway [b. 1942].
- Britain: Michael Derek Elworthy Jarman [1942-1994].
- Britain: Sir Alexander Korda [1893-1956].
- Britain: Sir David Lean [1908-1991].
- Britain: Mike Leigh [b. 1943].
- Britain: Christopher Edward Nolan [b. 1970].
- Britain: Sir Alan William Parker [b. 1944].
- Britain: Nicolas Roeg [1928-2018].
- Britain: Ken Russell [1927-2011].
- Britain: John Richard Schlesinger [1926-2003].
- Britain: Ridley Scott [b. 1937].
- Britain: Michael Winner [1935-2013].
- Britain: Edgar Wright [b. 1974].
- Britain: Michael Winterbottom [b. 1961].

### Technological developments

- Short black and white silent films around 1895 with the Lumière Brothers'.
- Earliest films lasted less than a minute consisting of a single shot.
- Editing developed.
- Adding special effects, notably in the late 1890s by George Méliès.
- Longer run times developed by 1906.
- Synchronised sound by the late 1920s.
- Colour available since the 1930s, but initially very expensive, so many films were still black and white even in the 1960s.
- 3D developed in the 1950s.
- Wide-screens developed in the 1950s (Cinemascope) and 60s (Cinerama).

### Movements that developed

It is possible to list numerous movements and sub-movements if you have an over-analytical bent. Here I simply list a few key movements that changed film-making.

#### *German Expressionism*

Beginning in about 1910 this centred on subjectivism and a distorted view of reality or ideas.

- *The Cabinet of Dr Caligari* (1921), *Metropolis* (1927), *Genuine: The Tragedy of a Vampire* (1920), *The Golem* (1920), *Nosferatu* (1922), *The Hands of Orlac* (1924), *M* (1931).

#### *Film Noire (French: 'black film')*

Used in moody, dark, black and white, American, British and French crime dramas in the 1940s and 50s. It was rooted in German Expressionism.

- American: *The Lady from Shanghai* (1948), *The Big Sleep* (1946), *The Big Heat* (1953), *Night and the City* (1950), *Rebecca* (1940), *Blues in the Night* (1941), *High Sierra* (1941), *Double Indemnity* (1944), *The Blue Dahlia* (1946), *Key Largo* (1948).

- British: *Brighton Rock* (1947), *The Third Man* (1949), *The Blue Lamp* (1950).
- French: *Le Corbeau* (1943), *Panique* (1947).

#### *French New Wave (French: La Nouvelle Vague)*

A French art film movement that emerged in the late 1950s which rejected conventional film-making protocols in favour of experimentation. It included the directors Jean-Luc Godard, Claude Chabrol and François Truffaut. The Nouvelle Vague directors brought an influential intimate cinema style in the 1960s.

- *Fahrenheit 451* (1966), *Jules et Jim* (1962).

#### *The Free Cinema group*

In Britain the Free Cinema group brought realism to the film. It was founded in Britain in 1956 aiming to steer British cinema towards greater social realism. It often used documentaries or a documentary style. 'Free' refers to being made outside the film industry.

- *O Dreamland* (1953), *Momma Don't Allow* (1956).

It led directly to the *British New Wave* of the late 1950s and 1960s.

- *Look Back in Anger* (1958), *The Loneliness of the Long Distance Runner* (1962), *Saturday Night and Sunday Morning* (1960), *A Taste of Honey* (1961), *The L-Shaped Room* (1962), *This Sporting Life* (1963), *If* (1969).

#### *Cinéma-Vérité ('cinema truth')*

Cinéma-Vérité led to technical innovations. It was characterised by realistic, often documentary films which avoid artificiality and artistic effect and are generally made with simple equipment. It often relied upon improvisation and was also called 'observational cinema'.

- *Don't Look Back* (1967), *Portrait of Jason* (1967).

#### *Method acting school.*

This was a training discipline for actors seeking to encourage realism and emotionally charged performances. It was initially developed by Konstantin Stanislavski in the early 20<sup>th</sup> century. It led to developments in America from the 1930s.

- Actor's Studio (1947) founded by Kazan.
- The Group Theatre, New York.
- Lee Strasberg, Stella Adler, Sanford Meisner.
- Method actors include: Marlon Brando, Warren Beatty, Robert De Niro, Dustin Hoffman.

A fuller list of movements would include:<sup>10</sup>

Movement	Dates
Cinema of attractions (fairground attractions).	1895-early 1900s
Soviet montage (avant-garde films with radical editing)	1917-1920s
German Expressionism (highly stylised)	1920s to 1930s
Surrealistic (disturbing avant-garde)	1920s and 1930s
Classical Hollywood (creativity based on the studio)	1930s to late 1950s

<sup>10</sup> In addition to personal knowledge, I acknowledge help here from James Cateridge, 'Film movements in cinematic history', (Film Studies for Dummies). V Renee, '10 Film movements that changed everything', No Film School.

and star system)	
Film Noire	1940s to 1950s
Italian neorealism (gritty settings, real locations, amateur improvisation). AKA Neorealism	Post WWII to 1952
Scandinavian Revival	1940s to 1950s
French New Wave. AKA Nouvelle Vague.	1950s to 1960s
British New Wave	1950s to 1960s
Japanese Golden Age	1950s
Underground film (experimental films for artists).	1950s-1960s
Cinema vérité	1960s
Direct cinema (documentary observation; 'fly-on-the-wall').	1960s onwards
New Hollywood (edgy adult films on taboo subjects),	1960s-1970s
New German Cinema	1962 onwards
New Spanish cinema.	Post Franco's death in 1975.
Dogme 95 (Danish cinema, low budget films).	Mid 1990s
Digital cinema	Late 1990s onwards.

## Genres

Genres are fairly vague and subjective. In addition, many films can encompass several genres. *Casablanca* was one of the first films to cross two genres (spy film and romance).

The films listed here are simply a tiny snapshot to illustrate a genre. Do not be disappointed that key films are not mentioned.

### Action and adventure

- Fictional war adventure: *The Guns of Navarone* (1961), *Where Eagles Dare* (1968).
- Comedy adventure: *The Time Bandits* (1981), *The Road* series (1940-1962), *The Princess Bride* (1987), *The Goonies* (1985), *Midnight Run* (1988), *Help* (1965), *Romancing the Stone* (1984), *The Adventures of Baron Munchausen* (1943 / 1988), *Crocodile Dundee* (1986), *Barbarella* (1968), *The Three Musketeers* (1973).
- Fantasy. *The Lord of the Rings Trilogy* (2001-2003), *The Hobbit Trilogy* (2012-2014), *Krull* (1983), *Big Fish* (2003), *Pan's Labyrinth* (2006), *Edward Scissorhands* (1990), *The Seventh Seal* (1957), *The Mummy* (1999), *20,000 Leagues Under the Sea* (1954), *The Mask* (1994), *The Princess Bride* (1987), *Sleepy Hollow* (1999), *The Thief of Baghdad* (1940).
- Spy films: *James Bond* franchise, *Jason Bourne* franchise, *Mission Impossible* series, *The 39 Steps* (1935), *The Quiller Memorandum* (1966), *The Ipcress File* (1965), *Tinker, Tailor, Soldier, Spy* (2011), *The Spy who came in from the Cold* (1965), *Ronin* (1998), *Hanna* (2011), *Haywire* (2011), *Notorious* (1946), *North by Northwest* (1959), *Nikita* (1990), *Black Book* (2006), *Three Days of the Condor* (1975).
- Endurance films. *The Naked Prey* (1965), *Castaway* (2000), *127 Hours* (2010).
- Sword and Sandal: *Hercules Unchained* (1959), *Hercules* (1958), *Clash of the Titans* (1981), *Jason and the Argonauts* (1963), *300* (2006), *Demetrius and the Gladiators* (1954), *The Thief of Baghdad* (1924 / 1940).
- Pirates: *Cuthroat Island* (1995), *Pirates of the Caribbean* (2003-2017), *The Crimson Pirate* (1952), *Captain Blood* (1935), *The Sea Hawk* (1940), *Treasure Island* (1950).



