Who runs Hollywood? C'mon

December 19, 2008  JOEL STEIN

"I don't care if Americans think we're running the news media, Hollywood, Wall Street or the Government. I just care that we get to keep running them."

Joel Stein (Jew)
Writer - Los Angeles Times December 2008

THE FULL TEXT OF JOEL STEIN'S ARTICLE:

"I have never been so upset by a poll in my life. Only 22% of Americans now believe 'the movie and television industries are pretty much run by Jews,' down from nearly 50% in 1964. The Anti-Defamation League, which released the poll results last month, sees in these numbers a victory against stereotyping.

Actually, it just shows how dumb America has gotten. Jews totally run Hollywood.

How deeply Jewish is Hollywood? When the studio chiefs took out a full-page ad in the Los Angeles Times a few weeks ago to demand that the Screen Actors Guild settle its contract, the open letter was signed by: News Corp. President Peter Chernin (Jewish), Paramount Pictures Chairman Brad Grey (Jewish), Walt Disney Co. Chief Executive Robert Iger (Jewish), Sony Pictures Chairman Michael Lynton (surprise, Dutch Jew), Warner Bros. Chairman Barry Meyer (Jewish), CBS Corp. Chief Executive Leslie Moonves (so Jewish his great uncle was the first prime minister of Israel), MGM Chairman Sloan (Jewish) and NBC Universal Chief Executive Jeff Zucker (mega-Jewish). If either of the Weinstein brothers had signed, this group would have not only the power to shut down all film production but to form a minyan with enough Fiji water on hand to fill a mikvah.

The person they were yellying at in that ad was SAG President Alan Rosenberg (take a guess). The scathing rebuttal to the ad was written by entertainment super-agent Ari Emanuel (Jewish, with Israeli parents - Rahm Emanuel's brother) on the Huffington Post, which is owned by Arianna Huffington (not Jewish and has never worked in Hollywood.)

The Jews are so dominant, I had to scour the trades to come up with six Gentiles in high positions at entertainment companies. When I called them to talk about their incredible advancement, five of them refused to talk to me, apparently out of fear of insulting Jews. The sixth, AMC President Charlie Collier, turned out to be Jewish.

As a proud Jew, I want America to know our accomplishment. Yes, we control Hollywood. Without us, you'd be flipping between "The 700 Club" and "Davey and Goliath" on TV all day.

So I've taken it upon myself to re-convince America that Jews run Hollywood by launching a public relations campaign, because that's what we do best. I'm weighing several slogans, including: "Hollywood: More Jewish than ever!"; "Hollywood: From the people who brought you the Bible"; and "Hollywood: If you enjoy TV and movies, then you probably like Jews after all."

I called ADL Chairman Abe Foxman, who was in Santiago, Chile, where, he told me to my dismay, he was not hunting Nazis. He dismissed my whole proposition, saying that the number of people who think Jews run Hollywood is still too high. The ADL poll, he pointed out, showed that 59% of Americans think Hollywood execs "do not share the religious and moral values of most Americans," and 43% think the entertainment industry is waging an organized campaign to "weaken the influence of religious values in this country."

That's a sinister canard, Foxman said. "It means they think Jews meet at Canter's for the Jews.' Foxman's proposition, saying that the number of people who think Jews run Hollywood is still too high. The ADL poll, he pointed out, showed that 59% of Americans think Hollywood execs "do not share the religious and moral values of most Americans," and 43% think the entertainment industry is waging an organized campaign to "weaken the influence of religious values in this country."

"That's a very dangerous phrase, 'Jews control Hollywood.' What is true is that there are a lot of Jews in Hollywood," he said. Instead of "control," Foxman would prefer people say that many executives in the industry "happen to be Jewish," as in "all eight major film studios are run by men who happen to be Jewish."

