

Restoring the Dream

By Merlin Miller — Americana Pictures

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I often ask...

Where have our heroes gone? At one time, we could find them among us, always visible when danger appeared. They were bigger than life, incredible looking, noble-minded and respectful of all that was good and decent. They were part of a world that honored beauty, skill, and fair play. They were our European-American brethren.

I also ask...

Where are the good stories? At one time, we could discern right from wrong because stories promoted truth, justice, and liberty. The world felt good when they ended happily, or inspired us to overcome when they did not. They made us want to be better people and live in a better world. A world built by our European-American brethren.

At one time, we lived in hope that the American dream was possible, that we could achieve greatness, and find peace, love, and happiness. The dream required hard work, honesty and humility, but it was within reach. Our founding fathers and ancestors proved it could become real.

In recent decades, Hollywood has been killing our heroes, our stories, our dream — and all else that we have traditionally worshipped and valued. But these ideals are not quite dead. Our heroes and stories can rise from the ash heap. The American dream can be restored, if we will only fight for it!

This is a growing revelation for me, since I only recently woke up to the deceptions of the world around us and decided that we should be waking others to save our kinfolk, our lifestyle and our country. Personally, I plan to contribute through entertainment — entertainment that goes beyond satisfying our fickle emotions, but that speaks truths and touches our very souls to inspire us to take positive actions.

Americana Pictures (www.Americana-Pictures.com) has been founded to develop, produce and market quality motion pictures — pictures that promote fresh talent and the best of traditional American ideals. As an alternative to Hollywood, we look to lead the fight in restoring quality to storytelling. This is a very important part of a necessary battle that must be waged against non-traditional and alien forces. These forces have

taken control of our mainstream media and our country. This takeover is very real and began nearly one hundred years ago but it has accelerated beginning in the mid-1960s.

Why are motion pictures important? They influence public beliefs and attitudes and help to define our culture. As Kevin MacDonald **has noted**,

The New York Times is important because it and media like it control the explicit messages on vital issues like race and immigration. The **culture of critique** has become the explicit culture of the West, endlessly repeated in media messages but packaged differently for people of different levels of intelligence and education. ... By programming the higher areas of the brain, this explicit culture is able to control the implicit [unconscious] ethnocentric tendencies of white people.

MacDonald mentioned the *New York Times*, but his point is doubly true of Hollywood: Hollywood seeks to make European-Americans have deeply negative attitudes and beliefs toward their own people and their own culture. And it seeks to suppress the natural desire of European-Americans for a culture that promotes and sustains all of their highest ideals.

Hollywood has been insidiously propagandizing our people to believe non-truths, to worship anti-heroes, and to acquiesce to a world of increasing decadence and despair — a New World Order. Some might say that Americana Pictures is faced with an insurmountable task to take on the Hollywood juggernaut. But I say “NO.” It is simply a matter of developing, producing, and marketing one quality motion picture at a time. In so doing, we must tap the spirit of our people by inventively reaching out to them. They are a Sleeping Beauty, put to bed by the poisons of our enemy. They need a Prince Charming to wake them and give them life again.

As you might guess, Walt Disney was my idol growing up, and I still long for that Davy Crockett coonskin cap. Walt was a multi-talented genius who was faced with many personal and business challenges throughout his lifetime, but he always overcame them. And through it all, he developed five principles for making dreams come true: Think tomorrow, free the imagination, strive for lasting quality, have stick-to-it-ivity, and have fun.

These principles are still valid and can help guide the efforts of Americana Pictures.

It is now commonly understood that Hollywood **no longer represents**, if it ever did, the interests and values of traditional majority Americans. Instead, it surreptitiously seeks to destroy our **European-American heritage** and our **Christian-based traditional values**, and replace them with values that debase these traditional values and **elevate minorities as paragons of virtue and wisdom**.

Today's motion pictures, in concert with other forms of mass media entertainment, are the greatest enemies to the well-being of our progeny and the future of our country. It is time for majority-Americans to stand for their rights and demand a fair representation in motion pictures, as well as in other endeavors of life.

There are several leaders, newfound to me, in this fight. **Edmund Connelly** has written excellent reviews and articles highlighting the Jewish-Zionist control of our mainstream media. California attorney, **John W. Cones**, has published several books in an effort to aid independent producers in their struggles to overcome the discriminations of Hollywood insiders. And the web-site of "**yggdrasil**", is an incredible resource for learning the substances and nuances of these problems. And probably no one has better championed the truths to our cultural enslavement, including **Jewish media influence**, than Kevin MacDonald.