- Arabian: *Seventh Voyage of Sinbad* (1958), *Golden Voyage of Sinbad* (1973), *Arabian Adventure* (1979).
- Indian: *The Man Who Would Be King* (1975), *North-West Frontier* (1959).
- Chinese: *Crouching Tiger Hidden Dragon* (2000), *Ip Man* (2008), *Hero* (2002), *House of Flying Daggers* (2004), *Fearless* (2006), *Bruce Lee* films.
- African: *Blood Diamond* (2006).
- Children's films: *Eregeron* (2006), *The Neverending Story* (1984), *The Dark Crystal* (1982), *Willow* (1988), *The Princess Bride* (1987), *Swallows and Amazons* (2016).

### Animation

- Early: *King Kong* (1933), *Mighty Joe Young* (1949).
- Classical Walt Disney: *Snow White* (1937), *Fantasia* (1940), *Pinocchio* (1940), *Dumbo* (1941), *Sleeping Beauty* (1959), *Jungle Book* (1967), *Peter Pan* (1953), *101 Dalmatians* (1961).
- Classical Max Fleischer: *Gulliver's Travels* (1939), *Popeye The Sailor* (1933-1942), *Superman* (1941-1942), *Mr Bug Goes To Town* (1941), *Betty Boop* (1932-1939).
- Modern Disney studios: *Frozen*, *Pocahontas*, *Beauty and the Beast*, *the Little Mermaid*, *Cars* (2006), *Toy Story* series.
- Psychedelic: *Yellow Submarine* (1968).
- CGI animals: *Babe* (1995).
- Classic: *Flight of Dragons* (1982), *The Last Unicorn* (1982), *The Secret of NIMH* (1982), *The Wind in the Willows* (1983).
- Sci-Fi: *Titan AE* (2000).
- Modern: *Shrek* series, *Robots* (2005), *Paddington* (2014), *Ted* (2012), *The BFG* (2016), *The Lego Batman Movie* (2017), *The Iron Giant* (1999), *Antz* (1998), *A Bug's Life* (1998), *James and the Giant Peach* (1996).
- Japanese Animé: *Laputa: City in the Sky*, *Princess Mononoke*, *Howl's Moving Castle*, *Spirited Away*, *Akira*, *RG Veda*.
- Puppets: *The Muppet Movie* (2011), *Labyrinth* (1986), *The Dark Crystal*, *Wallace & Gromit* series.
- Ray Harryhausen movies: *The Beast from 20,000 Fathoms* (1953), *It came from Beneath the Sea* (1955), *Earth vs. the Flying Saucers* (1956), *20 Million Miles to Earth* (1957), *The Seventh Voyage of Sinbad* (1958), *Jason and the Argonauts* (1963), *First Men on the Moon* (1964), *One Million Years BC* (1966), *The Valley of Gwangi* (1969), *The Golden Voyage of Sinbad* (1973), *Sinbad and the Eye of the Tiger* (1977), *Clash of the Titans* (1981).

### Art house (Auteur)

- *Being John Malkovitch* (1999), *Breathless* (1960).

### Bollywood

- *Sholay* (1975), *Go Maal* (1979), *Angor* (1982), *Rang De Basanti* (2006), *Lagaan: Once Upon a Time in India* (2001).

### Childrens' films

See 'Adventure'.

- Fantasy: *Willie Wonka and the Chocolate Factory* (1971), *The Wizard of Oz* (1939), *Harry Potter* series, *Honey I Shrunk the Kids* (1989).

- Classic: *Swallows and Amazons*, *The Railway Children* (1970), *The Secret Garden* (1993).
- Animation: see 'Animation'.
- Adventure: *The Princess Bride* (1987), *Treasure Island* (1950), *Kim* (1950), *Jack and the Beanstalk* (1952), *Robin Hood* (1952), *Swiss Family Robinson* (1960), *Big Red* (1962), *In Search of the Castaways* (1962), *The Wonderful World of the Brothers Grimm* (1962), *Call of the Wild*, *Free Willy*, *Tom Sawyer*, *Huckleberry Finn*.

### Comedy

- Classic: *The Philadelphia Story* (1940), *Kind hearts and Coronets* (1949), *Gentlemen Prefer Blondes* (1953), *It's a mad, mad, mad, mad World* (1963), *Abbott and Costello Meet Frankenstein* (1948), *Some Like It Hot* (1959), *Road to Morocco* (1942) *Son of Paleface*.
- Comedians: *Duck Soup* (1933), *A Night at the Opera*.
- Parody: *Monty Python and the Holy Grail* (1975), *The Meaning of Life*, *Casino Royale*, *What's New Pussycat*, *Dr Strangelove* (1964), *Airplane* (1980), *The Pink Panther* (1963), *Naked Gun* (1988).
- Musical: *The Blues Brothers* (1980), *This is Spinal Tap* (1984), *School of Rock* (2003).
- Realism: *Annie Hall* (1977), *Lost in Translation* (2003).
- Animation: *Shaun the Sheep* (2015), *Wallace and Gromit*, *Chicken Run*.
- Situation comedy: *Meet the Fockers*, *Anchorman* (2004), *Dude, Where's My Car?* (2000), *A Fish Called Wanda* (1988).
- Buddy movie: *Absolutely Fabulous*, *Hot Fuzz* (2007).
- Horror: *Shaun of the Dead* (2004), *Young Frankenstein* (1974).
- Western: *Blazing Saddles* (1974).
- Sci-Fi: *Galaxy Quest* (1999).
- Ealing Comedies: *Kind Hearts and Coronets* (1949), *Passport to Pimlico* (1949), *The Ladykillers* (1955), *Hue and Cry* (1947), *Whiskey Galore* (1949), *The Lavender Hill Mob* (1951), *The Titfield Thunderbolt* (1953).

