

Satan in Hollywood: A Documentary by Hervé Ryssen

<https://geostrategieblog.wordpress.com/2016/10/31/satan-in-hollywood/>

<http://herveryssen.hautetfort.com/herve-ryssen-satan-a-hollywood.html>

A covert war has been declared against the Christians of this world in general, and the Catholic Church in particular. Indeed, on television and in cinema, Christians are frequently depicted as being bigoted, sectarian, racist, and homophobic, while the clergy – especially the Catholic clergy – is commonly portrayed as a den of paedophiles, psychopaths and killers.

In this compelling documentary, Hervé Ryssen decodes the messages hidden in Hollywood productions, demonstrating that images on the big screen are all too often used as means to stigmatise Christianity.

We learn that it is no coincidence that Christianity, as opposed to all the other religions in the world, is systematically targeted by Hollywood directors and producers, the vast majority of whom belong to one particular religious community which, by its very nature, is virulently anti-Christian.

As Ryssen demonstrates, Hollywood films are not just innocent entertainment. Indeed, big-budget films are in fact a very effective means of propaganda, the ultimate aim of which is to discredit Christian values, which constitute the foundation of European nations. In this way, Hollywood productions psychologically condition minds for the unification of the world, which is considered by some to be a prerequisite for the coming of their messiah.

The documentary has been translated into English by Jim Warburton. **The English version can be downloaded for free:**

<http://www.mediafire.com/file/1918a4dmb3g6tc6/SAH-EN+allégé.mp4>

<https://archive.org/details/SatanHollywoodHervvRyssen>

In the following interview, Hervé Ryssen talks to Jérôme Bourbon (*Rivarol* magazine) about the documentary:

Many of our readers are already familiar with your work as each year we review your latest book. Regarding Judaism, you have said yourself that you have “covered all the issues”. So what have you been working on over the past few months?

Over recent years, I have written seven books, all running to some 400 pages, on Judaism and the Jewish mind. This work constitutes the most comprehensive study of this subject ever carried out. So you are right to point out that I have “covered all the issues”. I continue my research by reading books and watching films produced by Jewish intellectuals, and I can't see that there any new themes to add. Any new literature would just confirm what has already been explained, whether it concerns the globalist project inherent in Judaism or that mind-set which is highly singular and so very different from ours.

I am, however, obliged to continue to create if I wish to make a living from my research. This year I took a risk: I put aside writing to focus on a documentary on “the image of Christians in cinema”. Indeed, this will form part of the title.

For some time now, I have noticed that Christians, and especially Catholics, are badly treated by many film makers, though, admittedly, not all of them are Hollywood directors. So I embarked upon a systematic review. I took all the scenes which illustrated the point in the clearest fashion and organised them according to themes, in exactly the same way as I had done for my books. And I can assure that, once again, the result is quite incredible!

What do you mean?

By this I mean that these scenes, most which have been taken from mainstream films, demonstrate a deep and systematic hatred of Christianity. If we were talking about minor films which occasionally appeared on our screens to be greeted with indignation or sarcasm, then we could just about tolerate this, provided that other religions were treated in the same way.

But I see that Christianity and Catholicism – especially Catholicism, this must be stressed – have been systematically attacked for decades by film directors whose films attract multi-million dollar budgets. When you see all the scenes I have compiled, you will be alarmed by the extent to which the religion of our parents has been vilified and blackened.

What are themes that have you been able to identify? How have you gone about presenting this overview of Christianophobia to the public?

Remaining faithful to my methodology, I begin with what’s most visible and then go beyond the surface in order to show the viewer what may have escaped him. As we are dealing with video images, I began my documentary by looking at “big-budget” films with a certain picture quality. The very first film I examine is Jean-Jacques Annaud’s “The Name of the Rose”, which opens the chapter devoted to “historical” films.

Here we see that certain film directors convey their hatred of Christianity with carefully crafted scenes and tailor-made characters, whether the film is set in the Antiquity period, the 18th century or during the Second World War.

I then examine a dozen or so films in which Christianity today or in the future is portrayed as being an omnipresent and oppressive force. I then review the films in which the Christian character plays the role of the bastard, when he is not portrayed as being narrow-minded, uptight or ridiculous. Indeed, the Christian can also be bigoted, racist, anti-Semitic, a kidnapper of children, a child abuser or quite simply a dangerous psychopathic killer. And let’s not forget the killer monks as well as the bitter and twisted nuns.