But Foxman said he is proud of the accomplishments of American Jews. "I think Jews are disproportionately represented in the creative industry. They're disproportionate as lawyers and probably medicine here as well," he said. He argues that this does not mean that Jews make pro-Jewish movies any more than they do pro-Jewish surgery. Though other countries, I've noticed, aren't so big on circumcision.

I appreciate Foxman's concerns. And maybe my life spent in a New Jersey-New York/Bay Area-L.A. pro-Semitic cocoon has left me naive. But I don't care if Americans think we're running the news media, Hollywood, Wall Street or the government. I just care that we get to keep running them."
THE WORLD’S FOREMOST LIARS ARE IN TOTAL CONTROL OF AMERICAN MEDIA, PARTICULARLY HOLLYWOOD AND TELEVISION...!

Jewish Control of the Media

Do Jews Control the Media? – The LA Times Says Yes!
https://www.youtube.com/watch?v=CVmiAR5nvJE

Do the Jews Own Hollywood and the Media?
http://rense.com/general85/ownh.htm

Do Jews Run Hollywood?
http://rense.com/general21/bet.htm

How Jews Control the American Media
http://www.realljewnews.com/?p=194

How is Hollywood Jewish?
http://blogs.timesofisrael.com/jews-do-control-the-media/

How Jews Control the Media
https://www.youtube.com/watch?v=1O3eaXCxRUM

Do Jews Control a Whole Freaking Country; and Yes, That Includes the Media
http://www.theoccidentalobserver.net/2012/07/manny-friedman-jews-own-a-whole-freaking-country-and-yes-that-includes-the-media/

Seven Jewish Americans Control Most US Media
http://rense.com/general44/sevenjewishamericans.htm

Six Jewish Companies Control 96% of the World's Media
http://theunjustmedia.com/Media/Six%20Jewish%20Companies%20Control%2096%25%20of%20the%20World%E2%80%99s%20Media.htm

Who Runs the Media — The Amazing – Documented Chapter from Jewish Supremacism
http://davidduke.com/who-runs-the-media/

Click on this text to watch: Insight - Hollywoodism: The Ideology that has Devoured Western Culture...

"Whatever definition we may give to the term ‘public opinion’, only a very small part of it originates from personal experience or individual insight."
only a very small part of it originates from personal experience or individual insight. The greater portion of it results from the manner in which public matters have been presented to the people through an overwhelmingly impressive and persistent system of 'information'. "...Anon.

Click on this text to watch "Hollywood - An Empire Of Their Own" (1 of 3)...
Hollywood - An Empire Of Their Own (2 of 3)...
Hollywood - An Empire Of Their Own (3 of 3)...

PART 1 -- "Moving Images"  https://youtu.be/djzgJrqzeM0

Moving Images gives us an overview of the Mainstream Media and takes us through a brief history of the Hollywood "Studio System" up to today's "Star System." We discover how the creative "mom and pop" studios run by Jewish movie moguls fell on hard times and eventually were purchased by the "money men" from corporate America. The New Hollywood is now a ruthless, profit-driven oligopoly that lacks diversity at not only the corporate level, but the executive, talent and crew levels.

PART 2 -- "Corrupting Images"  https://youtu.be/H6iHHi6zRIU

Corrupting Images explores how executives in the New Hollywood, were infected by a European strain of cultural Marxism known as Androgyny, and as a result now produce endless movies that have corrupted the youth, destroyed the traditional family, undermined the American Middle Class and compromised free-market capitalism. Also, while defaming entire populations, promoting the War of Terror and profiteering from violence, Hollywood now suppresses any movie that fails to align with the interests, values, cultural perspectives and prejudices of the control group that dominates the studios and networks.

PART 3 -- "Indoctrinating Images"  https://youtu.be/edpsGOwSCxE

Indoctrinating Images explores how the control group of the New York networks -- now infected by corporate fascism in addition to cultural Marxism from Hollywood -- uses mass media to push only a narrow spectrum of products, issues and causes. Drug-pushing pharma, oil-burning cars, poverty-creating debt, sickness-exploiting insurance, brain-killing liquor and butt-kissing Zionists are almost all that's promoted by the New York Networks and the Hollywood studios. Marlon Brando, Ben Stein, Abe Foxman and Gary Oldman explain why.

