

1) Goal

The goal of “The Great Lakes” movie is to save diversity (races, ethnicities, and cultures), including the West (which is the part of diversity in the most critical danger of genocide), by defeating racism. This movie is the only thing that can accomplish this goal because nothing else uses the power of movies to provide the only answer to save diversity, “All races, ethnicities, and cultures need to have their own countries,” and it provides moral reasoning that makes this obvious answer beyond reproach since preventing genocide is always one of the greatest moral callings. I know that saving diversity sounds like hyperbole, but I think you’ll agree it’s true after reading this letter and “The Great Lakes” screenplay. Thus, you don’t have to take my word because you can read the screenplay and decide for yourself. Besides, even if you think I’m overselling this movie, it’s still definitely worth making it because anything that has a chance to save diversity is worth trying (especially since everything else has been completely ineffective).

This letter is divided into twelve sections (note this is a long letter, but you only have to know that you just need to help obtain a financier as explained in section eleven):

- 1) **Goal:** This is the goal to save diversity that’s stated above.
- 2) **“The Great Lakes”:** This is the summary of the movie’s plot.
- 3) **Message:** This is the powerful message that will be in “The Great Lakes.”
- 4) **Culture:** This is the powerful culture that will be behind “The Great Lakes.”
- 5) **Content:** This is the content that will consist of “The Great Lakes” movie and two streaming websites (winterpaths.com and windpaths.com).
- 6) **Winterpaths:** This will be a streaming website that will produce movies, sitcoms, political shows, etc.
- 7) **Windpaths:** This will be a streaming website that will produce movies, documentary shows, etc.
- 8) **Business Model:** This is a breakdown of how Winterpaths and Windpaths will thrive as a business.
- 9) **Total Cost:** This is a breakdown of the cost of the content (“The Great Lakes,” Winterpaths, and Windpaths).
- 10) **Financiers:** This is a list of financiers who can provide funding for the content, and it explains why they would want to help.
- 11) **Your Help:** This explains how you can help obtain a financier.
- 12) **Conclusion:** This is the only way to save diversity.

2) “The Great Lakes”

“The Great Lakes” will definitively address all of the main issues (e.g., genocide, racism, diversity, immigration, and free speech):

Tristan Zorentino is a high school student who lives next to Lake Ontario in upstate New York, and he spends most of his time with his girlfriend, Maria Valencia, and his best friend, David Alexander. One night, David (who's a Native American) tells Tristan that he wants an Indian girlfriend, but there are only a few Indian girls in their school because Indians are nearly extinct. In order to help David, Tristan posts a message on his website that's the only way for diversity to exist: “All races, ethnicities, and cultures need to have their own countries.” So, millions of people around the world rise up in anger, and New York charges Tristan with the new crime of hate speech, which results in an epic showdown in court. Tristan, Maria, and David (the Italian, the Spaniard, and the Indian) are bonded by their love for each other as they fight against more than anyone has ever fought before.

I spent years writing this screenplay because I have no life (ha!), and it will be a great movie that will be far more than just a political movie since it will be filled with beauty, comedy, romance, etc. It's one of the seven screenplays on winterpaths.com that I wrote for this website, so while I've never been involved with Hollywood or the media or even blogging, I've been writing screenplays for years because I love movies, so I do have a lot of experience with writing screenplays.

Of course, I realize that it's easy to dismiss this as just another screenplay, but that would be ironic since nationalists have never even produced a movie, not to mention that this is the only screenplay that even tries to save diversity. Also, you don't have to be an expert in reading screenplays because we just have to make one decent movie (which is fairly easy to accomplish with most movies being decent when they have budgets of at least a few million dollars) since our message is so fantastic that it won't take anything more, and this movie will be far better than decent. Thus, you only have to agree that this screenplay sounds like a good idea, and besides, it can be refined later if needed.

3) Message

The key to “The Great Lakes” will be its combination of a powerful message delivered through the powerful culture. This statement is behind everything because culture has become so powerful that almost nothing gets changed in today's world without going through culture, and this is the very first time that it will ever be done to save diversity (which is why everything else has failed). So, let's examine this statement by reviewing the message in this section and reviewing the culture in the next section.

“The Great Lakes” will save diversity by defeating the global racism (e.g., globalism, colonialism, and Nazism because I say those who commit genocide are “global racists” since they wipe people off the globe) that has been destroying it for hundreds of years via breaking down national borders since this movie will be an unparalleled cultural force that will deliver the message that's the only way to save diversity: “All races, ethnicities,

and cultures need to have their own countries.” This message and its moral reasoning will be made clear in the rest of this section. For starters, this nationalistic message will be supported by moral reasoning that only requires stating obvious facts that are based on the most obvious and greatest moral fact in the history of the world: Genocide is wrong. Therefore, “The Great Lakes” will identify the problem (genocide) and the solution (nationalism).

The Basics:

Racism has always been fundamentally defined as discriminating against a race/ethnicity or believing a race/ethnicity can have a superior value as human beings. While there are very few supremacists anymore, many global racists (e.g., globalists, colonialists, and Nazis) have been discriminating against entire races, ethnicities, and their cultures for hundreds of years, and their main racist tactic is breaking down national borders. They’ve already destroyed many races/ethnicities (including Indians, Aborigines, Maoris, and Eskimos), and they’re currently destroying Whites.

Discriminating against a race/ethnicity is the only racist discrimination per common sense and the fundamental definition of racism, so of course, not all discrimination is racist. In fact, everyone discriminates because most things only survive by discriminating (e.g., one has to choose someone to marry over everyone else to have a family, and one has to hire engineers to design airplanes), and this is certainly true for diversity (e.g., Jews are thankfully surviving because they have a homeland, but Indians are nearly extinct because they don’t have a homeland). Even our opponents (global racists) agree that discrimination, which they call positive discrimination, is necessary to help races against negative discrimination, except they use it as an excuse to do things like forced hiring that further genocide, so they’re only against discrimination when it prevents their genocide.

With genocide, there are only three things that one can do: Discriminate against races/ethnicities and commit genocide, don’t discriminate and just let genocide happen like neutral countries in World War II, or discriminate for races/ethnicities and prevent genocide. Discriminating against races/ethnicities is racist by definition, and letting genocide happen by remaining neutral is racist via its silent acceptance of this discrimination. So, the only way to not be a racist is to discriminate to prevent genocide, and obviously, this means having countries that protect races, ethnicities, and cultures.

In other words, being a nationalist (for everything) is the only way to not be a racist because it’s the only way for diversity to survive. Note this simple statement is already understood by many countries (e.g., most non-Western countries) who already embrace nationalism and, thus, protect their races, ethnicities, and cultures by defending their borders. Even our opponents aren’t against giving land to races since even they’re not saying that Indian reservations should be taken away from Indians (although they’re certainly welcome to start taking that losing position of taking land away from Indians again if they want), so they’re only against it when it prevents their genocide.

Also, being a nationalist is the only way to not be anti-native or anti-immigrant because the world is big enough to give all people their God-given right to their homelands while

still providing for people to go to the many countries where there's no real predominate race or ethnicity anymore. So, it's a case of natives and immigrants, but global racists won't allow natives to survive while nationalists will allow both to prosper.