In the fourth part of the documentary, I review the scenes in which Catholic ceremonies are deliberately interrupted. In several of the films examined in the early part of the documentary, the viewer is so disgusted by what he has seen of Christianity that he is delighted to see the priest or the bishop get killed. And here, I assure you, we are not talking about small-budget films.

All this lead to the logical conclusion: the best way to make people abandon Christianity is to glorify sexuality. This is based purely on the films reviewed in the documentary, but this is sufficient to understand the intentions of the film directors in question.

What did you want to show with this documentary? What conclusions can we come to regarding this hatred of Christianity? To put it bluntly, do the people who make these films all belong to one particular community?

There are violently anti-Christian films which have been made by directors from Christian families. But they had turned aggressively atheist either because they had become Marxist or just by a desire to conform. From what I have observed, the hatred of Christianity can also be rooted in homosexuality.

But it appears to me that these cases are fairly rare. The fact is that the majority of these films have been produced by filmmakers who are not Christian and who do not come from Christian families. But what is really important to understand – and this is what I explain when I make one of my appearances in the documentary – is that the producer also takes part of the blame. The producer finances the film right from the start and stipulates his terms and conditions, and is more likely to do so if the director does not enjoy great fame.

In the US, the film belongs entirely to the producer, who alters the message of the film according to his wishes. If the director is not happy, he can always release a DVD of his own version: this is what's known as the "director's cut". Anyway, to answer your question in the most consensual fashion possible and without taking too many risks, I would say that these directors come from all communities and all walks of life. Nevertheless, film directors from a particular community, well-known for its influence in the world of media, do form a clear majority.

And I do believe it's not the Muslims this time!

The aim of this documentary is not just to open the eyes of Catholics to the true nature of those who attack them. It is true that the problems which the West encounters with the Muslim world mean that many of our fellow citizens see Islam as being the biggest danger. In the spirit of objectivity, **I wanted to show that the attacks against our ancestral religion do not stem from Islam.** Muslims suffer the same treatment as Catholics in Hollywood films, albeit on a more moderate scale, because it really is Catholics, and not Muslims, who are insulted the most.

I also wanted to show Catholics that those who denigrate their religion are also the most fervent supporters of the "liberation of morals": the destruction of the patriarchal family, homosexuality, "transgenderism", mixed marriages and the multicultural society.

It's all linked. At several points in the documentary – between film extracts – I explain the details of this egalitarian fanaticism which corresponds precisely to the hope that a messiah will one day come to this earth. In this way, I hope to gain the support of honest Catholics for our cause, which is **not merely the defence of Christianity but the defence of our entire civilisation.**

You are now a film director as well as a writer. As this not your specialism, did you encounter any technical problems?

I have been working on this project for a year, and I can tell you that there have been numerous problems. Seeing the time I wasted to solve a problem which an expert could have solved in a few hours, I would say to myself I could have already written a book and that I would never try this again. And then, because I kept working at it, I succeeded. The guiding rule is the same for my books: it is essential not to say everything but to lead the reader or the viewer to the conclusion, to hold their attention right to the end.

A video will undoubtedly allow you to reach a much wider audience, in particular young people, who watch videos more than they read books.

I don't entirely agree. Indeed, I don't get the impression that the young generation reads less. Most of the people who ask me to sign books at the end of a conference are young people. True, I would have more readers if the internet and Youtube with its millions of free videos did not exist. But everyone knows the empty feeling after having spent hours on the internet as opposed to the feeling of fulfilment and tranquillity after having read a few pages of a good book. It is true that the documentary will allow me to reach a new audience. But I also hope, in this way, to find new readers, because I believe that my books are essential to understanding the operation of this system and the "matrix" in which we live.

You have, I believe, finished your documentary but that the DVD has not yet been produced...

Indeed, the DVD has not yet been produced. But I publically launched the project some weeks ago, giving people the possibility people to make a pre-production order of the DVD. In other words, readers of Rivarol can now order the DVD, bearing in mind that I will send it to them once I have raised the funds necessary to produce the disc and the accompanying booklet. As I'd explained in a recent video, I would prefer that the DVD be packaged in a booklet rather than a plastic box, so that the appearance is in keeping with the books that our readers already have on their shelves. In this way, I hope to raise a sum equivalent to 300 pre-production sales at 22 euros each (20 euros + 2 euros for postage and packaging). As over a hundred orders have already been placed, I am hopeful.

A quick word by way of conclusion?

Well, precisely, hope. That's what's so essential.