Control the media and you can control entire nations while playing the overwhelming majority of the population the exploited fool. You can even completely convince everyone, with few exceptions, that your mortal enemy is your ally and your best ally is a mortal enemy. You can convince a society that an inconsequential puppet, dangling from the strings of his sinister master, is the best person to lead a nation that is slowly sinking into oblivion. You can convince a society to slaughter some other innocent society as a moral and military necessity. You can convince a society that some other society rounded-up 6,000,000 Jews and "gassed" them all. You can even convince a society that cutting the foreskin off of a male infant, without the somewhat beneficial application of anesthetic, is a good idea...

...Darryl Zanuck founded 20th CENTURY STUDIOS in 1933 with two Jewish partners, Joseph Schenck and William Goetz. The new studio was immediately successful with the film, House of Rothschild (of all ironies), in 1934. In 1935 Zanuck and Schenck bought FOX STUDIOS to form 20th CENTURY FOX.

Click on this text to watch: "The House of Rothschild" 1934. Full Movie
“I don’t care if Americans think we’re running the news media, Hollywood, Wall Street or the government. I just care that we get to keep running them.” ...Joel Stein (quote from a Los Angeles Times article by Stein titled: How Jewish is Hollywood - December 19th 2008).

Now let’s have a look at Jewish ownership of the Hollywood movie industry.

Well, rather than list all the Jewish movie studio owners, it’s far easier to say that all major Hollywood studios were, and are, owned and operated by Jews with only a few exceptions; those three exceptions being: Darryl Zanuck- Walt Disney- and Howard Hughes. Darryl Zanuck founded 20th CENTURY STUDIOS in 1933 with two Jewish partners, Joseph Schenck and William Goetz. The new studio was immediately successful with the film, House of Rothschild (of all ironies), in 1934. In 1935 Zanuck and Schenck bought FOX STUDIOS to form 20th CENTURY FOX.

Walt Disney was another non-Jewish studio head and American icon who spent a lot of money, effort, and time at war with Hollywood Jews trying to maintain control of his own studio. Control the media and you can control the message. Control the message and you control anything and everything, even history, the present, and the future.

It was essential to the success of gaining control of America to have ALL media outlets under Zionist control. There could not even be ONE non-Zionist controlled major Hollywood studio, or ONE major television network not under Zionist control or else the message would not be controlled. And that is why there was such a war waged against Walt Disney to wrest control of his studio from him... and Disney knew this.

Jewish-Hollywood’s War on Walt Disney

Unknown to most Americans is the fact that the first motion picture camera was invented by Thomas Alva Edison in East Orange, New Jersey. Edison was a lifelong inventor who held over a thousand patents on his inventions when he died in 1931. Inventing the motion picture camera was the easy part for Edison but keeping Jewish exploiters from using his camera without paying him his due royalties was the hard part.

As soon as German born Jew, Carl Laemmle, found out about motion pictures he began figuring out ways to exploit the new invention. Efforts by Laemmle and his fellow Jews to deprive Edison of his camera use fees forced Edison and other movie makers such as William Kennedy Dickson, Hermann Casler, Elias Koopman, George Albert Smith, William Klein (Jewish), and Frances Marion to form a protective association called the TRUST. As fast as Laemmle and his exploiter associates could get their hands on Edison’s cameras and started using them, the TRUST would file lawsuits against them to stop their using Edison’s patented
Rather than be discouraged, Laemmle and his Jewish associates acquired cameras in Europe that were based on Edison’s invention and smuggled them and raw film into the U.S. Edison had made arrangements with the Eastman Kodak Company to exclusively manufacture film for use by only those sanctioned to use it by the TRUST.

