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Saturday, 20 August 2011

Southern, White, Religious, and Racist

Hollywood's Most Enduring Enemies

By [Andy Nowicki](#)

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[Southern, White, Religious, and Racist](#) "The Help" (photo: DreamWorks)

In the middle of a summer in which Black flash mobs have ambushed and terrorize unsuspecting Caucasians at public events and a mulatto President speaks placating words to militantly racist Mestizos intent on reclaiming "Aztlán" from the gringos, it just figures that the heartwarming, inspirational and "relevant" new family film is about the abiding cruel perfidy of...[White Southerners!](#)

But then some things never change, at least not among the image-makers and opinion-shapers of Hollywood, where simplistic segregation-era morality plays featuring murderously mean-faced rednecks and saintly, martyred magic Negroes are forever *de rigueur*. From *To Kill a Mockingbird* through *Mississippi Burning* and now *The Help*, with several lesser productions in between, we can chart the history of this singularly monotonous cinematic trend. Movies of this genre are typically as shorn of nuance as any Goebbels-approved Nazi propaganda film, except with the exact opposite racial message. Still, the aim is identical: to fill the viewer with righteous indignation against the enemies of the *Zeitgeist*, who also just happen to be enemies of the state.

If our Hollywood masters are eager to draw our attention away from the messy and miserable failure of present-day multiculturalism for favor of a smarmily black-and-white portrayal of a past supposedly rife with White racism, these same cultural commissars seem oddly fixated on the once prevalent, now thoroughly exorcised, bugaboo of sexual repression. Contemporary Western pop culture is endlessly saturated with sexy pop songs, sexy music videos, sexy TV shows, sexy movies, sexy magazines, and sexy books (for those few still functionally literate); try as you might, you pretty much can't escape the sight of leggy, buxom starlets miming fellatio while drunkenly exposing their bare crotches, or the sound of mind-numbingly raunchy dance anthems in which the singer orgasmically celebrates his or her unapologetically libertine lifestyle, or the sight *and* sound of gleefully fornicating teenagers in the latest "provocative" reality show or "hilarious" sex comedy. Yet for all that, moviemakers still apparently felt the need to remake *Footloose*, a movie which even in the '80s seemed to belong in some kind of weird Twilight Zone America located in an alternate universe.

In the America of *Footloose*, a nebulously "Christian" Wahhabi-style fundamentalist organized religion holds sway over American culture to such a degree that the poor kids in the hick town where the movie takes place aren't even allowed to have a school *dance!* (cue a gasping, dying Kurtz: "*The horror! The horror!*") This state of affairs is due, naturally, to the oppressive influence of the stodgy old City Council, who take their cue from the town's holy-rolling preacher-man, who sees rock music as demonic and dancing as a lewd expression of forbidden sexuality. Even the local cops get in on the act; when cool newcomer Kevin Bacon plays Quiet Riot too loud on his car stereo, some mean ol' boy in blue pulls him over, pulls out his cassette tape, and slaps him across the chin with it. (This humiliating brush with police brutality later prompts Bacon's character to smoke, drink, and do a bunch of vengeful pirouetting in an abandoned warehouse while a generic '80s song plays over the soundtrack—a scene of epic, iconic silliness.)

Eventually, of course, Bacon's character leads the kids at the school—all of whom look like they're at least in their mid-'20s—in a righteous rebellion against the forces of adult oppression, repression, and suppression of libidinous youth. The requisitely hot n' wild daughter of the preacher-man rebukes her dad for having his head in the sand, memorably screaming "I'm not even a *virgin!*" at him in a moment cued to provoke audience oohs, ahhs, and applause. The preacher-man eventually sees the light, learns that he must give way to flaming youth, who then go forth to dance an expertly choreographed number in the gymnasium when their savior Kevin Bacon arrives late, slides in on his knees, and mandates that the pseudo-teenage booty-shaking begin. Cue Kenny Loggins, fresh from scoring the theme song to *Caddyshack*, yet another movie which had the courage to bash conservative, religious repression in an age where it barely existed. "Kick off your Sunday shoes," indeed.

Judging from the trailer for the new *Footloose*, we're going to get much of the same, with a few more Black faces, and a touch more hip-hop-derived dirty dancing. The heroine appears to be a Miley Cyrus-lookalike with an attitude, the hero another blandly handsome white boy with the dance moves of a 'gro and pluck and gumption to take on those all-powerful Christian fundies who so rule this America that isn't.