Indeed, we're on the side of all the most oppressed people around the world because genocide is the worst form of oppression. For example, the two main White characters, Tristan and Maria, will stand up for Indians, who are the most oppressed people ever because they had many nations across two continents until Whites overwhelmed them. In fact, Indians have been blended into the White population for hundreds of years, so there are only 40-50 million people left in the world who have blood that's still mostly Indian, and even they're completely invisible since they're overwhelmed in the countries where they live. We'll even stop the oppression since "The Great Lakes" will be the catalyst that finally stops this original sin of genocide against the Indians (e.g., Tristan will call for Indians to be given sovereignty over the very large Navajo Reservation).

The Power of the Message:

Basically, the Far-Right nationalists want one race, and the Far-Left globalists want one non-race since all racists only want one of something, and "The Great Lakes" will finally allow people in the middle to stand up to save diversity from this genocide (which is currently coming from the Far Left). Diversity makes the world an infinitely more beautiful and interesting and happier place, so saving diversity should be the goal of everyone. And it will be done immediately because "The Great Lakes" will deliver a message that's backed up by moral reasoning, and everything else will follow because ideas change the world more than anything else. The greatest example of this power is that this will be the first time ever that the obvious fact of genocide occurring will be really established, which will allow countries to stand up and say that they don't support genocide, so some countries in Eastern Europe will probably become ethnostates very quickly.

To further see the power of the message to provide countries/people with protection to allow them to stand up against genocide, let's look at how it easily handles the only two reasons that our opponents can even try to offer for committing genocide: fighting racism and helping the poor. This will show that this movie will provide a great defense against any criticism, and even better, it will put our side on the offense.

With regards to fighting racism, this movie will state the obvious fact that racists destroy races while nationalists protect them, so we're the ones who are fighting racism. So, not only will it completely defend our supporters against any charge of racism, it will go on the offensive by correctly identifying our opponents as racists who are destroying races.

With regards to helping the poor, this movie will state the obvious fact that our quality of life is why we live, so it's more important than life or death, and it's why wars are fought. In fact, quality of life is the only argument that's morally superior to being flooded with poor immigrants since we certainly have an obligation to help the poor. And nothing is more important for quality of life than diversity, so although helping the poor has often been used to justify racism from slavery to genocide, it isn't a valid excuse because, as they say, some things are a lot more important than money.

I mean, Native Americans went from living in some of the poorest nations in the world to living in the richest nation ever, but try telling the Indians to thank the colonialists since, although they killed your soul, they did pay you for it. There are thousands of ways to help the poor, but only one of them contains genocide. So, we can help the poor, and our opponents can help the poor, but they forgot the number one rule of helping people: First, do no unforgivable harm. (By the way, we can even help the poor through immigration by supporting it to countries that no longer have a predominate race or ethnicity.)

Even our opponents know that quality of life is more important than life or death because they could have saved people from starving to death, but instead, they spent time, energy, and money on sports, TVs, cars, vacations, and thousands of other things, including simply wearing clothes and living in houses. So, everyone better be naked and homeless before trying to commit genocide. Actually, that's not even an excuse for genocide because if we can't tolerate having different races exist, what good is this world anyway?

In fact, nothing is more evil than genocide, which puts our opponents on the wrong side of racism, diversity, and oppression, and morality, not to mention history. Being against genocide puts us on the right side of all these issues, so it's time that we stand up for these issues (instead of incorrectly and hopelessly trying to argue against them). Thus, the moral reasoning in this section can be summarized as follows:

- 1) **Racism:** We're the only ones on the side of the existence of all races while our opponents are destroying them.
- 2) **Diversity:** We're the only ones on the side of the existence of all races, ethnicities, and cultures while our opponents are destroying them.
- 3) **Oppression:** We're the only ones on the side of the most oppressed people in the world while our opponents are oppressing them.
- 4) **Morality:** We're the only ones on the side of morality because we're against genocide while our opponents are for genocide.

4) Culture

Everything flows downstream from culture, so messages are almost always irrelevant if they're not delivered through culture (which is why even President Trump failed to do anything meaningful for diversity). Indeed, everything else has been ineffective in saving diversity because no one else has ever used the power of our culture to stop genocide. And movies are, by far, the most powerful form of culture in the history of the world, so "The Great Lakes" will save diversity immediately (note only this movie is fast enough to save Western civilization). In the past, revolutions required military battles, but since politics are now downstream from culture, "The Great Lakes" will be the revolution.

This movie will amplify and encapsulate our views forever because only entertainment (in the form of movies, TV shows, and music) endures into the future with regards to being watched or listened to consistently, so movies aren't easily dismissed like other

forms of communication (e.g., speeches and articles). In fact, very few people seek out even brief clips of the world's most famous speeches while many movies are watched and beloved by millions of people forever.

This is especially true for us because our arguments are dismissed to the point where they're not even heard by the masses, so our voices are nearly silenced. Actually, nationalists have been so desolate that we've never even been a part of the culture, so of course, nothing has stopped genocide. Thus, "The Great Lakes" will be our very first entry into the culture, so this is the first time that we'll be really heard, and this movie will even offer new moral reasoning as described above, even though it's just common sense. This movie will even be infinitely more powerful than every other movie because the combination of being our first entry into culture and its moral message will be like a breath of fresh air that will wake up the world from its complacent genocide.

This movie's cultural presence will last forever while two streaming websites (which are introduced in the next section) will also greatly increase our continuing cultural presence. In other words, the two streaming websites will give us a powerful and permanent place in the culture that will be backed up by the undeniable truth that will be enshrined forever in "The Great Lakes." Thus, "The Great Lakes" and the websites will finally allow us to deliver our moral and desirable message that will attract many millions of supporters, so this will even make our opponents (e.g., Hollywood and the media) irrelevant.

The message in "The Great Lakes" will defend everything as noted above, but it's the power of culture to deliver it that will really complete the defense. In fact, this movie will immortalize the message, and it will be reinforced by all of the rest of the content on our websites (especially entertainment shows like movies and sitcoms since they're the most powerful, although political shows are important too).

As an example of the power of culture to defend people, note that Trump is criticized without any real backup since his supporters are only shown in inferior settings (e.g., TV interviews), so they're easily defeated by opponents (e.g., movie stars) who are in the culture. However, movies are loved and have their words/actions carved in film across the world, so they have a way of superseding everything and having the last word on every argument. Also, movies are examples of great culture, art, and entertainment that can't even be truthfully denied by detractors, so they're too "cool" to be diminished. Thus, movies are extremely powerful, and they're perfectly suited to deliver our message.

Hundreds of millions of people sadly see the West disappearing right in front of their eyes, and if they speak up against it, they're called racists, ironically, which is why there hasn't been much resistance to genocide. They've been made to shut up, so they're truly the powerless with no voice. Well, "The Great Lakes" will finally defend these good people who deserved to have this defense long before now.

In addition to protecting against criticism, this defense will have another benefit since movies and TV shows help people to realize they're not alone because they give people something tangible that's on their side. Indeed, these websites will provide a large collection of content and people that support the same cause, and this will provide

incredible affirmation. Thus, no one will ever feel alone in this cause, and as they say, there's safety in numbers, so this will be a great force multiplier since it will open the floodgates for people to come out of "hiding" to join us in standing up for what is right!

Now that the last two sections have covered how "The Great Lakes" movie will obtain its tremendous power from a combination of message and culture, let's provide a summary:

"The Great Lakes" will save the world's diversity since the power of culture will deliver its message that's backed up by moral reasoning (which simply states obvious facts like the above description of the genocide of natives that's occurring wherever globalism/racism defeats nationalism/diversity), so it will be the first real force to promote nationalism in a way that changes the conversation to make it honest in order to allow people to stand up against genocide. So, the bottom line is that this movie will finally provide a prominent entity that everyone can always point to as the answer to any criticism. In fact, our supporters can simply tell any critic that they don't agree with their genocide (note our opponents won't have a good answer for this since there is no good answer for this) and refer them to "The Great Lakes."