When the U.S. courts moved too slowly, or refused to stop people like Laemmle from exploiting Edison’s cameras and film patents, the TRUST would send their own enforcers to seize and smash any illegal equipment. Lookouts were then needed by the exploiters while filming to warn of the approach of TRUST enforcers. If enforcers were spotted, the camera crew would quickly pack up and move to an alternative filming location.

Hollywood, California was about as far away as Laemmle, William Fox, Marcus Loew, Joseph Schenck, Harry Cohn, and others could get from the TRUST and that’s where filming and film distribution became centered. Southern California’s climate and scenery was also perfect for filming.

By the early twenties, all that remained of the power of Edison’s TRUST was its raising the issue of moral content in motion pictures. The federal government indeed kept an eye on Hollywood to make sure that the movies produced there remained socially acceptable but the new Jewish movie moguls had no idea about what was morally or socially acceptable and couldn’t have cared less about morality as long as pictures made money. Sex, violence, cynicism and low-brow humor sold tickets back then... the same as today.

The major reason why Edison and his cohorts lost all control of the fledgling film industry was because they did not understand what was at stake. They were engaged in much more than an economic battle for film industry profits; the battle was more importantly about

CONTROL of CULTURE, PHILOSOPHY, HISTORY, RELIGIOUS INDOCTRINATION, FOREIGN and DOMESTIC POLICY...

In other words: MASS THOUGHT CONTROL.

After Jewish control of film making and distribution was largely complete, they began lowering the standards of morality and exploited sex to the point that some members of Congress felt that film censorship was necessary. Legislation to create a board of film censorship was introduced, but Hollywood Jews moved quickly to create their own self-regulating organization called the Motion Picture Producers and Distributors of America (MPPDA).

A non-Jew, former Postmaster General Will Hays, was chosen to head the MPPDA as a means of improving the image of the industry. By the late 1920s it was nearly impossible for a non-Jew to get a break as an executive in the movie industry. One person who fought the system was Walt Disney.
Disney was born in the Midwest and was a self-taught cartoon animator. His attempts to get his cartoons marketed through Jewish controlled Hollywood distributors ran into constant roadblocks.

He did have some limited success by selling a few cartoons featuring Felix the Cat. Then Disney invented and produced Oswald the Rabbit and contacted a Jewish New York based distributor, Margaret Winkler, to help in getting his work distributed. Ms. Winkler, who got her start in the film business as Harry Warner's personal secretary, was interested and contracted Disney to produce a series of cartoons based on Alice in Wonderland. Harry Warner being one of the founders of Warner Brothers Studios.

A former Jewish Warner Brothers employee, Charles B. Mintz, was courting (and eventually married) Winkler at the time, saw the Oswald the Rabbit cartoons and saw dollar signs. Mintz got on Disney’s good side and got in on the production of Oswald the Rabbit by advancing Disney $1,800 and agreeing to pay for eighteen cartoons in the Alice’s Wonderland series.

Walt and his brother, Roy, accepted the money and the contract deal, purchased a building, and built a modest studio on Hyperion Ave. in Hollywood. Then Mintz announced that, due to lack of interest, the Alice’s Wonderland series would have to be cancelled.

All the while Mintz had been traveling between New York and Hollywood making deals under the table with Carl Laemmle. Laemmle wanted a cartoon character to compete with Felix the Cat. Mintz now owned Disney’s Oswald the Rabbit and all the merchandising related to Oswald the Rabbit because Disney hadn’t paid much attention to the contract with Mintz, and in fact, had signed away all rights to his own creation.

Disney faithfully carried on and produced Trolley Troubles featuring Oswald the Rabbit and produced a new cartoon in the series every week for Mintz at $2,500 per episode and a piece of the box office gross.

Walt eventually found out that Mintz had made a deal with Laemmle behind his back to market Oswald merchandise and was outraged. When Walt complained, his brother Roy mollified him by pointing out that merchandise sales would enhance box office receipts.