To do business in Hollywood, one must play by their unwritten and unspoken rules. But they are rules nonetheless. And the first and foremost rule is to always support the Jewish-Zionist agenda. Their definitions of political correctness are always anathema to the interests of the traditional European-American majority. This destructive reality has been well hidden, but is increasingly coming to be recognized.

After short and successful careers in the military and engineering, I was fortunate to enter the University of Southern California's **Peter Stark Motion Picture Producing Program**. It is a prestigious program designed to develop major producers and studio executives. Out of the twenty of us who graduated in my class, five were Jewish. Three are making major motion pictures and television shows every year. The quality is not good, but they are expensive and well promoted. A fourth, who was best-positioned as cousin to a major studio boss, left to take over his father's law firm. The fifth was a fast-rising executive until he reportedly became ill and left.

Whereas most of the Jews have been quite successful, of the fifteen non-Jews, the only industry survivors are a black female, who previously and subsequently worked for a foreign-owned company, and me. The remaining thirteen support themselves in other professions, although one still aspires as a part-time screenwriter. There may be justifications for this statistical anomaly, except that our class is not an exception. It represents the norm.

The motion picture industry is the most discriminatory industry in America and is totally controlled by Jewish interests. Minorities are well promoted because they regularly attack or compete against traditional majority interests — especially if they denigrate white Christian or family values.

People like me are simply not allowed a voice, which means that majority interests are denied any true and positive representation in Hollywood. If I were to attack my own culture, people, or values, then I might be allowed a degree of success. Filmmakers

such as **Quentin Tarentino** are embraced by Hollywood and their destructive messages are promoted with incredible fanfare. Dysfunctional “stars” are paraded before us as role models, especially when they come from traditional Christian or European-American backgrounds but are notorious for spurning those values. **Madonna** comes to mind.



Madonna's Crucifix Stunt

Operating outside the controls of Hollywood, Americana Pictures intends to represent the legitimacy of our interests and will fight this ongoing dispossession of our people. I have experienced the motion picture industry paradigms from both a Hollywood/studio perspective and from that of the guerrilla filmmaker.

Americana Pictures plans to take advantage of the best of both models. We will develop quality scripts by working with fresh talent, but outside the mechanisms of Hollywood. Our first **Screenwriting Workshop** is scheduled for May 2 in Gatlinburg, TN. Our motion pictures will be produced with professional quality but at extremely low-cost. The future will see a transition from film to digital high-definition video, and we will be at the forefront of this technological improvement. Not only will quality become more reliable, but costs will be reduced as this totally digital process will streamline everything from image capture, through editing and special effects, to the various forms of release, including theatrical and home markets.

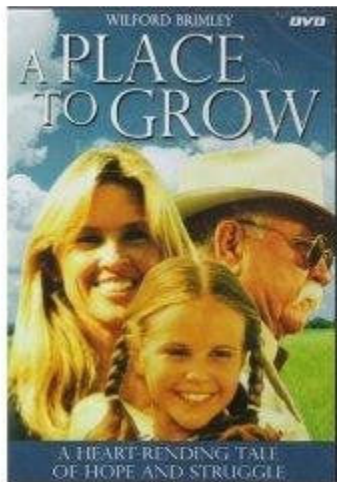
Producing motion pictures does not require spending \$50 million plus, as Hollywood routinely does. Similar quality can be produced for a small fraction of their budgets (\$500,000 – \$5 million) with a team that knows how to employ cost-effective production techniques and avoid the industry pitfalls. We will hire local talent, where possible. Key personnel are skilled at producing low-budget films, yet they have the technical and creative thirst for excellence.

Surprisingly, Hollywood producers possess an amazing lack of professional expertise and are not known to be inspiring “team players.” This requires them to spend vast sums of money catering to the excesses of their high-priced personnel. We may occasionally hire “name talent,” but only in appropriate circumstances, and for reduced rates.

We look to develop talent that is best suited for our roles and cast the leads with actors who exude beauty and charisma. Hollywood, notoriously and consistently, rejects true talent for their “insider packaging.”

To go up against Hollywood might be a daunting task. They may initially ignore us or rely on normal production hurdles and distribution barriers to stop us. I’ve experienced it all, most devastatingly when trying to play by their rules.

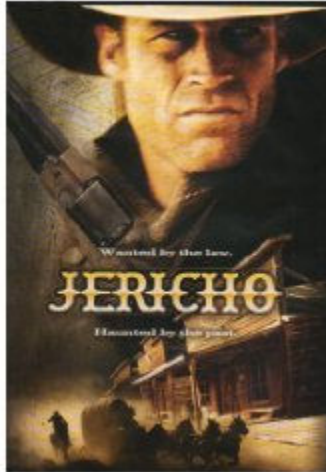
After many years of struggling in Hollywood as an assistant producer/ director on low-budget films, and with no success pitching to the studios or packaging my own features, we determined to relocate to the mid-west. There I ventured to write, produce, and direct my own feature, *A Place to Grow*. It was a subliminal effort to return to my roots and the values that I longed for. The film was a good effort and had significant potential, but the completion of the film and its release were thwarted by a greed-based company takeover. Unfortunately, I became a minority stockholder in the company that I had built. Lesson learned: Keep control.