No race/ethnicity is better than any other race/ethnicity, but all of them have the right to exist. This means that we have one of the greatest stories ever to tell because there has never been a moment in history like this where people can be the heroes who save entire races, ethnicities, and cultures, but we're in that fantastic position to stop the status quo of genocide. So, I don't think "The Great Lakes" can be oversold since it's the only thing that can save diversity (especially since it's the only thing that's immediate enough to save the West). We only have to produce one movie to save diversity!

5) Content

"The Great Lakes" will be more than enough to save diversity, but hopefully, there will also be two streaming websites (note "The Great Lakes" was explained above in sections 1-4 while the two streaming websites are explained below in sections 5-7):

1) "The Great Lakes": This movie would save diversity on its own, but obviously, it would be even better as a part of both streaming websites if the websites are produced.

2) Two Streaming Websites: "The Great Lakes" will launch two streaming websites that will be like other websites (e.g., Netflix) that are, basically, TV channels since websites can be easily displayed on TVs, and they'll produce a lot of content (e.g., movies, sitcoms, and political shows) as described below. Of course, this can certainly work as a single website that simply represents conservatives if that's the preference of people who support this project. However, especially since Whites and Indians are the two biggest races falling victim to genocide, I suggest winterpaths.com being a place for Whites and windpaths.com being a place for Indians to represent themselves. I realize that representing races (e.g., Whites and Indians) may sound too nationalistic due to our current times

embracing genocide, but I hope you agree that all races should be able to represent themselves because it's the entire basis of the message of "The Great Lakes": nationalism defeating genocide. Naturally, there's a question of discrimination, but as stated above, discrimination is the only way that diversity can exist. Anyway, I definitely think you'll agree that it makes sense if you read the screenplay for "The Great Lakes." In fact, this movie will provide a complete defense for these websites, and as stated above, it will even put us on the offensive. For example, "The Great Lakes" will state the fact that if someone attacks all of the entities (e.g., TV stations and streaming websites) like these websites that help races, they're racist against all races by definition; and, if they only attack our websites while not attacking the entities for other races, they're racist against Whites and Indians. Indeed, these websites will be no different than many existing TV stations (e.g., BET, Bounce TV, and Aspire for Blacks; and Univision, Telemundo, and Estrella TV for Latinos), streaming websites (e.g., BET+ for Blacks and Univision NOW for Latinos), and other entities (e.g., Disney's Onyx Collective for non-Whites) that have already been set up for races, ethnicities, and cultures to represent themselves in the U.S., which are important to represent people and give them pride. However, our websites will be a lot better since other entities have failed to even really try to save diversity, and they'll probably be a lot bigger with many supporters around the world.

6) Winterpaths

As stated above, entertainment (in the form of movies, TV shows, and music) is the only thing in the world that endures into the future with regards to being watched or listened to consistently. So, four categories of content (movies, sitcom/drama shows, specialty shows, and music) will be the main focus of winterpaths.com, but there will be seven total categories of content since, for example, political shows are very important to forward arguments even though they're not typically watched after their initial airings. Note section nine contains a simple summary (including a breakdown of the costs) for Winterpaths and Windpaths, but the following is an in-depth view of Winterpaths:

1) Movies: Our movies will be the most important part of this website because movies have unrivaled cultural power, and they have a more immediate impact than sitcom/drama shows (which usually take a few seasons to really feel complete). So, this website will produce at least twelve new movies every year with "The Great Lakes" being the first movie. Notably, this is a very conservative number like most of the numbers listed for Winterpaths in this letter, so there will probably be a lot more than twelve movies produced every year.

2) Sitcom/Drama Shows: This website will have at least three ongoing sitcom/drama shows every year, and our dramas will be similar to typical TV dramas, but our sitcoms will be better and different than typical TV sitcoms. For instance, while our dramas will look beautiful, Hollywood does make some beautiful dramas. However, neither TV nor streaming websites make beautiful sitcoms, so our sitcoms will have the massive advantage of more beautiful settings (e.g., snow-covered log cabins), and we'll have three other advantages over at least TV

sitcoms. Firstly, although most TV sitcoms are filmed in the multi-camera style that's common in television, we'll film each of our episodes in the one-camera style of movies that provides for close-ups, so they'll have a classier and more intimate feel. Secondly, there will be no laugh tracks, which will increase reality. Thirdly, sitcom episodes on TV usually have 22 minutes of comedy and 8 minutes of commercials, but each of our episodes will have 30 minutes of comedy with no commercials (note there will be no commercials on any part of this website). These three things combine to make sitcoms feel more like movies, and viewers will love this. Also, having 30 minutes per episode will let our sitcoms become mature/completed sooner than TV sitcoms, and it will take us less setups since we'll do it in less episodes. For example, the minimum goal for each of our sitcoms is to have 20 episodes produced every year for five years for a total of 100 episodes, and this will contain the same amount of viewing time that a TV sitcom usually takes more than six years and 136 episodes to cover.

3) Specialty Shows: The host of the interview show (which is the fifth item below) will host a specialty show twice a year, and each show will last about two hours. One of these shows will be an annual Christmas variety show where this website's stars (from movies, sitcoms/dramas, music, and politics) come together in a fantastic display of comedy, music, and beauty. For instance, it could consist of ice skating, reading/acting out Christmas stories, and singing Christmas carols. The second show could also be a variety show, but it could also be something completely different (e.g., the host and one of our movie stars could travel around together as they show the beautiful state of Alaska).

4) Music: Finding musicians to bring into a studio to record songs for this website may be hard initially, but after this website is launched, it may be as easy as having subscribers submit audition videos to become musicians for us. And some of our songs will also have videos, which will be simple and inexpensive since they'll mostly just show the songs being sung in a simple setting (e.g., next to a stream in the woods), but they'll still be very entertaining. Also, some of these songs will surely be used in our movies, which will serve the dual purpose of helping the songs and movies. And, like our movies/shows listed above, some of these songs will become classics, although music is less important because it's shorter and, basically, only contains audio, so it won't have nearly as many resources devoted to it. However, it will join our movies, sitcoms/dramas, and specialty shows as entertainment that extends into the future.

5) Interview Show: A host will provide laughs (via jokes/skits) and interview our movie/show/music/political stars to highlight our stars (and protect them from having to do hostile interview shows), as well as to entertain. This show will last one hour, and there will be one new show every week. Also, it will be better and different than typical late-night TV shows. For instance, the host will be dressed casually (which is a lot more appealing to younger viewers at least), the show will take place in a more comfortable setting (e.g., cotton sofas/chairs in a log cabin) than the normal studio settings, there won't be any commercials, and the host will sometimes travel to the homes of stars and the sets of movies/shows.

6) Political Shows: Since political shows will be very important to provide this website's point of view, they'll be released for free on our website and elsewhere online, so they'll join "The Great Lakes" movie as our only entities that will be free. There will be two shows, and each show will last a half hour, which will have about the same amount of content that a normal TV show needs 40 minutes to cover since we won't have commercials. And each show will be done three days one week and four days the next week, so the two shows will combine to produce one new show every day, which is important to provide a daily outlet for us and our viewers. Also, they'll be better and different than typical TV political shows. For instance, the host will be dressed casually, the show will take place in a more comfortable setting (e.g., cotton sofas/chairs in a log cabin) than the normal studio settings, there won't be any commercials, and our shows will have the advantage that everyone can download them anytime they want.