### Crime

- Historical: *The Name of the Rose* (Medieval; 1986), *Jack the Ripper* (Victorian London; 1959, 1988), *From Hell* (Jack the Ripper; 2001), *The Bank Job* (1971 London; 2008), *Chinatown* (early 20<sup>th</sup> century Los Angeles; 1974).
- Traditional gangster films. *The Big Sleep* (1946), *The Maltese Falcon*.
- Modern mob films: *The Godfather* series, *Taxi Driver*, *Casino*, *Goodfellas*, *The Iceman*, *LA Confidential*, *Cape Fear* (1991), *Road to Perdition* (2002).
- Violent crime: *Reservoir Dogs* (1992), *A History of Violence* (2005).
- Auteur black comedy: *In Bruges* (2008).
- Kidnapping: *Taken* (2008).
- Serial killers: *Zodiac* (2007), *Saw* (2004), *Blitz* (2011).
- Modern ironic crime films: *Fargo* (1996), *No Country for Old Men*, *Blue Velvet*.
- British gangster films: *Rise of the Foot soldier* (2007), *Lock, Stock and Two Smoking Barrels* (1998), *Layer Cake* (2004), *Gangster No. 1* (2000), *RocknRolla* (2008), *The Krays* (1990), *Mona Lisa* (1986), *We Still Kill the Old Way* (2014), *The Frightened City* (1961), *The Long Good Friday* (1980), *Get Carter* (1971).

- Scandi-drama: *The Girl with the Dragon Tattoo*, *Wallender* (2008-2016), *Modus* (2015-).
- Parody: *Hot Fuzz*.
- Sci-Fi: *Robocop*, *Dredd* (2012).

#### Documentaries

- Music history: *Monterey Rock*, *Woodstock*, *Glastonbury Fayre*, *Standing in the Shadow of Motown* (2002).
- Military History: *They Shall Not Grow Old* (WWI; 2018).
- Medicine: *Plandemic* (2020).

#### Historical

- Historical wars. *Waterloo*, *The Charge of the Light Brigade*, *Khartoum*, *Zulu*, *Zulu Dawn*, *North West Frontier*, *The Patriot* (2000).
- Modern war films. *Bridge over the River Kwai*, *The Longest Day*, *A Bridge Too Far*, *Battle of Britain*, *Saving Private Ryan*, *Beach Red*, *1917*, *The Great Escape* (1963), *The Hurt Locker* (2008), *Valkyrie* (2008), *Das Boot* (1981).
- Cold War films: *The Lives of Others* (2006), *Dr Strangelove*, *The Quiller Memorandum*, *The Third Man*, *The Ipcress File*, *Ronin*, *Bridge of Spies* (2015).
- Battles: *The Alamo*, *The Bridge at Remegen*, *Battle of the Bulge*, *Tobruk*, *The Battle of Midway*.
- Events: *Mutiny on the Bounty*, *Peterloo*, *The Professor and the Madman*, *The Current War*, *The Imitation Game* (2014), *The King's Speech* (2010), *The Boat That Rocked* (2009), *Pillars of the Earth* (2010), *The Englishman who Went Up a Hill but Came Down a Mountain* (1995).
- Ancient history. *Spartacus*, *Ben Hur*, *Troy*, *Alexander* (2004), *Agora* (2009).
- Post Reformation history: *Cromwell*, *Gettysburg*.
- Fictional history: *The Hunchback of Notre Dame*, *The Corsican Brothers*, *The Prisoner of Zenda*, *The Scarlet Pimpernel*, *Les Miserables*, *The Man in the Iron Mask*, *The Three Musketeers*, *The Count of Monte Christo*, *Gone with the Wind* (1939).
- Semi-fictional history: *Gladiator*, *Centurion*, *The Eagle*.
- Biography: *Cleopatra* (1963), *Toast* (Nigel Slater's childhood, 2011), *Lawrence of Arabia* (1962), *The Admiral*, *Raging Currents*. [See 'Period Drama: Factual'.]
- Samurai films: *The Last Samurai*, *Rashomon* (1950), *Yojimbo* (1961), *The Seven Samurai*, *Ran*, *Kill Bill* (2003).
- Non-European history: *Raging Currents*, *Red Cliff* (2008), *Apocalypto* (2006).

#### Horror

- Gothic Horror. *Frankenstein*, *Bride of Frankenstein*. *The Curse of Dracula*, *The Mummy*, *The Pit and The Pendulum*, *The House of Usher*, *The Raven*, *The Masque of the Red Death*.
- Hammer Horror: *The Reptile* (1966), *The Curse of Frankenstein* (1957), *The Mummy* (1959), *Dracula* (1958), *Dracula Prince of Darkness* (1966), *Twins of Evil* (1971), *The Gorgon* (1964), *The Curse of the Werewolf* (1961), *Quatermass and the Pit* (1967).
- Slasher movies: *Texas Chainsaw Massacre*, *Halloween*, *Black Christmas*, *Straw Dogs* (1971).

- Traditional creature features: *The Beast from 20,000 Fathoms*, *THEM*, *Creature from the Black Lagoon*, *The Valley of Gwangi*, *Jaws* (1975), *Day of the Triffids* (1962), *Quatermass 2* (1957).
- Japanese creature features: *Godzilla* (1954).
- Modern creature features: *Predator* (1987), *Jeepers Creepers* (2001), *Jurassic Park*, *The Shape of Water* (2017).
- Suspense horror thrillers. *Psycho* (1960), *The Birds* (1963), *Mulholland Drive* (2001).
- Comedy horror: *Shaun of the Dead* (2004), *The World's End* (2013).
- Psychological horror: *Psycho*, *The Silence of the Lambs* (1991), *Identity* (2003), *American Psycho* (2000), *Funny Games* (2007). *Shutter Island* (2010), *Sixth Sense* (1999).
- Paranormal horror: *The Exorcist*, *The Exorcism of Emily Rose*, *Amityville Horror*, *The Others* (2001).
- Occult horror: *The Devil Rides Out* (1968), *To the Devil a Daughter*.
- Zombie films: *Dawn of the Dead*, *The Resident Evil* series.
- Vampire films: *Van Helsing* (2004), *Underworld*, *30 Days of Night*, *Bram Stoker's Dracula* (1992).
- Werewolf films: *An American Werewolf in London* (1981), *An American Werewolf in Paris* (1997), *The Curse of the Werewolf* (1961).
- Scandi: *Let the Right One In* (2008).

### Musicals

- Traditional: *The Sound of Music*, *Mary Poppins*, *Oklahoma*, *Carousel*, *South Pacific*, *The King and I*, *West Side Story*, *Calamity Jane*.
- Modern: *Evita*, *Cats*, *Moulin Rouge*, *Les Miserables*, *Phantom of the Opera*.
- Rock: *Tommy*, *Quadraphenia*.

### Period dramas

- Fictional: *Barry Lyndon*, *Far from the Madding Crowd*, *A Man Called Horse*, *Pride and Prejudice* (1995), *Sense and Sensibility* (1995), *Jane Eyre* (2006), *Gosford Park* (2001), *Lark Rise to Candleford* (2008-2011), *The Duchess* (2008), *Bleak House* (2005) *Tess of the D'Urbervilles* (2008), *Tristan and Isolde* (2006), *Rob Roy* (1995), *The Secret Garden* (1993), *The Railway Children* (1971), *Kidnapped*.
- French: *Jean de Florette*, *Manon des Sources*.
- Fictional, but based on historical facts: *Lady Caroline Lamb*, *Braveheart*, *Kingdom of Heaven* (2005), *Girl with a Pearl Earring* (2003), *Elizabeth* (1998), *Shakespeare in Love* (1998), *King Arthur* (2004).
- Factual: *Mary Queen of Scots*, *The Young Victoria* (2009), *Cromwell*, *Wolf Hall*, *A Man for all Seasons*, *Mrs Brown* (1997), *The Crucible* (1996), *The Other Boleyn Girl* (2008).