When Walt travelled to New York in 1928 to negotiate a new contract with Mintz, he was informed that his pay for each cartoon installment was being reduced to $1,800 from the original $2,500; and if he didn’t like it, then Disney’s employees would be hired away from him to begin producing Oswald installments for Mintz’ Snappy Inc. company.

When Walt called his brother Roy for advice, he was reminded that Mintz owned Oswald the Rabbit and in fact, all of the Jewish animators that Disney had hired in Hollywood had suddenly quit and were going to work for Mintz, leaving only the loyal non-Jewish animators that Walt had brought with him from the Midwest to Hollywood.
By the way, before you think to yourself that Jews were/are simply “good business people” remember this: good business is when both parties win; bad business is when one party wins at the detrimental expense of the other party. Of course, this way of thinking can be considered the folly of the Christian-Occidental mindset... as if it's a bad thing to include ethics and fairness when conducting business.

Anyway... After being cut out of the Oswald deal, Walt returned to Hollywood and created what would become universally known as Mickey Mouse and made a deal with the Jewish head of Columbia Pictures, Harry Cohn, to distribute Mickey... and keep the other wolves at bay.

Cohn was Jewish, but actually put being Jewish aside in many instances. But soon Disney became dissatisfied with Columbia’s handling of Mickey Mouse and cut a deal with a Jew, Julius Schenck, at United Artists.

Another problem that Disney had to deal with, as did everyone else in Hollywood, was organized criminals who had seized control of the International Alliance of Theatrical Stage Employees as a means of gaining control of Hollywood.

The mobsters were headed by Jewish gangsters Meyer Lansky and Benjamin “Bugsy” Siegel, plus the Sicilian gangster, Charles “Lucky” Luciano, who had massacred many of his fellow Sicilian associates in order to join forces with the Jewish mobsters.

During Walt’s relationship with Schenck at United Artists he introduced one his most successful cartoons, Three Little Pigs. In the original episode of Three Little Pigs, Disney characterized the Big Bad Wolf disguised as a Jewish peddler who attempted to trick the Pigs into opening the door to their cottage. But Jewish pressure to remove the scene was too great to ignore and Disney removed it while explaining that the Jewish wolf character was a representation of Mintz who had cheated him out of ownership of Oswald the Rabbit and tried to blow down the house of Disney.

After dealing with more walkouts by Jewish employees and union agitators trying to stunt the growth of Disney Productions, Walt teamed up with other Hollywood notables such as William Cagney (producer and brother of movie star James Cagney), Mary Pickford and Orson Wells to form the Society of Independent Motion Picture Producers (SIMPP) to try to break the control of the Majors (largest studios) over Hollywood.

There were a few Jewish studio moguls such as David O. Selznick and Sam Goldwyn, who had been cut out of the action by the original Edison TRUST busters, who also threw in with SIMPP. The original Edison TRUST busters now firmly controlled film distribution and virtually every first run movie theater in America.

Hollywood in the 1920s, 1930s, and through the 1950s was swarming with Jewish Communist and Socialist party members and sympathizers, as was the rest of America where Jewish influence dominated businesses. As this...
where Jewish influence dominated businesses. As this fact became publicly apparent, foreign-born Jewish Congressman Samuel Dickstein of New York took steps to protect his co-racialist Commie brethren by forming a special Congressional committee, the House Committee on Un-American Activities (HUAC) that was voted into existence by Congress in 1934.

Dickstein used the HUAC as a bully pulpit to minimalize anyone who dared to criticize any Jews or Jewish groups by denouncing them as “Nazis” and investigated German influenced activities in America.

Ironically, it took Joe McCarthy’s exposé of Commies in the early 1950s, using the HUAC, to drive the mostly Jewish Communists out of business, or underground, whereby Disney took advantage of the so called “red scare” to minimalize the Jewish-Communist stranglehold on Hollywood and his studio.