7) Encyclopedia of World History: We'll create an encyclopedia that will break down everything (e.g., movies, songs, athletes, and politicians) into categories (including race, ethnicity, and country), and we'll sell it on a DVD to provide a definitive history of the world. By the way, this encyclopedia will be called, "The Interesting History of the World," with this name being a play on the titles of books (e.g., "The Interesting History of Alaska") that are read by the youngest girl in "Finding Christmas in Alaska" and both of its sequels, which are three scripts that I wrote for Winterpaths and can even be read online at winterpaths.com. Note this will probably take a few years to complete, so it will be the only thing that won't be ready for the first year of this website. Also, we'll combine videos of all the world's important entities/events (e.g., movies, sporting events, and speeches) in order to store copies of them in a lot of museums/residences, which would be nice to accomplish by having companies donate their videos because it's in the best interest of everyone to preserve them forever, but we'll buy the videos if other companies don't want to contribute. This encyclopedia (including videos of world entities/events) is very important for three reasons: 1) It will really be the only thing in the world that documents and preserves all of history forever. 2) It will provide everyone with an honest sense of pride in themselves, which is especially needed since history is currently being falsely written (mostly by giving too much emphasis to lesser events in order to be politically correct). 3) It will provide an honest education of history to the world that will be the baseline for discussions, so it will help make conversations more honest.

Alfred Hitchcock said, "To make a great film, you need three things: the script, the script, and the script." And Martin Scorsese said, "The most important thing is the script." Besides being the most important part of movies, screenplays are also the first step in making movies, so this website already has a great beginning since I wrote the five screenplays for movies and the two screenplays for episodes of a sitcom that are on the website, and I created the website itself that will provide the platform for showing movies and shows to the world.

"The Great Lakes" will be our first movie, and it will be a highly political movie that will form the thesis for this website, but nearly all of our subsequent movies/shows will be

apolitical since people usually just want escapism from their entertainment. Obviously, even our apolitical movies will strengthen our website's cause since they'll increase our cultural impact by simply being entertaining while still representing us. Indeed, while every other distributor has watered down their brands by releasing movies/shows from sources outside of their company (e.g., Disney has distributed Japanese animated movies, and Netflix has been mostly composed of content from other companies), everything that comes from our website will be made by us. So, when our logo is in front of something, it stands for us and our cause.

Our calling card will be beauty, which will be mostly provided by snow and water, taking advantage of a very cost-efficient fact that even a simple image of nature (e.g., the ocean) is more beautiful than the most expensive special effects. So, our movies/shows will definitely look better than most, if not all, of Hollywood's entertainment, and we'll use deep focus throughout every movie/show to put everything in focus in order to further enhance the beauty. In fact, all of our movies, sitcoms/dramas, and specialty shows will be very beautiful, and even all of our other shows will contain some beauty (e.g., political shows will have a nice setting in a log cabin). In addition to beauty, we'll embrace Christianity in many movies and shows because it's one of the greatest forces of good in the world, and it's under attack. Besides, this will give us fantastic stories and visuals (e.g., biblical stories, Christmas decorations, and Gothic cathedrals), and it's also a very underserved market, so it will probably give us many Christian subscribers.

We'll combine beauty and Christianity to produce a variety of movies/shows in categories such as sword-fighting (e.g., pirates/knights saving princesses), sports (e.g., swimming, scuba diving, and skiing), religion (e.g., the Nativity and Christmas), and classic public-domain books (e.g., "Great Expectations" and "Dracula").

This website is exactly like current TV stations for Blacks and Latinos, so in a fair world, there wouldn't be any criticism. However, racism is currently strongest against Whites (e.g., Whites are being decimated by genocide), so I assume racists will still attack. And the U.S. is a very litigious and multi-racial society where, sadly, Whites and free speech are under attack. Thus, ironically, there would probably be lawsuits about discrimination and such that could even shut down this website if it was based in the U.S.

So, while this website might work fine in the U.S., it would probably work much better in another country since there would be a lot less internal pressure within the country. And, while all countries insulate their businesses fairly well from any external pressure from other countries, larger countries are often less susceptible, so countries such as Russia or Poland would probably be better than smaller countries. Also, because this website will provide great pride and entertainment to many people in its home country and around the world, its home country may even adopt this website as their country's calling card and even give it special funding (e.g., direct spending or additional tax incentives).

Anyway, this website will reach all corners of the world regardless of where it's based, and although it will be similar to other streaming websites like Netflix, it will be a lot better and more impactful. This website might even surpass Hollywood to become the world's number one cultural force!

7) Windpaths

Windpaths.com will be a completely different website than winterpaths.com, so it will have its own subscribers. And, since it's a website for Indians that will be run by Indians, and I'm White, I don't want to dictate what it should contain, but for example, it could contain the following:

- 1) **Movies:** There will be at least six new movies produced every year.
- 2) **Sitcom/Drama Shows:** There will be at least one ongoing sitcom/drama show every year.
- 3) **Documentary Show:** There will be one show with two hosts (one young man and one young woman) who travel around to showcase important moments in Indian history, and they'll also interview Indians to show their lives today. Each episode will last one hour, and there will be twenty episodes every year.

Whites owe Indians more than can be done, but this website will at least give them an outlet to represent their race and culture, which will give them a lot of pride since it will let them know they're not alone and forgotten. Ultimately, it has to be run by Indians, but we could set it up for them with \$50 million (as detailed in section nine) to finance the first year.

Then, it probably won't be able to survive on its own because the Indian population is, most likely, too small to support it, although it could bring in a fair amount of money from subscribers and, perhaps, business deals/donations from, for instance, casinos on their reservations and even sports teams that have claimed to represent Indians (e.g., NFL and MLB teams that are/were named after Indians). However, if needed, Winterpaths will subsidize this website to get it to a budget of \$50 million every year.

The scale of Windpaths will be much smaller than Winterpaths, but amazingly, Indians have been so neglected that these will, basically, be their very first movies and shows ever. And, above all else, "The Great Lakes" will call for the sovereignty of the very large Navajo Reservation. So, this will be very historic, and it will even be the most important thing that anyone has ever done for Indians!

8) Business Model

In order to compare the costs of our movies to Hollywood, we need to look at three monetary issues:

- 1) **Budget:** The total price to produce (film and advertise) a movie.
- 2) **Break-Even Point:** The revenue that a movie has to accumulate in order to pay off its budget and, thus, start to make a profit.
- 3) **Revenue:** The amount of money that a movie makes.

To analyze these three monetary issues, let's consider a Hollywood movie with a gross production budget of \$15 million, and although this is modest for a Hollywood movie, it's shown below in this section that it's plenty to make great movies. Of course, nothing in this letter is rocket science, so while I'm not a budget accountant, the breakdown below is very good for movies in this modest price range where net production budgets are less than \$25 million, and it's basically valid for more expensive movies too.

Budget:

The budget is determined by an equation: $\text{budget} = \text{net production budget} + \text{advertising budget}$. Note a net production budget is the cost after tax incentives are reimbursed back to the filmmakers while a gross production budget is the cost before tax incentives. So, if a production budget is listed as \$1 million, the cost to film this movie is \$1 million if it's the net production budget, and the cost is less than \$1 million if it's the gross production budget since tax incentives are later reimbursed. Anyway, whenever a production budget is referenced in this letter, it refers to the net production budget unless otherwise stated.