### Religious

- 'Christian': *The Ten Commandments* (1956), *Solomon and Sheba*, *The Robe* (1953), *The Fall of the Roman Empire* (1964), *The King of Kings*, *Quo Vadis* (1951), *The Greatest Story Ever Told* (1965), *Elmer Gantry* (1960), *Joni* (1979), *Martin Luther* (1953), *The Hiding Place* (1975).
- Roman Catholic: *The Mission* (1986), *Therese* (2004).
- Islam: *Hejira*, *Islam: Empire of Faith* (2000).

- Buddhist: *Siddhartha* (1972).
- Hindu: *Sant Tuka Ram* (2012), *Meera*, *Sant Gyaneshwar*.

#### Road movies

- Male: *Thunderbolt and Lightfoot* (1974), *O Brother, where art thou?* (2000), *Easy Rider* (1969), *The Grapes of Wrath* (1940), *The Defiant Ones* (1958).
- Female: *Thelma and Louise* (1991).
- Male and female: *The African Queen* (1951), *Bonnie and Clyde* (1967).
- Historical: *The Motorcycle Diaries* (2004), *The Straight Story* (1999).
- Western: *Two Mules for Sister Sara* (1970).
- Comedy: *The Cannonball Run* (1981), *Some Like it Hot* (1959).
- Thriller: *Deliverance* (1972).
- Musical: *The Wizard of Oz* (1939), *Magical Mystery Tour* (1967).
- Horror: *Zombieland* (2009).
- Sci-Fi: *Paul* (2011).

#### Romantic

- Traditional romantic films: *The Seven Year Itch* (1955), *Love in the Afternoon* (1957), *The Importance of Being Earnest* (1952), *Breakfast at Tiffany's* (1961), *Sabrina* (1954), *Ninotchka* (1939), *Roman Holiday* (1953), *The Philadelphia Story* (1940).
- Modern love stories: *Notting Hill* (1999), *Love Actually* (2003), *Love Story*, *About a Boy* (2002), *Chocolat* (2000), *Pretty Woman* (1990), *About Time* (2013), *Sleepless in Seattle* (1993), *My Big Fat Greek Wedding* (2002), *Muriel's Wedding* (1995), *Splash* (1984), *LA Story* (1991), *Four Weddings and a Funeral* (1994).
- General romantic comedy: *Bridget Jones' Diary* (2001), *Sliding Doors* (1998), *Yesterday* (2019), *As Good As It Gets* (1997), *Arthur* (1981), *Amélie* (2001), *Moonstruck* (1987).
- Journey of personal realisation: *Hector and the search for happiness* (2002),

#### Science fiction

- Traditional: *Forbidden Planet* (1956) [based on *The Tempest*], *This Island Earth* (1955), *War of the Worlds* (1953), *The Day the Earth Stood Still* (1951), *Invasion of the Body Snatchers* (1956).
- Modern: *2001* (1968), *Dune* (1984), *Solaris* (1976), *Dark Star* (1974), *Blade Runner* (1982), *Planet of the Apes* (1968), *The Matrix Trilogy* (1999-2003), *Arrival* (2016), *Close Encounters of the Third Kind* (1977), *ET* (1982), *The Man Who Fell To Earth* (1976), *Star Wars* series, *The Terminator* series, *Star Trek* series.
- Space missions: *The Martian* (2015), *Sunshine* (2007), *Mission to Mars* (2000).
- Horror/creature: *Alien* (1979), *Aliens* (1986), *Prometheus* (2012), *Splice* (2010), *The Thing* (1982), *The Thing* (1951), *The Fly* (1986).
- Sci-Fi western: *Serenity* (2005), *Guardians of the Galaxy* (2014), *Outland* (1981), *Westworld* (1973).
- Dystopia: *12 Monkeys* (1995), *1984* (1984), *Blade Runner* (1982), *V for Vendetta* (2005), *Children of Men* (2006), *Existenz* (1999), *Gattaca* (1997), *Akira* (1988), *Escape from New York* (1981), *Hunger Games* series, *A Clockwork Orange* (1971), *Mad Max* series, *District 9* (2009), *Brazil* (1985), *Snowpiercer* (2014), *Zardoz* (1974), *Metropolis* (1927).

- Alien take-over: *They Live* (1988), *Attack the Block* (2011), *The World's End* (2013), *Quatermass and the Pit* (1967).
- Underwater: *The Abyss* (1989).
- Robots: *WALL-E* (2008), *The Iron Giant* (1999).
- Humorous: *Galaxy Quest* (1999).
- Psychological: *Source Code* (2011).

### *Social commentary*

- Modern: *Kes* (1969), *The Family Way*, *Up the Junction*.
- Historical: *Peterloo*.
- Polemic: *I*, *Daniel Blake* (2016), *Cathy Come Home* (1966), *Poor Cow* (1967).
- Irish Issues: *The Wind that Shakes the Barley* (2006).
- Indian issues: *Bend it Like Beckham*, *East is East*, *Anita and Me*.
- Pakistani issues: *Blinded by the Light* (2019), *Four Lions* (2010).
- Black issues: *The Butler*, *The Green Book*, *To Sir, With Love*, *Do the Right Thing* (1989).

### *Sports*

- Motor racing: *Rush* (2013), *Senna*.
- Boxing: Rocky series, *Rumble in the Jungle*, *Raging Bull* (1980), *Million Dollar Baby* (2004), *Cinderella Man* (2005).
- Free diving: *The Big Blue* (1988).
- Wrestling: *The Wrestler* (2008).
- Rugby: *Invictus* (2009).
- Pool: *The Hustler* (1961), *The Colour of Money* (1986).
- Cricket: *Lagaan: Once Upon a Time in India* (2001).
- Olympics: *Chariots of Fire* (1981), *Eddie the Eagle* (2015).
- Martial Arts: *Ip Man* (2008), *The Karate Kid* (2010).
- Baseball: *Field of Dreams* (1989).
- Motorcycling: *The World's Fastest Indian* (2005).
- Football: *United* (2011), *Bend it Like Beckham* (2002), *The Damned United* (2009), *Green Street* (2005), *Mean Machine* (2001).
- Horseracing: *Seabiscuit* (2003).
- Marathon run: *Run Fatboy Run* (2007).
- Hockey: *Chak de! India* (2007).

### *Super hero*

- *Doctor Strange* (2016), *Wonder Woman* (2017), *Thor* (2011), *Green Lantern*, *Superman* series, *Spiderman* series, *Batman* series, *Iron Man* series, *Avengers* series.

### *Thriller*

Thriller is a usual designation of a movie genre but such films are really covered by one of the other genres. All action films should be thrilling, for example, but most thrillers are basically crime or espionage stories. I will just offer a couple of examples.