Of course, McCarthy has gone down in Jewish controlled history as a misguided paranoid idiot.

Walt also raised the ire of the Majors by publicly attending anti-Communist, anti-war, America First rallies and even stood beside aviator Charles Lindbergh at a well-publicized America First rally in Los Angeles on June 20th, 1941. He also attempted to use his Motion Picture Alliance for the Preservation of American Ideals (MPAPAI) to break the Hollywood Major’s dominance.

LINDBERGH’S 9/11/1941 Speech

Speaking of Charles Lindbergh... The following is an excerpt from a speech he gave on September 11th, 1941 in Des Moines, Iowa identifying the forces that were pulling America into World War II as being the British, the Roosevelt administration and the Jews.

While he expressed sympathy for the plight of Jews in Germany, he argued that America’s entry into the war would only inflame their predicament. He said in part:

"It is not difficult to understand why the Jewish people desire the overthrow of Nazi Germany. The persecution they suffered in Germany would be sufficient to make bitter enemies of any race. No person with a sense of the dignity of mankind can condone the persecution the Jewish race has suffered in Germany. But no person of honesty and vision can look on the pro-war policy here today without seeing the dangers involved in such a policy, both for us and them.

Instead of agitating for war the Jewish groups in this country should be opposing it in every possible way, for they will be the first to feel its consequences. Tolerance is a virtue that depends upon peace and strength. History shows that it cannot survive war and devastation.

A few far-sighted Jewish people realize this and stand..."
opposed to intervention. But the majority still do not. Their greatest danger to this country lies in their large ownership and influence in our motion pictures, our press, our radio, and our government.

...Of course, after December 7th, 1941, all peace and isolationist movements in America, such as America First, disbanded. Lindbergh accepted his failure to keep America out of the war and ceased his peace efforts lest he suffer the label of being a traitor.

But back to Walt Disney who openly vowed to keep the commies out of his studio and informed the press that the ongoing strikes against his studio were perpetrated by the octopus-like Communist Conspiracy.

The Communist Party of the United States of America (CPUSA) indeed made its presence felt by championing the rights of the film industries workers and played a vital role in the Screen Writers Guild's long battle to exist.

Jewish guy Moses Koenigsberg, who managed William Randolph Hearst's King Features Syndicate (a comic strip syndicator), took a swipe at Disney by accusing him of being a "Nazi" because of a supposed swastika (appearing in the form of two crossed musical notes) that appeared in the last panel of a Mickey Mouse syndicated comic strip that ran on June 19th, 1940. But it was a very unconvincing stretch of the truth.

Another swastika supposedly appeared in an animated Mickey Mouse cartoon titled "The Wayward Canary" that was spotted on a cigarette lighter that ignited when a berserk canary landed on it. But this cartoon was released in 1932. Hitler wasn't elected Chancellor of Germany until January 30th, 1933 and wasn't yet considered to be satanic at the time... so throw that "swastika" out.

And speaking of swastikas... The swastika design had been around for thousands of years before Hitler adopted it for his Reich symbol. It dates back to the ancient Indus Valley civilization as well as Mediterranean Classical Antiquity.

The swastika was considered a good luck sun symbol by indigenous peoples in the ancient western hemisphere. Many European military units used the swastika as their symbol. The American Army's 45th Infantry Division wore the swastika as their symbol patch on their left shoulder from 1923 until 1939 when it was politically correctly changed to a thunderbird.

The Finnish Air Force still uses a swastika as their symbol on the flags of the Karelian, Lapland and Satakunta Air Commands to this day.

Anyway... Efforts to influence Disney to support Roosevelt's pro war movement failed as long as Walt kept tight control over his studio. So, in a scheme to get Walt away from his studio and away from the country, Roosevelt instructed Nelson Rockefeller to draft Walt as part of a contingent heading to South America to influence the locals to resist Nazi influence there.