Some countries don't even issue tax incentives, but a lot of Hollywood movies do film where they obtain them since, after 1992, many U.S. states began offering tax incentives. For example, a great tax incentive is a 25% tax credit for all in-state expenses except salaries over \$1 million (as noted at <https://www.cbsnews.com/news/tax-incentives-filmmaking-actors-pay-critical-reviews>). If a movie obtains great tax incentives, it can get 15%-20% of its gross production budget reimbursed. So, let's play it very safe and say that Hollywood receives great tax incentives that reimburse 20% (\$3 million) of the \$15 million gross production budget, so the net production budget is \$12 million.

Technically, the advertising budget is called the prints and advertising (P&A) budget since it includes the printing/distributing of movies to theaters, which used to cost at least a few million dollars per movie, but it costs a lot less now since many theaters have been upgraded to digital distribution that's a lot cheaper than film distribution. Anyway, for simplicity, the P&A budget is just referred to as the advertising budget in this letter.

The average advertising budget for Hollywood is over \$40 million per movie within the U.S. alone (as noted at <https://www.hollywoodreporter.com/news/200-million-rising-hollywood-struggles-721818>), and this doubles when overseas advertising is added, so worldwide advertising is over \$80 million. Of course, studios usually spend less on advertising for movies with production budgets of \$12 million, so let's play it very safe and say that worldwide advertising is only \$18 million. This is added to the \$12 million production budget to make the budget for the Hollywood movie be \$30 million.

Now that we've established what it would cost Hollywood to produce this movie, let's see what it would cost us to produce it by looking at the three main budget differences between us and Hollywood: tax incentives, salaries, and advertising.

Firstly, we'll likely receive the same tax incentives as Hollywood since it's doubtful that all U.S. states and worldwide governments are going to start restricting tax incentives to only movies that they agree with, and various states/countries (e.g., the Czech Republic,

Poland, and Hungary) will surely support our cause anyway. However, we'll assume that we won't receive any tax incentives in order to make sure we're not underestimating our expenditures (and to avoid having to rely on governments to reimburse us), which means our gross production budget and net production budget are exactly the same.

Secondly, salaries of just one or two famous actors often make up between one-third and one-half of Hollywood's production budgets that are under \$25 million. (By the way, these same stars usually get paid more on big-budget movies (e.g., Robert Downey Jr. made \$50 million for "The Avengers" in 2012), even though their salaries are often a lesser percentage of these big production budgets.) Thus, let's say the combined salaries of the top two stars come to \$4 million. This is very safe since \$4 million is only one-third of the \$12 million production budget, so although Hollywood sometimes pays less when they have lesser stars, they often pay more than this. Note the article at the website, <http://www.hollywoodreporter.com/news/budget-breakdowns-what-a-typical-827862>, breaks down the \$66 million production budget for the movie, "Annie," and it shows how expensive stars are (including actors, directors, producers, and screenwriters in this case).

We won't have this problem of high salaries because we won't have famous actors, which I think makes it exciting for us to find new talent. So, if we pay our top two stars a combined total of \$1 million (which is very fair for new talent), we're paying our stars \$3 million less, so we subtract this amount from \$15 million (Hollywood's gross production budget) to bring our gross production budget to \$12 million. Thus, because Hollywood gets \$3 million more in tax incentives than us while we pay \$3 million less in salaries, we have the same production budget as Hollywood. Also, we'll surely get tax incentives, and Hollywood often pays even higher salaries to their stars, so we'll probably pay several million dollars less than Hollywood per movie in this price range.

Note some of our talent will eventually become stars, and of course, we'll want to keep them because stars do add power and an audience. So, we'll certainly increase their pay, but this is a cause that will be run like an NPO, so although we'll pay a very fair amount, we're not going to make anyone mega-millionaires, whether they're actors, directors, producers, or anyone else. So, if anyone demands more than a few million dollars, they're free to go to Hollywood (although, unfortunately, I don't know if Hollywood would accept those who worked for us). Thus, even after finding success, our talent will never cost what it costs Hollywood.

Thirdly (after tax incentives and salaries), it's a lot cheaper to only advertise a website instead of each movie or show, so Netflix's \$1.5 billion of advertising in 2020 would have been a lot higher if they advertised each movie/show. Moreover, we won't even have to advertise due to three reasons (with two of them coming, ironically, from opponents):

1) Advocates: We'll certainly have enough advocates to make our websites well-known. For example, President Trump, Ann Coulter, Michelle Malkin, Tucker Carlson, Sean Hannity, and Laura Ingraham may be supporters, as well as some news outlets (e.g., Fox News, the Drudge Report, and Breitbart News). And a lot of people who aren't advocates will at least support our right to free speech, which is actually the only thing that we need since our argument will win.

2) Controversy: “The Great Lakes” movie will be free in order to publicize our websites, and our opponents will surely attack us, even though many television stations (e.g., BET and Univision) are exactly like our websites. While controversy is usually bad if you’re trying to go from winning 48% to winning 50% of the voting public, it’s great to accomplish our goal of going from the unknown to drawing people into watching “The Great Lakes” where getting 1% of just the U.S. population to subscribe would be fantastic. So, it will work to get subscribers by amplifying our moral message and publicizing our websites.

3) Monopoly: We won’t really have to advertise to compete with anyone since we’ll, basically, have a monopoly. Indeed, we’ll have our own corner of the market that’s only served by us for two reasons: There hasn’t been any real conservative presence in Hollywood for about fifty years, and Whites are being quickly phased out of Hollywood. For example, followers of Donald Trump will easily choose us over Hollywood if our content is good, which it will be in spades. Ironically, the history of our subscribers being mistreated by Hollywood is, basically, our “advertising” that was paid by Hollywood.

To summarize the budget, although we’ll, most likely, pay several million dollars less on each movie’s production budget when the production budget is under \$25 million, we’ll play it safe and say our production budgets will be the same as Hollywood. And, of course, our advertising budgets will be a lot lower since we won’t even be paying for advertising. So, when Hollywood has a budget of about \$30 million for a movie, we only have a budget of about \$12 million.

Break-Even Point:

It’s hard to determine the exact break-even point for Hollywood because, for instance, Hollywood only keeps about 50% of the box office revenue (theaters keep the other half), but they keep about 100% of the revenue from leasing their movies to TV stations and streaming sites. Anyway, let’s play it safe and assume that Hollywood keeps a good percentage, 62.5%, of all revenue. So, with a \$30 million budget, Hollywood's break-even point is \$48 million (since \$30 million is 62.5% of \$48 million).

Our movies won't have to split revenue with other companies, so our break-even point is the exact same as our budget of \$12 million. Since \$48 million is four times more than \$12 million, Hollywood needs to make about four times more per movie than us in order to make a profit in this budget range.

Revenue:

Hollywood mostly obtains revenue from the box office, TV/streaming deals, DVD sales, promotional deals, and merchandise sales. So, the revenue stream is a lot more varied for Hollywood than for streaming sites, which, for example, usually don’t have TV deals (note we don’t want TV deals anyway since we want to avoid positions where businesses can attack us). While it’s hard to find good numbers on how much revenue all of these

entities provide, they can certainly be great if the movie does well, so Hollywood's revenue will probably be much greater than our revenue.

However, since our break-even point is a lot lower, we need much less revenue to make a profit, so we certainly don't need to compete with Hollywood's revenue. In fact, if financiers donate enough money (e.g., several billion dollars), we won't need any revenue for more than a decade since this would fund hundreds of movies, thousands of shows, etc.