Sadly, the film, which had an incredible country music soundtrack, was purged of its most powerful scenes, including the onscreen singing of its country music star, Gary Morris. In retrospect, once the Hollywood distributors got their hands on it, they either ignorantly or willfully abandoned its intended market (mid- America) to serve totally inappropriate foreign-market buyers.

After a necessary detour as a media instructor in the Midwest, we finally relocated to the South, where I formed a new company and ventured again to produce and direct a

mystery-western, **Jericho**. It is a quality story about the redemption of a man who lost his identity and sought to recapture the love and life of his past. The script was good, but I felt needed improvement, so I did several rewrites, which I believe helped the story line and characters. One key character was a black preacher, who rescued the hero. He was a positive representative of his race, and in trying to appeal to the instincts of Hollywood distributors, I kept an uncomfortable degree of “political correctness” from the original script. I am still very proud of this film, but, in retrospect, would now approach certain aspects differently.



Ultimately, in trying to secure wide distribution, I learned the most important lesson: Do not rely on any associations in Hollywood, especially if you are their ideological antithesis. Instead, develop your own marketing and distribution capabilities, as Walt Disney painfully learned.

Without funds, we struggled through years of hurdles trying to market the film and even went to battle against the MPAA, which tried to limit our market by awarding us the family-unfriendly “R” rating. This was totally unfair. We **appealed** and, fortunately, Jericho now holds the distinction of having a rating reversed by the widest margin in the history of the MPAA. This was but one of many barriers erected by Hollywood to stifle an independent competitor.

Jericho recovered some of its money, but should have been highly profitable. It did sell a considerable number of **video units**, and it does air regularly on certain cable channels. However, the Hollywood deal structure insured that we would receive very little compensation.

The lesson for anyone who is not a part of Hollywood’s elite is to be totally independent and develop your own marketing plans and build your own distribution networks. Avoid Hollywood altogether. This has become better understood since Mel Gibson self-marketed *The Passion of the Christ* after Hollywood, **motivated by their Jewish**

identity, put up all of their roadblocks. He succeeded and helped to redefine a new and better course of action for independent filmmakers.

Americana Pictures can likewise succeed if we creatively serve the huge, and disenfranchised audience that Hollywood abandoned during its last several corrupting decades. The industry may try to discredit and sabotage our efforts. This is why we must remain totally independent of their controls.

Our greatest challenge will be developing a new distribution model to market our motion pictures outside of the Hollywood channels. We must create a “name brand” that audiences will come to recognize in anticipation of our future products.

The internet provides the most revolutionary means to publicize and market our projects. We should avoid competing against Hollywood and its traditional and very expensive means of distribution. Instead we must take advantage of our projects’ unique qualities. With creative advertising campaigns and the promotional assistance of concerned support groups, we can achieve significant public awareness without spending a fortune for advertising. *The Occidental Observer* has already promised to promote our products as they appear.

We will respect others, but will not promote the “politically correct” agenda of our alien competitors. Instead, we will promote our own view of the world and not shirk from telling truths as we entertain with powerful stories. Where European-American interests and alien interests are at odds, we stand firm for our people. We owe nothing less to our heritage, to our values and to the future of our progeny.

Some of our projects will undoubtedly be controversial in defense of our people and historical truths. As a result, we may suffer insidious assaults — and must be prepared to withstand them and prevail.

Fortunately, controversy is also a great enabler. People are attracted to controversial issues, especially when the themes have relevance to them.

Two projects are currently being considered for our first production:

The Liberator (in partnership with another company) is an historic epic about **Arminius**, a young Germanic prince trained to serve the Roman Empire. Arminius united the Germanic tribes to defeat three Roman Legions, thereby changing the course of European history.

In the Shadows of Liberty will deal with the shocking **Israeli attack on the USS Liberty** and the **scandalous cover-up**. Both have relevance to the issues of our times — issues that pose the greatest threats to our life, liberty, and pursuit of happiness.

These projects, and others, must entertain, but must also shake from its slumber America's "sleeping giant" in hopes that our heroes, our great stories, and the American dream can be restored.

Merlin Miller is a motion picture producer/director and founder of **Americana Pictures**. A graduate of West Point and USC film school, he is building a quality alternative to Hollywood.