- Traditional: *The Lady Vanishes*, *Notorious*, *North by Northwest* (1959), *Rear Window* (1954), *Vertigo* (1958).

- Modern: The Bourne series, *Heat* (1995), *No Country for Old Men* (2007), *The Fugitive* (1993), *Chinatown* (1974), *The Usual Suspects* (1995), *Lucky Number Slevin* (2006), *Run Lola Run* (1998), *Smilla's Sense of Snow*, *Blood Diamond*.
- Horror: *Jaws* (1975).
- Psychological: *The Sixth Sense* (1999), *The Others* (2001).

#### Vigilante films

- Modern: *John Wick* series, *The Equaliser* (2014), *Harry Brown* (2009), *Man on Fire* (2004), *Law Abiding Citizen* (2009), *Taken* (2008).
- Classic: *Death Wish* series, *Falling Down* (1993), *Taxi Driver* (1976), *Hobo with a Shotgun* (2011), *Dirty Harry* (1971), *Magnum Force* (1973), *Sudden Impact* (1983).
- Super hero: Batman films, Spiderman films.
- Western: *Shane* (1953), *Unforgiven* (1992), *Pale Rider* (1985), *High Plains Drifter* (1973) *A Fistful of Dollars* (1964), *Ride Lonesome* (1959).

#### Westerns

- Classical Westerns. *Red River* (1948), *Stagecoach* (1939), *The Man Who shot Liberty Valance* (1962), *She Wore a Yellow Ribbon* (1949), *High Noon* (1952), *Shane* (1953).
- Modern classical westerns: *Tombstone* (1993), *Wyatt Earp* (1994), *Open Range* (2003), *The Last of the Mohicans* (1992), *Silverado* (1985), *Appaloosa* (2008), *Once Upon a Time in the West* (1968).
- Pursuit: *The Searchers* (1956), *The Missing* (2003).
- European 'Spaghetti' westerns: *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), *The Good the Bad and the Ugly* (1966), *Django* (1966).
- Revisionist westerns: *Unforgiven* (1992), *Hostiles* (2017), *Broken Arrow* (1950), *The Wild Bunch* (1969), *Soldier Blue* (1970), *High Plains Drifter* (1973), *The Outlaw Josey Wales* (1976), *The Revenant* (2015), *The Long Riders* (1980), *Dances with Wolves* (1990), *True Grit* (2010), *Bone Tomahawk* (2015).

#### Some of my favourite films

- |                            |                                 |
|----------------------------|---------------------------------|
| • Citizen Kane.            | • Red River.                    |
| • Zulu.                    | • The Searchers.                |
| • Hostiles.                | • Jean de Florette.             |
| • Open Range.              | • Manon des Sources.            |
| • Dances with Wolves.      | • The Seven Samurai.            |
| • Lord of the Rings.       | • The Maltese Falcon.           |
| • Forbidden Planet.        | • To Have and Have Not.         |
| • Jason and the Argonauts. | • Peterloo.                     |
| • Battle of Britain.       | • The Professor and the Madman. |
| • 1917.                    | • Carve Her name With Pride.    |
| • The Great Escape.        | • The Valley of Elah.           |
| • The Longest Day.         | • The 39 Steps.                 |
| • Casablanca.              | • North by Northwest.           |
| • The Big Sleep.           | • Red Cliff.                    |
| • Ben Hur.                 | • Raging Currents.              |
| • Metropolis.              | • The Admiral.                  |

- Gladiator.
- High Sierra.
- The African Queen.
- Spartacus.
- Swallows and Amazons.
- The Secret Garden.
- The Railway Children.
- The Wizard of Oz.
- The Iron Giant.
- The BFG.
- Laputa: City in the Sky.
- The Hunchback of Notre Dame.
- Willow.
- The Princess Bride.
- My House in Umbria.
- The Last of the Mohicans.
- Fargo.
- Chinatown.
- Apocalypto.
- Ip Man.
- Gattaca.
- Gulliver's Travels (animation).
- The Railway Children.
- Crouching Tiger Hidden Dragon.
- Hero.
- Duck Soup.
- Pinocchio.
- Day of the Triffids.
- Quatermass and the Pit.
- They Shall Not Grow Old.



## The driving force of culture before the degeneration

As with the foundations in all other aspects of western society, the driving force for culture after the Reformation was Biblical Christianity.<sup>11</sup> It is Biblical doctrine that has driven the progress of industrialised societies since the 1500s. The technological development that arose in the west came from the scientific discoveries enabled by freedom of thought, the Protestant work ethic, and social liberty that followed the Reformation.

Note that other religious cultures, such as Islam or Hinduism, did not develop cultural, industrial and technological progress on their own; it was gained from taking western ideas, practices and machines. African and Australian religions did not even lead to inventing the wheel. The social, economic and industrial progress of the Christian west is what leads people from socially deprived countries to migrate to Britain and America in their millions.

In the realm of film, the original classical foundation was also Christian moral principles, and often Biblical tropes, just as it was for every other form of culture. Ingrained into everyone through Christian education were the Christian principles of ethics: do no harm, do good to all, do unto others as you would do to yourself, good overcomes evil, perseverance, long-suffering, hope, beauty, honour, fidelity, nobility and so on. Early and classical films followed these basic guidelines in the main. When something was felt to be crossing the line of good morals, such as Griffith's *Birth of a Nation*, there was a public outcry that affected future box-office receipts and could not be ignored.

For decades these cultural principles served to make good movies, whatever the genre. The basic format of such movies included:

- A solid plot narrative that was easy to follow but also complex enough to demand your attention.
- Good character development.
- Clarity of construction.
- A positive outcome.
- Good overcomes evil.
- The weak overcome the strong.
- The few overcome the many.
- The needy find a champion.
- Oppression is overcome by resilient goodness.
- Men are men: strong, faithful, honourable, reliable, trustworthy and they protect women.
- Women are honourable, faithful, patient, supportive of husbands and resourceful. Very often women were shown to have enormous courage and resilience, such as in *Carve Her Name With Pride*, *Joan of Arc*, or *Inn of the Sixth Happiness*.

So much was this formula accepted that new heroes appeared that had not a few messiah characteristics, such as Superman. The idea of an unknown, surprising deliverer to come

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<sup>11</sup> The original printed books were Christian (the first was the Bible). The original schools and universities were Christian. The original hospitals developed from monasteries. The first orphanages were Christian. Essential social reforms were led by Christians (abolition of slavery, child labour etc.). The first post Industrial Revolution workers villages based on health were Christian. The British judicial system was based on God's law.

and save the day was a common theme. Myths and legends were plundered and reworked to fit in with this messianic trope, such as *Robin Hood* or *King Arthur*.

### *Personal morals*

Fidelity in marriage was also upheld and straying from this was shown in a negative light. In fact, romantic themes had very strict rules in American films and no gratuitous sexual content was allowed until the code was relaxed in the 50s and 60s.

Very often the pitfalls of straying from the path of righteousness were shown in stories about prodigals of one sort or another. Crime was shown to not pay, lying was shown to result in bad effects, adultery led to suffering, and treachery was despicable. Those that tried to get rich quick were shown to end up in dire straits.