Yet the propagandizing, while still trite and ridiculous, *could* have been worse. We *might* have been treated to an interracial romance, or a gay romance, or an interspecies romance, or an intergenerational romance, among the two leads. I guess one of those scenarios will have to wait for the next remake of *Footloose*, in the early 2040s.

Or perhaps the corrupt, debased, and debauched Hollywood system will have died a horrible death by that time, and America will be ruled by new masters with a different agenda to promote. We'll just have to wait and see.

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Local_Ale

When considering the absurdity of Footloose circa '84, one has to keep in mind, us budding rightwingers saw the face of Heavy Metal censorship in Tipper Gore--
hmmm...it all makes sense now, or not, but I think I can get the gist.

Children of the Corn came out the same year as Footloose...

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Kblankenship7

I like Children of the Corn better, which is an American Wicker Man- "fear the rural, fear the white, etc. I kind of like (a few) white people. Were Whites really so horrible? I have to say I don't think so. But I have to say that we seem to be horrible at explaining how European culture is more just than other cultures. Micah (children of the corn) where did you go?

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Local_Ale

I think I want to like Children of the Corn, a Stephen King short story for a nudie magazine; I guess he did it for the money, drink money anyway. The story itself has a little bit of Logan's Run built in, and an Alt Right friend on this board generally agrees that anyone over 40 is useless (and I am so fast approaching that age.) I think there is enough return of the Gods in it to make it worthwhile, if the movie is so-so, but hey, you do seem to recall a character.

I must have been tired or in my cups last night, but to be clear, just mentioning that Tipper Gore played the real life role of John Lithgow's Footloose character in my media ravaged mind as a 10-12 year old; it was hard to pick-up the misdirect. We would certainly grow to learn the dancing teens were not our friends either.

[1 year ago](#) [in reply to KBhankership?](#) [11 Likes](#)

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Fr. John+

"But I have to say that we seem to be horrible at explaining how European culture is more just than other cultures." Well, for a start, buy the book immediately to the right of this comment column, called 'The WASP Question.' Secondly, leave the 501(c)3 statist propaganda outpost called 'mainline protestantism' and find a church that preaches the Gospel, without succumbing to the heresy of racial amalgamation, which is clearly Marxist to the core. For starters, at any rate....

[1 year ago](#) [in reply to KBhankership?](#) [41 Likes](#)

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Marik Charles

Nowicki, its good to know that there are still men out there like yourself

[1 year ago](#) [61 Likes](#)

[Like](#) [Reply](#)



Guest

First Taki Mag, now AltRight: stop using that serial comma! It's an abomination. There's a time and place to put a comma before "and" or "or," and a series is not one of them. Why is this happening? It's a bloody nightmare.

Yeah, yeah: Hollywood, blacks, Obama - you forgot the Jews. It's always the same article (is there a template?) except this time it was ruined by those awful serial/Oxford commas.

[1 year ago](#)

[Like](#) [Reply](#)



AndyNowicki

"Who give a f*ck about an Oxford comma?" --Vampire Weekend

[1 year ago](#) [in reply to Guest](#) [12 Likes](#)

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Maaldweb

You didn't have to pretend you are interested in grammar when in reality you merely wanted to bash Nowicki and Alternative Right for antisemitism.

[1 year ago](#) [in reply to Guest](#) [25 Likes](#)

[Like](#) [Reply](#)



Lucas Wetch

Of course there is a template. Its called reality.

[1 year ago](#) [in reply to Guest](#) [21 Likes](#)

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RobRoySimmons

"Children of the Corn" is a joke it is absolutely the stupidest jew shtick outside of Adam Sandler that you can find.

You watch that movie, then realize it is based on Jew inner party lore and then come to realize that jews are a truly f*cked people.

[1 year ago](#) [19 Likes](#)

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Guest

More remakes. Hmm, while the thought of highly sanitized reproductions (just look at how politically incorrect some 80s classics were by present standards) is

nauseating, it does give me hope for the future of movies. I pray for the day when they reach the bottom of the mainstream film idea barrel, and they must resort to the made-for-video/international b-movies of the 1990s. Remaking and revising some of those gems, at least to some people like myself, could pave a digital money road to a novel cinematic gilded age. A prime example of a film which should be remade after revision, sans the rollerblade gimmick, cheesier elements, and chosen ones playing the lead roles, is the portentous Prayer of the Rollerboys from 1990/1991. If you doubt that such a lousy movie could be prophetic, just watch the first five minutes. Yeah, it is bloody awful, but much more interesting than what is released in theatres now. <http://www.youtube.com/watch?v...>