Rockefeller had been named the Official Coordinator of
Rockefeller had been named the Official Coordinator of the State Department's Inter-American Affairs organization. Roosevelt was particularly concerned about Walt’s appearance at the America First rally standing next to Charles Lindbergh.

Roy Disney was keen on Walt being absent so he could settle that latest strike himself and clear all the charges of Walt’s being a “Nazi” sympathizer.

During Walt’s absence, Roy met with Labor Department arbitrator, James F. Dewey, and the strike was settled by Roy by agreeing to allow the commie dominated Cartoonists Guild to have power at Disney Studio. When Walt heard about Roy’s betrayal he vowed that he would close the studio forever rather than have commie animators on the payroll.

Of course, Roosevelt got his war by setting up the military assets at Pearl Harbor to take a contrived whipping. Disney’s studio was then occupied by Army troops on December 8th, 1941 to be used as a defense staging facility to protect the nearby Lockheed aircraft manufacturing plant.

Disney’s studio was the only Hollywood studio to be thus occupied and Walt was out of a job until the Navy Bureau of Aeronautics contracted him to make a series of twenty aviation training films. Walt had little choice but to cooperate because of the crippling circumstances. And he produced propaganda cartoons for the government at the behest of Jewish Secretary of the Treasury, Henry Morgenthau.

Der Fuehrer’s Face (originally titled: Donald Duck in Nutzi Land) starring Donald Duck is the most notable product of that era that mocked Hitler and won the Oscar for best animated short film at the 15th Academy Awards.

Incidentally, Spike Jones and His City Slickers enjoyed a popular hit in 1942 with their novelty song called “Der Fuehrer’s Face” that became the inspiration for the cartoon.

Disney’s cooperation did result in his regaining full control of his studio eight months after it had been occupied by the Army.

Walt was so incensed at the National Council of Christians and Jews, who were pressuring him to produce a cartoon to promote unity in America by depicting human prejudices, that not only did he flatly refuse but he became inspired to help found the Motion Picture Alliance for the Preservation of American Ideals (MPA-PAI) whose membership included John Wayne, Ward Bond, Robert Taylor, James Colburn, Hedda Hopper, Gary Cooper, Adolph Menju and sixty-five other stellar Hollywood personalities.

As vice-president of the MPA-PAI, Walt wrote to Robert Rice Reynolds, the activist-isolationist Commie hunter and Democratic Senator from North Carolina to get support; and he asked the HUAC to investigate the Communist control and influence in Hollywood.
Walt had had enough of the Jewish Commies and was ready to take on the “Big Five” (Paramount, Loews, Warner Brothers, 20 th Century Fox and RKO) head on.

Legal action was instigated against the “Big Five” with Paramount in the legal sights of the Supreme Court. The Supreme Court ruled that Paramount, and the other Majors, were part of a Hollywood monopoly. They were prohibited from expanding their holdings and control over the production, distribution, and exhibition of movies. So Walt finally had his day... for a while.

The actions taken by Disney, and the actions taken by the various associations and patriots in Hollywood, eventually led to the House Committee on Un-American Activities investigating hundreds of Commies (mostly Jewish). Many of the most notorious Communists were voluntarily “blacklisted” by Hollywood, including the Big Five, as a means of deflecting HUAC scrutiny that could be directed at themselves. The ban on out-right Communists lasted until about 1965 when many of the “blacklisted” persons returned to Hollywood and began assisting in the making of movies that “exposed” their “persecution.”

A Woody Allen's (real name: Allen Stewart Konigsberg) movie titled, “The Front”, was one such movie that described how blacklisted Hollywood screenwriters used the names of front-men to circumvent the blacklist and kept on working.

By 1966 all of the blacklisted Jewish Commies were back in a Hollywood that was firmly under the control of Jews.