Hard work was seen to be rewarded and diligence was a virtue. Pioneering crusaders, whether they were in the Wild West, traversing a jungle or sailing the seas, were shown to be of strong character and resistant to setbacks.

### *Violence*

Violence was suggested rather than visually depicted to the point that it was somewhat unreal. People would be shot by a Thompson machine gun and fall to the ground with not a sign of blood on them at all. This restriction needed adjusting to sustain reality, and this came with films like *The Wild Bunch*, but this was still a far cry from the graphic visual violence in modern films.

Early horror films were rather tame and the violence was suggested rather than visual. Yet the narrative was still gripping and gained from exciting the imagination instead of showing graphic depictions. Even the seriously creepy *Nosferatu* had no gratuitous violence but sustained tension and suspense by clever use of shadows and light.

## **A summary of some Biblical themes**

### *Redemption*

The classic story-line centred upon the passion and crucifixion of Jesus Christ. This is centred in the voluntary, sacrificial death of a righteous, innocent person on behalf of others. One victim dies in self-sacrifice for his/her brethren.

This theme is often found in serious films and in stories going back millennia. The ultimate act of heroism is dying for a cause. Examples would include: *The Alamo* where Davy Crockett and Jim Bowie died to defend Texas sovereignty. Violet Szabo dying to save other resistance fighters in *Carve Her Name With Pride*.

### *Personal redemption*

This is when a person redeems his life and changes from a bad thing to a good thing. It is the process of character change over a sustained period of suffering or trial. One Biblical example of this is Jacob who gradually changed from being the arch-deceiver / supplanter to a man that brought blessing to others as Israel.

Again this is a common theme in movies. A good example is the multiple character redemption that occurs in the western film *Hostiles*. The soldier moves from bitter hatred of 'savage' Indians to honouring them. The widow travels from a brutal trauma and bereavement, that plunged her close to insanity, to starting a new life with an unexpected family. The Indian chief moves from hatred of white men to a friendship with a white soldier. A less serious Romantic Comedy example would be *Hector and the Search for Happiness*.

*Grace in action – strength out of weakness*

The essence of this is the weak person overcoming overwhelming odds against him as a result of God's grace. This is best demonstrated in the story of David defeating Goliath who faced a giant armed with huge weapons with only five stones (symbolising grace).

This 'David vs. Goliath' trope is extremely common in classical films and stories going back to ancient times. It is sometimes viewed as a corporate motif, such as weak, isolated Britain fighting the German Axis powers (*Battle of Britain*), or it is individual where an unexpected, weak hero defeats a great enemy. It is often used in children's films where a child defeats a national aggressor. Sometimes the hero is plural, such as in *Swallows and Amazons*.

A good example of this is the defeat of Sauron by two small Hobbits, Frodo and Samwise, in *Lord of The Rings*.

*Good triumphing against overwhelming wicked odds*

The Old Testament is full of military stories where an individual hero fights off hordes of opponents, such as Adino the Eznite who killed eight hundred men at one time (2 Sam 23:8) or Abishai the son of Zeruiah who killed three hundred men with a spear (2 Sam 23:18).

This is the substance of very many films, and especially fantasy films such as *Krull*, *Hercules* or *Conan the Barbarian*. In war films this would include *Battle of Britain* where a handful of Spitfire and Hurricane pilots (mostly very young) fought off the Luftwaffe. Modern vigilante fighters facing hordes would include *John Wick*. A crime film example is Glenn Ford taking on the mob in *The Big Heat* (1953) or Viggo Mortensen taking on former gangster colleagues in *A History of Violence*.

*The reluctant prophet*

Amos is a good example of a man that never sought to be a national spokesman but left his farming to condemn the king of Israel for oppressing the poor and disobeying God.

This motif appears often in films where a single character is thrust into assuming the role of a national crusader against a powerful bureaucracy. A graphic example would be *V for Vendetta*.

*The failure of the first candidate but the success of the unlikely second*

This is actually an important Biblical principle learned by Jacob and demonstrated in the order of blessings on his family. It is evidenced in the failure of Esau and the blessing of Jacob; the rejection of Saul and the elevation of David plus the fall of Adam (the first head of the race) and the triumph of Christ (the second head of the race).

The best example in recent films is in *1917* where the soldier commissioned to get a message through enemy lines is killed but his reluctant friend, dragged along to support him, succeeds. One of the reasons that *1917* is such a good film is that it manifests a number of important Biblical themes: the unlikely second, good trumps over evil, a man suffers for his brethren, the weak overcome the strong, and the patient longsuffering of one man succeeds.

*Longsuffering and self-control as commendable virtues*

These are both fruit of the Holy Spirit and multiple Biblical characters evidence these qualities, not least the Lord Jesus himself, but also Jeremiah, Isaiah, Elijah, Ezekiel, Moses and more.

Very many films are based upon the theme of a longsuffering person who struggles through the narrative and often looks set to fall, but succeeds in the end. Examples include: Frodo in *Lord of the Rings*, Bilbo in *The Hobbit*, Willow in *Willow*, Hugh Glass in the *Revenant*.

#### *Bosom buddies*

The Bible features several close relationships between like-minded men willing to sacrifice their life for each other in a covenanted relationship. Examples would include David and Jonathan, Elijah and Elisha, or Paul and Timothy, or Paul and Silas.

This has led to a whole genre of buddy films where two people set off on some journey or challenge and support each other through thick and thin. Examples would include: *Wayne's World*, *In Bruges*, *Rush Hour*, *Lethal Weapon*, *Butch Cassidy and the Sundance Kid*, *Bill and Ted's Great Adventure*, *Thunderbolt and Lightfoot*, and *The Blues Brothers*. Often the pairing is an unlikely companionship, such as: *Some Like It Hot*, *The Defiant Ones*, *Hot Fuzz*, *Sherlock Holmes* or *Midnight Cowboy*.

#### *Prodigality results in negative effects.*

Prodigality (spending your resources recklessly and wastefully) is warned about throughout the Bible. Most notably this is evidenced in the parable of the Prodigal Son told by Jesus but warnings against recklessness appear in many passages, especially in the Book of Proverbs.

Many films used this theme as an object lesson in morals. Sometimes the prodigal suffered but sometimes he turned his life around and got back on his feet. The 'Hard Luck story' appeared many times. The evils of gambling your money away have also been depicted frequently, especially in Westerns.

#### *Hard work results in prosperity*

Again, it is a common Biblical theme to work hard in order to succeed. Warnings are given about not seeking to get rich quick but instead copying the ant, that works diligently and hard. Such warnings are common in Proverbs. It was the Protestant work ethic, coupled with liberty of thought and speech, that led to the dramatic rise of scientific discoveries, exploration and technological development of Western nations after the Reformation.

In Classical Hollywood films these characteristics often form the basis of plot narratives. In *The Man who Shot Liberty Valance*, Jimmy Stewart rose from washing dishes in a western bar to becoming a lawyer and then a respected Senator. Several John Wayne films emphasise the benefits of hard work, such as *Red River*.