Anyway, whether we receive billions from wealthy financiers or not, we'll have three great streams of revenue (note, while Windpaths will provide some revenue, the following will mostly come from Winterpaths):

1) Subscriber Fees: I hope Donald Trump will support these websites, but whether he does or not, I reference him a lot since many of his supporters will support us. There were more than 74 million U.S. voters who went out and voted for Trump in the general election in 2020, and polls currently show in 2020 that about 40% of the entire U.S. population (not just voters) support building a border wall with Mexico. So, while it's probably too optimistic to say nearly all of Trump's supporters or even voters will initially support us, I think it's very fair to say that 25%-40% of the entire U.S. population has unwavering support of Trump's immigration views, and this will form our base in the U.S. And they'll be joined by people from around the world (e.g., people in Great Britain, Australia, and even non-English speaking countries) to form our worldwide base. Thus, we'll have a large market, and we'll have a monopoly as noted above, so we'll achieve the business dream for obtaining a lot of revenue: a monopoly of a large market. Indeed, many people from our base will subscribe to Winterpaths at least, and we'll get more subscribers since our argument will convert some people, and others will subscribe because they simply like our movies. So, considering Netflix has over 200 million subscribers while other streaming websites also have many millions of subscribers, I think we'll obtain 15-25 million subscribers initially, and this number will only grow. However, even if I way overestimated, note we only need two million subscribers since, with a monthly fee of \$15, that's \$30 million of revenue every month for a total of \$360 million annually, which even after taxes is more than enough to sustain the great level of entertainment detailed below in section nine based on subscriber fees alone.

2) Donations: Amazingly, donations will, most likely, pour into this cause, and this will be one great source of revenue that not even Hollywood receives (note PBS obtains donations, but they're not really part of Hollywood). In fact, Hollywood asks, "How much will people spend to see a movie?" But we'll ask, "How much will people spend to save their culture?" We'll win this battle by a mile, so in addition to the \$15 monthly subscriber fee, we'll ask for donations from our subscribers (as well as from wealthy financiers). For example, a subscriber may choose to donate a lump sum or subscribe at a higher price (e.g., \$20/month).

3) Content Sales: We'll sell DVDs of our movies/shows and downloads of our music tracks/videos, so our subscribers can buy our content. A lot of people love to own copies of movies/shows/music, so this will also be a nice source of revenue.

Financial Bottom Line:

Let's summarize the three monetary issues with our movies compared to Hollywood movies: 1) Budget: We'll have a big advantage (\$12 million vs. \$30 million). 2) Break-Even Point: We'll have a big advantage (\$12 million vs. \$48 million). 3) Revenue: We'll have a big disadvantage, but we'll still have a great revenue stream.

This is amazing because it means that it will be a lot cheaper for us to make a movie due to the budget; it will be a lot cheaper for us to make a profit due to the break-even point; and we'll still achieve a fantastic revenue stream. No one else has this enormous advantage, not even other streaming sites.

For example, Netflix has to pay billions of dollars to obtain rights to existing movies/shows, and they have to pay billions of dollars for advertising since they have direct competition from other streaming sites (e.g., Disney+, Amazon Prime Video, HBO Max, Apple TV+, and Paramount+), so they're not free to take full advantage of the financial benefits of making movies for the Internet. So, we'll be the first company to really have this advantage over everyone else in the world!

Typical Budget and Quality of our Movies:

We'll have an average production budget between \$10 million and \$15 million per movie in order to provide both quality and quantity. As noted above, this production budget is the only cost to us for making a movie since we're not paying to advertise, and our movies will, most likely, have production budgets that are a few million dollars lower than Hollywood's production budgets per movie in this price range.

To show that an average production budget of \$10 million is plenty for us to make very high-quality movies, let's consider ten Hollywood movies that were released in 2019. Their production budgets are listed in the parentheses below as they were taken from the IMDbPro and/or Wikipedia websites, and we'll assume they're net production budgets to avoid possibly underestimating their net production budgets, which is probably correct anyway because most reported production budgets seem to be net production budgets: "Honey Boy" (\$3.5 million), "The Lighthouse" (\$4 million), "Ready or Not" (\$6 million), "Five Feet Apart" (\$7 million), "The Good Liar" (\$10 million), "47 Meters Down: Uncaged" (\$12 million), "Crawl" (\$13.5 million), "After" (\$14 million), "A Dog's Journey" (\$16 million), and "Tolkien" (\$20 million).

This is a list of ten high-quality movies that have a total production cost of \$106 million, which is an average of \$10.6 million per movie, and they contain many different movie stars, genres, exotic settings, and special effects. I think we'd be very proud to release at least 12 movies (and, most likely, many more) of this quality every year, especially since

this is a lot of entertainment when you consider that two of the five biggest Hollywood studios, Paramount and Columbia, each released about 10-15 movies in theaters annually over at least the decade of 2010-2019, although they usually had larger budgets.

Also, although we probably could have paid less than an average of \$10.6 million per movie to film these movies, they're still within our price range even if we had to spend as much as Hollywood spent or even in the very unlikely event that we had to spend a few million more per movie. Anyway, this shows that only spending an average of about \$10 million per movie is plenty to make fantastic movies!

Notably, typical production budgets of TV movies for stations such as Hallmark and Lifetime, as well as a lot of independent/Christian theatrical movies, are about \$2 million per movie (as noted at <https://www.businessinsider.com/hallmark-channel-christmas-movies-with-lacy-chabert-candace-cameron-bure-2017-10>). Thus, while some of these movies are certainly decent, they're rarely much better than decent, so they don't have a lot of cultural impact. In contrast, our production budget range will be considerably higher, and indeed, quite a few excellent movies are made in our range every year. In fact, it seems most movies need to have production budgets of at least \$3 million to have the great production values (e.g., nice lighting) that are instrumental to making good movies.

While Hallmark's movies don't have great quality, they have a lot of quantity. Indeed, Hallmark produces over 80 movies every year for their three TV channels and one streaming website. This ability for companies like Hallmark, which are much smaller than companies like Netflix, to produce a lot of quantity demonstrates that we can also produce a lot of movies ourselves.

Typical Budget and Quality of our Sitcoms:

Movies needed the in-depth breakdown above, but in the interest of not repeating a lot of it, this is a quick rundown of sitcoms (note this rundown of sitcoms is similar for drama shows too). By the way, we'll assume the production budgets below are net production budgets to avoid possibly underestimating their net production budgets.

Hollywood TV sitcoms vary widely in budgets, and like movies, a lot of this is due to the salaries of stars. For instance, the early episodes of the cable TV sitcom, "It's Always Sunny in Philadelphia," had production budgets of only about \$450,000 per episode (as noted at <https://www.latimes.com/archives/la-xpm-2010-sep-25-la-fi-ct-sunny-20100926-story.html>). Meanwhile, the later episodes of the network TV sitcom, "The Big Bang Theory," had production budgets of about \$9 million per episode because the salaries of its top seven stars combined for about \$6 million per episode (as noted at <https://www.cheatsheet.com/entertainment/the-big-bang-theory-cast-how-much-money—make.html?a=viewall>).

We'll be aiming to make our sitcoms like network sitcoms because they usually have a higher quality than cable sitcoms, although they're more expensive due to this quality and their talent (stars, producers, creators, etc.) getting paid more since network shows

typically produce a lot greater revenue than cable shows. These network sitcoms have an average production budget of about \$1.5 million per episode. However, as with movies, we'll be aiming for a modest production budget that's below the average Hollywood production budget while still being at least as entertaining as even the best that Hollywood produces, and we'll certainly be helped by the fact that we won't have expensive talent to drive up our budgets.