Aside from that though, I have become totally disgusted with movies over the last decade or so. Are comic books really that popular, or do audiences simply flock to the insipid cinematic cliches because they lack awareness of anything better? Beyond that, is it just me, or do all young actors essentially look the same now? Not to be anachronistic, but I think all actors and models looked better, and healthier, in the 80s and 70s, albeit not always classier. Personally, I have this aversion to over-sized plastic earrings on women, as well as fluorescent clothing. Fortunately for men, such women still exist, and can be found primarily Central/Eastern Europe. I can personally attest, as my girlfriend from Russia is the best. Simply delightful, and looks like she could have been in a movie, at least in 1988 ;). You must watch out for primal manners though, as I have seen some Russian parents, and their manners are sometimes gut-wrenchingly awful. I would include Nordic Europe, but the women in Finland spit too much, the women in Scandinavia are a bit too manly and close to their fellow females, and a large percentage of them are totally leftist. Still, some of them have more of a glamorous appearance. But really, shouldn't movie stars and models be glamorous, and look like the girls, or boys, we all wish we had living next door when they are properly put together? Instead, the female leads now uncannily resemble almost all of my fraternity/sorority formal dates from college, and that is not such a great thing. That is definitely not glamorous, but rather average.



1 year ago 61 Likes

Like Reply



haroldcrews

The more astute and knowledgeable viewers of this film may very well come out with a different outlook than is intended by the studio. Let's see back in the 'bad old days' black on white crime was rare; the black family was very intact and healthy at rates comparable to whites; a black business class existed in cities sufficiently large enough; no widespread drug problems among blacks or white; a much lower incarceration rate among black males; the most dangerous place for a child particularly a black child was not in the womb; and a successful black was known to be successful due to merit not reverse discrimination. A more knowledgeable and astute viewer may come away with the conclusion that those days were much better than today in ways that really matter. The vitality of a social order can be shown in the number and severity of social pathologies that occur. Who in their right mind would consider current society more healthful than the South's as it existed under Jim Crow?

1 year ago 28 Likes

Like Reply



tma_sierrahills

Another good Nowicki piece. Haven't seen the film and no plans to, so I appreciate the info.

Possible captions for film photo featured at top, from each participant, left to right:

"Oh my, I'm frightened but curious. You say the Confederacy lost the War Between the States?"

"What did I tell you, Ja'Quaelah, she's coming around. It's like the Lord say, 'You dig down far enough and you'll find an itty-bitty bit of goodness even in white she devils.'"

"Why yes, boney-buttocked girlfriend, people of color won and that means never-ending guilt trips, Hollywood accurately portraying African Americans as perfect, anti Western-civilization bunker-busting affirmative-action bombs, and a simply divine demographic cleansing away of all ..."

1 year ago 15 Likes

Like Reply



OldAtlantic

Brilliant and accurate. The magic Negro arrives to explain truth to White people.

1 year ago in reply to tma_sierrahills 81 Likes

Like Reply



BernieGoetzFan

A few weeks ago, Alt Right ran a photo of a 40-ish, southern, white society woman kneeling in supplication in front of her master, an old Negro man, who was hearing her confession.

This woman was no doubt raised on the type of "white devils-black angels" movies, books, plays, sermons ...etc. discussed in the article.

Most of these morality plays do offer one out for a white devil: you can be among the 1-2% of whites who realize their family/friends/neighbors are evil Nazis and side with the oppressed yet warm-hearted and peaceful blacks.

1 year ago 7 Likes

[Like](#) [Reply](#)**Agesilaus**

I can't remember the last movie I went to. \$%&* Hollywood...

1 year ago 11 Likes

[Like](#) [Reply](#)**Guest**

It seems its open season on white Southerners again. If "The Help" and "Django Unleashed" isn't bad enough, you have "The Grace Card" in which the magical negro preacher must give his spiritual wisdom to a white cop whose life is out of control.

1 year ago 8 Likes

[Like](#) [Reply](#)**Tanya Cooper**

I am glad for one thing, that you have a special place with the rest of the special yellow helmet wearers to spew you racist crap!

1 year ago

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Andy Nowicki

[Andy Nowicki](#)

Andy Nowicki is the author of the novels [Considering Suicide](#), [The Columbine Pilgrim](#), [The Doctor and the Heretic](#). He is a regular contributor to [The Last Ditch](#), and has published work for *New Oxford Review* and *American Renaissance*. He teaches college-level English and lives in Savannah, Georgia, with his wife and two children. He also intermittently contributes to his [blog](#) when the spirit moves him to do so.

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