#### *A proper conclusion*

All themes in the Bible have a proper conclusion. Whether it is historical narratives, the commission of the OT prophets, the passion of Christ or the mission of the apostles; all these have a finality and satisfactory conclusion. Often there is an Afterword of explanation; the passion of Christ seemed initially like a tragedy but is then explained as a triumph and Christ is seen by many as resurrected.

In Classical Hollywood films this pattern was nearly always repeated. There was a narrative, no matter how complicated, but it resolved into a strong conclusion, with the occasional afterthought to further resolve issues.

## The degeneration

The degeneration of movies parallels the degeneration of everything else in culture: music, art, poetry, novels, history and so on. This is according to a deliberate plan by various subversive groups, such as: Cultural Marxists, Talmudists, globalists, corporatists and others, which has been going on for the last 120 years.

### Beginnings of degradation

Before 1960 there had been a few films that tried to break cultural norms but these were mostly of little consequence. Perhaps most risqué in the early days was the very brief shots of the naked body of Hedy Lamarr in *Ecstasy* (1933) and her expression of sexual delight (which was actually the result of being pricked with a pin).<sup>12</sup> Nevertheless the film provoked great controversy and was banned in America and Germany. Her husband spent \$300,000 purchasing prints of the film and destroying them.

It was really in the 'Swinging Sixties' that film began to seriously change, just as it did with every other art form, although the roots lie in late 50s changes. The cultural revolution that occurred in the 60s was not really an organic uprising of natural anti-establishment pressure and libertarian societal innovation but the product of decades of preparation by Cultural Marxists that had now gained positions of power in all strata of society. The perversion of cultural norms was a deliberate political attack to destabilise western society and prepare the way for a Marxist political coup. This is still going on today.

[I am not saying that there was no home-grown cultural innovation, there was a great deal and I was there to witness it and was a part of it. However, there was a great deal of hidden manipulation in various aspects of the cultural revolution from elite players. For example, the prevalence of LSD was not a coincidental occurrence but was manipulated by the CIA to dumb-down potential political activists. Various libertarian movements, such as Black rights and Gay rights, were also set up and co-ordinated to destabilise and fragment society.]

### Angry young men and sexual liberty

Anti-establishment films began to appear thick and fast. Many were low-budget, black and white social dramas featuring 'angry young men' challenging sexual restrictions or the norms of marriage. Some tried to convey a serious message showing that society was not catering for certain sections of working class people, such as 'Cathy Come Home' or 'Poor Cow'. It was now being shown that sex outside of marriage was normal and commonplace; in fact it wasn't that common in most working class communities outside of London. Nevertheless this promoted a desire for change amongst the young who felt repressed. Films such as *The L-Shaped Room* were shocking at the time but now seem very tame indeed. Just the suggestion of sex outside marriage caused a sensation even with no corresponding graphic love scenes. But the cork was out of the bottle.

Slowly directors began trying to introduce more and more sexual content and female nudity to sell their films. Even in the mid-60s this was still extremely controversial and required closed sets and a minimum of technicians. There had always been dirty sex films shown in private cinema clubs but now more flesh was appearing in mainstream movies – but still only flashes of a bare back or a hint of something.

Gradually more nudity appeared, in serious and flimsy films along with bed scenes that over time became more and more gratuitous and graphic. Eventually full-frontal nude

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<sup>12</sup> Marie Benedict, 'The Only Woman in the Room'.

scenes were commonplace and the tide had turned. Exploitative sexual scenes were already becoming open in pathetic sex-comedies and flower-power stage productions, like *Hair*.

What is sad is that this openness added nothing to plot development or film content; it merely provided titillation for the masses and much publicity. Incredibly, it became accepted as a norm. Actresses in particular began to be casual about nudity as long as 'it was central to the plot' (as if that were true). After all, full nudity had occurred even on the stage when Diana Rigg appeared nude in *Abelard and Hèloise*, which toured Britain. This was a serious play with serious Shakespearean actors (Rigg later became a Dame) saying, nudity is OK. Gradually other serious actresses began to appear either fully nude (such as Helen Mirren, another future Dame) or mimicking sexual acts (Vanessa Redgrave). *The Graduate* featured the serious actress Anne Bancroft appearing fully naked for a brief moment and the film celebrated inappropriate relationships with the hero having a sexual relationship with a mother and then her daughter. Explicit orgies began to be allowed by the censor, even if it caused a major cultural backlash (as with Ken Russell's *The Devils*).

Gradually homosexuality also began to appear in film, again using respected actors in serious films, such as *Midnight Cowboy* (1969). Alongside a rise in Gay Liberation demonstrations and marches, society was having to get used to depictions of Gay sex in movies.

By the end of the 1970s it was all over. All the old Christian values that undergirded historic films had evaporated as far as sexual issues were concerned. By 1979 virtually everything that could be done had been done. Films that once were so explicit that they were only shown in private clubs were now released into mainstream cinemas and on television. It was now common to find: rape, lesbian sex, homosexual sex, heterosexual sex of all possible types, desertion of marriage portrayed in an acceptable light, adultery portrayed as ok and so on.

### **Follow your heart!**

The trick used by those trying to ruin society is to champion the underling and claim you are focusing on tolerance and individual freedom. This was true of the ruination of sexual ethics in film.

Over and over again the phrase, 'follow your heart' was used and is still being used to suggest that doing what you will (a basic plank of Black Magic) is acceptable. Follow your heart if you want to commit adultery and love a different person. Follow your heart if you want to destroy your marriage and be free. Follow your heart if you want to change your sexual orientation. Follow your heart if you seek perverse sexual practices. Everything is OK if you are following your heart.

So film after film showed people following their heart and breaking social barriers, no matter who got hurt, whether it was a spouse, relatives or children. Nothing mattered as long as you were being true to yourself. Self-control mattered nothing any more. Social restraint went out the window. Selfishness and hedonism reigned.

Of course the logical outcome of following your heart is utter degradation and wickedness, but no one talks about that. Murderers, paedophiles, serial killers and rapists are all following their heart.

### **Drug abuse**

There was occasional drug use in the films of the 50s but very little. It would often comprise of a dark and dingy basement club where dubious Beatniks used drugs and were disapproved of.

Gradually this changed in the 60s, which experienced a drug revolution as well as a cultural revolution. Hash (Cannabis) and LSD were commonplace and hard drugs were beginning to be more available. As more Hippie films began to appear, most notably with *Easy Rider*, so also more drugs appeared in films. Before long almost everybody seems to be sniffing Cocaine with films suggesting that this is perfectly normal.

At least one funny moment came of this when Woody Allen in *Annie Hall* is introduced to a pile of Cocaine in a dingy room but sneezes and blows it all away.

### **Putrid scenes**

Gradually more and more fetid images were introduced into films in a graphic way, as if that were necessary to the plot. The debauchery of illicit sex and frequenting brothels became commonplace, along with all the darkness of the world of pimps, exploitation, violence, rape and abuse; notably in *Taxi Driver*. The barbarism of junked-up drug abusers in drug dens living in filth became routine imagery, claimed to add gritty urban realism, but it did nothing to help plot development. Worse still people vomiting, sometimes in a gratuitous manner, became universal. If vomiting is central to the plot there is no need for graphic visuals, just sound effects and narrative is sufficient – but that is not enough for Cultural Marxists that want to celebrate rottenness in society.