So, I think it's very reasonable to say that our sitcoms will have production budgets of about \$1 million per episode (even though our sitcoms will have a half hour of comedy, not 22 minutes). Thus, since our sitcoms will have 20 episodes per season, each sitcom will cost us about \$20 million every year.

9) Total Cost

"The Great Lakes" will only cost about \$5-\$10 million since it will be a straightforward movie that won't have the high costs of movies that have famous stars or have elaborate sets or have a lot of special effects. And, as detailed below in this section, the cost of everything ("The Great Lakes" movie and both websites) will be about \$250 million.

In fact, everything can be easily achieved for \$250 million, which is incredibly cheap because its fantastic cultural impact will help people around the world incalculably for now and forever. Note we only need \$5-\$10 million because "The Great Lakes" will be more than enough to save diversity, but it would definitely be best to fund the websites too.

So, if financiers only provide \$5-\$10 million, we'll still be able to produce "The Great Lakes." However, if they provide \$250 million, we'll create all of the entertainment below (including "The Great Lakes") for the first year, and then everything will repeat/increase every following year as subscriber fees, donations (from subscribers and financiers), and content sales provide the continued financing.

For the first year, there will be \$200 million for Winterpaths and \$50 million for Windpaths, and this money will cover everything. For instance, Winterpaths might spend about \$5 million while Windpaths might spend about \$3 million to set up and run their respective websites throughout the year with IT, legal, accounting, customer service, etc. Then, there would be \$195 million for Winterpaths and \$47 million for Windpaths to create entertainment (note this includes things like building sets/studios since they're part of the budgets for movies/shows/music).

Additionally, if more money comes in, which it surely will from both financiers and subscribers, the amount of movies, shows, and other content will greatly increase in number and even have slightly larger budgets (e.g., movies for Winterpaths will have average budgets closer to \$15 million, not \$10 million, per movie), although the money ratios will stay about the same (e.g., about twice as much money will be spent on movies than on sitcom/drama shows for Winterpaths). So, this adventure will really grow to fulfill the dreams of many people in the world!

For Winterpaths, a great first year could contain seven things (which cost a grand total of \$195 million):

- 1) Movies (\$120 million):** Twelve movies will cost an average of \$10 million per movie, so the total will be \$120 million.
- 2) Sitcom/Drama Shows (\$60 million):** Three sitcoms will have 20 half-hour episodes per sitcom that cost about \$1 million per episode, so the total will be \$60 million.
- 3) Specialty Shows (\$4 million):** Two specialty shows will last about two hours for each show and will cost about \$2 million per show, so the total will be \$4 million.
- 4) Music (\$3 million):** Some songs and videos will have a total cost of \$3 million.
- 5) Interview Show (\$2 million):** An hour-long interview show that airs once a week will have a total cost of \$2 million.
- 6) Political Shows (\$5 million):** Two political shows will combine to air one half-hour episode every day, and each show will cost about \$2.5 million, so the total will be \$5 million.
- 7) Encyclopedia of World History (\$1 million):** This project (creating an encyclopedia and buying videos of all the world's important events) is a long-term project that will take a few years to complete, so this is the only thing that won't be completed for the first year of our website. It will only cost about \$1 million per year.

For Windpaths, the content will be chosen by Indians. However, in order to offer an example, a great first year could contain three things (which cost a grand total of \$47 million):

- 1) Movies (\$24 million):** Six movies will cost an average of \$4 million per movie, so the total will be \$24 million. (Note \$4 million is enough money to make good movies since it's about twice the production budget of the average TV movie. Indeed, many good theatrical movies are made in this price range, and several of them are even listed in the previous section that Hollywood made for \$3-\$4 million.)
- 2) Sitcom/Drama Shows (\$20 million):** One sitcom will have 20 half-hour episodes that cost about \$1 million per episode, so the total will be \$20 million.
- 3) Documentary Show (\$3 million):** An hour-long documentary show that has twenty episodes will have a total cost of \$3 million.

10) Financiers

Obviously, everything could work if it was run like a regular business. However, this is a cause, so it will be run like an NPO where people donate money, instead of seeking a profit, which will make these websites infinitely greater since it will allow the money to be solely used to make world-class entertainment. After all, Walt Disney said, “We don’t make movies to make money; we make money to make movies.”

There will likely be huge contributions from several billionaires (e.g., Donald Trump, Dietrich Mateschitz, Peter Thiel, Andrew Beal, Andrej Babis, Silvio Berlusconi, Isaac Perlmutter, Timothy Mellon, Carl Ichan, Diane Hendricks, Sheldon Adelson, Richard DeVos, Thomas Peterffy, Woody Johnson, Harold Hamm, Joe Craft, Henry Kravis, Vince McMahon, Stephen A. Schwarzman, John Paulson, Bernard Marcus, John Schnatter, and Vincent Viola), as well as from people with hundreds of millions (e.g., Robert Mercer and Dana White).

The twenty-five people listed above have demonstrated support for Trump and/or his immigration views, with many of them being passionate supporters, and they have a combined net worth of about \$204 billion in 2021. So, even if only 1% of this money is donated to this cause, there will be over two billion dollars to fund these websites, which could even be obtained from just one financier! Moreover, this isn’t even close to a complete list of billionaires and multi-millionaires who have already indicated they may agree with our cause, so there are many more possible financiers. I know there are financiers who have the courage to fund these websites since they had the courage to back Donald Trump despite a lot of social pressure, so billions of dollars may flow into this cause right from the start.

Obviously, it would be fantastic if one or more financiers donated a combined total of billions of dollars to this cause because it would provide a great start and more since it would finance hundreds of movies and thousands of shows over many years, and money from subscribers would add a lot on top of this too. This would be especially awesome since a better start will add tremendous momentum that will make things a lot easier, not to mention that we’ll always be trying to create as much great content as fast as possible.

However, as detailed above in section nine, these websites (including “The Great Lakes”) only require \$250 million since this would fund everything for the first year, and then they would get enough subscribers to provide revenue that would increase production, not just sustain it, for many years into the future. The money will provide \$50 million for Windpaths, and the rest of the money (whether it’s \$200 million or billions) will be used for Winterpaths. The exception is that for every year we receive at least one billion, we’ll triple Windpath’s budget to \$150 million since that would be its ideal budget.

So, even if this adventure doesn’t get any more than \$250 million at the start, it will instantly become one of the world’s greatest creators of culture with entertainment and politics pouring out like an unstoppable waterfall that will take the world by storm! Even if we only get \$5-\$10 million, we’ll still be able to produce “The Great Lakes” movie that will save diversity!

Why would financiers be interested? Well, let's list the positives and the negatives, and I think it will be very clear that the positives are much greater. Here are three negative reasons:

- 1) **Expensive:** It's redundant to say this, but of course, financiers have to give a lot of money.
- 2) **Loss of Businesses:** Financiers may have to liquidate their businesses (and possibly other assets) in order to produce the money, but even if they don't, they might want to do it in order to save their businesses from being attacked/boycotted like the businesses of Donald Trump and Ivanka Trump. Note a financier could, hopefully, stay anonymous if they choose, so they wouldn't have to even consider liquidating their businesses to prevent them from being attacked, but it seems hard to keep anything anonymous these days.
- 3) **Criticism:** As noted above, these websites wouldn't face criticism in a fair world since they're like current TV stations for other races, but I assume racists will attack them. Thus, if financiers don't remain anonymous, they'll surely face criticism where they're called racists somehow just like Trump and his supporters. Amazingly, people lacking the courage to stand up to this calling of names has been the main reason that global racists have been able to proceed with genocide. So, while the first two reasons above just, basically, require money to be donated, standing up to criticism does take mental courage. However, while I don't want to minimize it too much, it certainly doesn't require the tremendous mental and physical courage of risking getting arrested (e.g., the U.S. Constitution protects speech) or risking being killed in a war or anywhere else, so past revolutionaries would laugh at how little risk is involved. Indeed, this only requires courage to stand against the tide and do something that has never been done before since this will be a cultural force that will go beyond everything else. Also, in addition to this outside criticism, there will surely be some members of the financiers' own families who disagree with this cause, and while I hope families can still love one another despite their politics, I think we can agree that this cause is about the future of the world, so it's a lot greater than ourselves and even our own families. Anyway, as noted in the fourth positive reason below, these websites will provide financiers with an extremely moral defense that Trump never had, so they'll be very protected against any charge of racism.

Here are ten positive reasons for financiers to give their support:

- 1) **Great Cause:** Saving diversity (races, ethnicities, and cultures) is one of the greatest causes in the history of the world, so this is a very morally just calling. Making a better world for us and our children and for the future in general is worth everything.
- 2) **Easy to Achieve:** Making these websites a powerhouse of culture only requires money, so all financiers have to do is donate money. They don't have to donate time or anything else (although they can certainly help as much as they

want), so they can simply sit back and let their money produce something that makes them proud while making a fantastic difference in a way that their money could never do otherwise. Indeed, these websites don't require anything elaborate like winning elections or advanced sales/marketing since they're simply creating entertainment, which many talented people (e.g., probably the great director Ronald Maxwell) will do for us in a heartbeat because, hopefully, they're supporters, or they may just want money/fame. And, since they're just websites that don't have companies paying advertising dollars, they can't really be attacked by boycotts/businesses. Even in the very unlikely event that one of the websites is shut down for some reason (which would be the ultimate attack against free speech), its content/operations can just be moved to the other website that's located in a different country. If both websites are shut down, this adventure could still survive on donations with the movies/shows released online for free, or it could even avoid the Internet altogether as it becomes a mail-order business with DVDs of movies/shows mailed to subscribers since we'll already have their contact information from their initial signups to the websites.

3) No Risk: There's no risk for financiers, except they might not get invited to as many parties (due to receiving criticism per one of the negative reasons that's noted above), which I know is a lame joke. Anyway, there's almost always a risk with businesses, investments, and political donations because they may fail and leave financiers with nothing to show for it, but these websites can't really fail because there will always be tangible and everlasting results (e.g., movies and shows).

4) Defend People: Financiers have more than enough money to protect themselves from most of the possible consequences of criticism (e.g., losing a job or having to stay in a location where they're ostracized), and "The Great Lakes" will provide all of the additional protection that they may need. Indeed, as noted above in section three, this movie will provide a very moral defense that will even put our side on the offensive, and our other content will reinforce this. Also, of course, this protection will extend to all of our supporters as it finally lets them stand up.

5) Defend Free Speech: "The Great Lakes" will provide the most important, vigorous, and complete defense of free speech ever. This is especially significant since all we need is the same free speech that our opponents have, and then our view will win because, as noted in "The Great Lakes," it's the only view that doesn't contain genocide. So, all we need is the freedom to express our views on the same level that global racists express their views, and of course, our websites will provide this comparable level of expression.

6) Ambitious: These websites have a lot more ambition than even being the U.S. president since not even the most powerful world leaders can save diversity. In fact, this is going to be a great adventure that will, most likely, soar so high that it overtakes Hollywood in impact and, perhaps, even in entertainment. We only live once, so let's go on the grandest adventure in the world!

7) Immortality: Financiers will be financing great movies, shows, and music that will last forever. So, they'll obtain immortality for funding these websites, which is something that almost no other business can even hope to accomplish.

8) Cool: There's not really anything cooler than movies because they're loved and provide wish fulfillment to millions of people around the world, so financing movies is very cool. Also, any financier can choose to have our movies begin with his or her name (e.g., "Name of Financier Presents"), which would be really cool too.

9) Fun: It will be a lot of fun for financiers to see their money create something so fantastic, iconic, and global. Of course, it will also be fun for them to see the mean and smug opposition fall away hopelessly as our argument conquers them. And they'll probably have the most fun just watching our many fantastic movies/shows that will be filled with beautiful imagery and great stories. For instance, I'm sure they'd love to see one of our movies about a pirate on a sword-fighting adventure to save the princess or about the beautiful sport of swimming or about a classic story like "Great Expectations."

10) No Regrets: Wealthy financiers are the only people in the world who can make this happen, and due to the urgency of this cause (since it will soon be too late to save Western civilization at least) and the fact that this is the only way to save diversity, this is no time for them to be afraid to fail and live to regret that they didn't do something when they had the chance. They must have the courage of their convictions to save diversity, and then there will be nothing to regret since supporting this cause will mean they at least stood up for what is right.

11) Your Help

I'm asking for your help to make "The Great Lakes" because it will save diversity (including the West), and you're one of the only people who can make this movie since you're one of the only people against genocide who has any power. Obviously, this explains why Hollywood isn't going to help produce this movie since they're on the side of genocide, so this requires the unconventional path of needing your assistance.

You only need to help obtain the support of one high-profile person who'll present this to financiers, who are wealthy people of like minds, until simply obtaining one yes to fund "The Great Lakes," and hopefully, they'll also fund both of the websites. So, you can present this to financiers yourself, or you can simply use your standing/connections to contact other high-profile people where you just ask them if they want to help make this movie.

Of course, there are certainly some great options for high-profile people (e.g., yourself, Ronald Maxwell, Ann Coulter, David Horowitz, Joel Gilbert, and Michelle Malkin), as well as financiers (e.g., Dietrich Mateschitz, Peter Thiel, Andrew Beal, Andrej Babis, and Silvio Berlusconi). Anyway, this is a chain that only needs support from a maximum of three people (e.g., you, Ann Coulter, and Dietrich Mateschitz). Thus, saving diversity

only requires three people to say yes, and we'll obtain this if you agree to help, so you're actually the only one who's needed to save diversity!

Note I realize that you might not have the direct contact information for a financier, but you're still connected enough to contact about anyone. For example, you could use your connections to contact someone (e.g., Ann Coulter, David Horowitz, and Michelle Malkin) who has a relationship with Fox News, which they can use to contact business leaders, so they can put you in contact with about any financier. By the way, Dietrich Mateschitz would be a great financier to contact because he has stated his opposition to Europe losing its diversity, he has a net worth of about \$20 billion, and he has already financed movies (e.g., action-sports movies for Red Bull). Also, you could use your connections to contact someone (e.g., Ronald Maxwell and Joel Gilbert) who has already made movies, so they can put you in contact with people in the movie business who would be interested in producing this movie.

12) Conclusion

Andrew Breitbart said, "If conservatives don't figure out pop culture soon, the movement will die a deserving death," and this is even more true for the races, ethnicities, and cultures of the world. And Jim Rohn said, "If you really want to do something, you'll find a way; if you don't, you'll find an excuse," and this letter is the way.

I hope I've described how fantastic and important this is for the world, as well as how easily it can be achieved since it only requires your help. Indeed, if you help to get a financier to come onboard, the money will create everything above. So, I hope you'll provide your assistance, and please contact me with your thoughts via my phone number or my email address listed below. Thanks!

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