### **Violence**

Some violence in movies is inevitable as it is part of life and history, but this must be approached with caution. Serious violence does not have to be depicted in detail but can be suggested with no difference to the plot.

The earliest graphic violent scene I am aware of is in *Un Chien Andalou* (1929) where an eye is dissected on a full screen. I still cannot watch it. But for decades afterwards violence was contained and suggested. Even in the bloodiest fights people died with very few apparent wounds. Blood spurts did not exist.

The next most graphic thing I remember is an arm being cut off in a Cornel Wilde version of the son of Robin Hood in *The Bandit of Sherwood Forest* (1945) or it may have been *At Sword's Point* (1949). Still no masses of blood.

Interestingly, one of the most shocking thrillers is *Psycho*, which has two gruesome stabbing deaths, most famously the shower scene with Janet Leigh. Despite this scene making people scream and run out of the auditorium, you do not actually see anyone being stabbed; it is all suggested.

Again it was in the 60s that major changes arrived in graphic violence. Film after film began to appear with major blood spurts, smoke coming out of bullet holes, limb severance, brutality, torture and mutilation. Oddly it was a western that led the way, *The Wild Bunch* followed by thrillers like *Straw Dogs*. Even Laurence Olivier assumed the role of a torturer in *Marathon Man*.

Perhaps the most graphic scene was the original cut of the western *Soldier Blue*, which accurately told the true story of the massacre of Native American Indians at Sand Creek. Disabled amputees were used. At least this film is an accurate rendition of historical fact. Even so, the violence was a central part of the script and in a case like the depiction of a historic massacre some realism must be expected; there was no centralisation of the gratuitous violence. This soon changed.

Gradually more and more films began to centre upon violence and in some cases there was little plot to hide it. The film was just a celebration of brutality for its own sake. Sometimes this was claimed to be comedy-horror (such as *The Evil Dead*), sometimes it was supposed

to be historic truth (*The Devils*) sometimes it was a parody (*Monty Python and the Holy Grail*) or it was a perverse horror flick (*Texas Chainsaw Massacre*).

This progressed more and more over time until some films came to be nothing but a celebration of an evil perpetrator who did nothing but brutally kill people in horrific ways. Sometimes this was in a crime genre (*Se7en*) or graphic horror films (*The Abominable Dr Phibes*). But the realism of the special effects, especially with CGI, made the graphic violence simply macabre and sickening. Films appeared that centred on death (*Final Destination*) torture (*Hostel*) or gruesome death cults (*Saw*) and multiple slasher movies. Now we have a whole sub-genre that is nothing but a celebration of death.

It is this focus upon death that is a central feature of the Luciferianism which undergirds Cultural Marxists, Talmudists and Freemasonry that seeks to wreck Christian-based societies.

### **Inconclusive ends**

It has become a significant trend in recent decades to have a weak, neglectful or invisible end in movies. Sometimes a film develops very well but then it looks like the screenwriter / director ran out of idea and the end just fizzles away into nothing. This is shoddy work that is sometimes passed off as art. It is no such thing, it is just bad story-telling. Very often poor endings are part of a Nihilistic purpose in the film to negate plot and common sense (see next).

### **Nihilism**

The exploitation of sex and violence is tragic but it is superficial and objective. Nihilism is an even bigger problem in that it is subjective and affects the acceptability of the whole movie.

Plots have to make sense. Stories have to be logical narratives with a purpose and a proper ending that satisfies the audience. The more the plot follows historic cultural norms, the more audiences are happy. That is, they want good to prevail; they want the hero to succeed; they want the victim to be saved; they want justice upheld. Nihilism destroys all of these.

Nihilism is the total rejection of cultural norms and the celebration of the negative. Traditional values and beliefs are unfounded and existence is useless and senseless. All values lose the value. There is no moral truth. Destruction is desirable for its own sake

The more the global elite destroyed the purpose of films the more they became nihilistic. In fact, many films now lure you in with good scripts, good direction, good performances and then suddenly end with no conclusion or with the bad guy winning and the whole plot being pointless. *Funny Games* is a good example of this – a well made film that is ruined by a nihilistic end.

I would go so far as to say that very many films made today are essentially nihilistic. They actively overturn moral truth, societal norms and historic beliefs. They celebrate the pointless.

Part of the reason for this is to further pollute societal mores, establishing the virtue of pointlessness, but there is also the intention to actively damage the viewer by providing an experience that smashes one's psychological expectation. These films actually damage people. It is entirely possible that a weak-minded person could commit self-harm or suffer a breakdown after watching some of these films.

Nihilism in film is not only annoying, it is dangerous.



## Where we are now

Today, film studios have virtually all lost their way and many are beginning to lose their customers as well. Hollywood just keeps producing superficial rubbish while the most thought-provoking movies come from small, low-budget, independent film-makers.

The craze for CGI<sup>13</sup> has reached a level that is boring and pathetic. This is a cheap way out of generating images that require special effects. Because it is now so simple and relatively cheap with a computer, Hollywood simply relies on CGI and fills films with them. The effect is boring as it takes away from performances, plot and the imagination. I would rather watch the original *King Kong* or a Ray Harryhausen<sup>14</sup> film than a *Transformers* movie.

Because directors have focused on the brash, superficial, irrational, immoral, quick-fix, exploitative, over-dramatic and objective rather than slowly developing character, honour and craft, most modern films are trash. Little comes out of Hollywood that has any value at all. They will continue with their Golden Globes and Academy Awards patting themselves on the back but people are beginning to walk away because it is all so shoddy. It takes a severe comedian like Ricky Gervais to bring some reality to the privileged aristocrats of culture. It is curious that Gervais has achieved absolute superstar status amongst all normal people for ripping into the privilege residents of Hollywood.

It is not surprising that Hollywood is filled with global elite figures. Neither is it surprising that it is filled with sexual abuse and paedophilia. It is a moral cesspit that has been at the centre of cultural deterioration for decades. Even the once beloved Disney Studios is tarnished. After the Gentile Walt Disney died it was taken over by elite figures who now control all of Hollywood. Disney animations are now filled with all sorts of evil suggestions and hidden messages, mostly about fornication. I have explained this elsewhere. What was originally the pinnacle of family entertainment and traditional stories, is now a moral cesspit producing sentimental superficial rubbish.

Films are at the centre of cultural exploitation with a view to destabilising society and polluting Christian principles. Cultural Marxists and their breed have been actively corrupting film-making since the beginning of it and this has now come to a head. They have succeeded in manipulating society through brainwashing and conditioning audiences over time. Christian values in society have gone (and are in short supply in many churches). You need to be aware of how films have degenerated and learn to avoid them.

One can make a point by celebrating good films when they come out (rarely) and boycott the Hollywood rubbish. Even choosing the right films on streaming services will register a trend. Tell the film-makers that we want good films celebrating good things.

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<sup>13</sup> Computer generated images.

<sup>14</sup> Who used stop-motion puppets.