Walt was notorious for always being financially strapped, hard as it may be to believe, but he found an ally in billionaire Howard Hughes. Hughes had dabbled in the motion picture business since the 1920s. He gained 25% ownership of RKO Studios in 1948 and took a real interest in movie making. By 1954 he had acquired near total ownership of RKO and during his RKO years he became a good friend and backer of Walt Disney.

Hughes loaned Walt millions of dollars, interest free, that Walt used to expand his Buena Vista film distribution company and Walt was able to pay back every penny he had borrowed from Hughes along the way. Hughes tired of his RKO money-losing toy and sold it off six months after acquiring total control and realized a personal profit of $6.5 million dollars; thus ending his twenty-five year affair with Hollywood.

Hughes had nearly run RKO into the ground before the General Tire and Rubber Company, which purchased RKO from Hughes, finally killed the studio off through “mismanagement.”

Walt, having become weary of fighting Jewish controlled Hollywood all the time, turned over control of Disney Studios to his spineless brother, Roy, and pursued his dream of creating an amusement theme park.

Disneyland, located in Anaheim, California, opened in 1955. But before turning total control over to Roy, Walt realized success in the new television phenomena of the 1950s with his Mickey Mouse Club, amongst other television
Walt died in 1966 leaving spineless Roy without an advisory mentor and by 1984 the Disney empire had become completely owned and controlled by Jews such as Michael Eisner, Frank Wells, Jeffrey Katzenberg, Richard Frank and David Hoberman.

So, in summation, it was Darrell Zanuck, Walt Disney, and Howard Hughes who were the only major Hollywood studio owners in the history of Hollywood and it isn’t likely that there will ever be any more unless the Jewish cronyism in Hollywood is dismantled.

Modern Hollywood Big Shots

Today, the major American film studios are all Jewish owned and controlled. Those being:

COLUMBIA TRISTAR MOTION PICTURE GROUP – Doug Belgrad

MIRAMAX FILMS – Harvey Weinstein

DISNEY – Robert Iger

DREAMWORKS – Steven Spielberg, David Geffen, Jeffrey Katzenberg

WARNER BROTHERS ENTERTAINMENT – Barry Meyer, Jordan Levin

LIONSGATE – Jon Feltheimer, Rob Friedman

UNIVERSAL STUDIOS – Adam Fogelson, Rick Finkelstein

MGM – Harry Sloan, Jonathan Glickman, Adam Rosenberg

PARAMOUNT PICTURES (a VIACOM Company) – Brad Grey

FOX SEARCHLIGHT – Stephen Gilula, Nancy Utley

SONY PICTURES – Michael Lynton, Amy Pascal

So the percentage of Jews controlling American cinema is indeed around 100%. And be advised that studio heads come and go frequently depending on the fortunes of the studio, and the all too frequent mergers and acquisitions. So the list of studio heads above could completely change tomorrow; but Jewish control will remain.

It was a rather bizarre and revealing skit that was
It was a rather bizarre and revealing skit that was performed by actor Mark Wahlberg and the animated movie character, "Ted" (voice by Seth MacFarlane) at the 2013 Oscar Awards Show.

The dialog was written by ed movie co-writer Wellesly Wild and honed by Seth MacFarlane. Both Wellesley and MacFarlane are the brains behind the animated TV show, "The Family Guy".

The dialog went like this:

Ted: "Look at all this talent, all his talent in one spot. There's Daniel Day-Day Lewis... there's Alan Arkin... there's Joaquin Phoenix. And you now what's interesting? All those actors I just named are part-Jewish."

Wahlberg: "Oh. O.K."

Ted: "What about you? You got a berg at the end of your name. Are you Jewish ?"

Wahlberg: "Am I Jewish? No, actually, I'm Catholic."

Ted: (whispering to Wahlberg) "Wrong answer. Try again."

Wahlberg: "What ?"

Ted: (still whispering to Wahlberg) "Do you want to work in this town or dontcha? (Then addressing the audience directly) That's interesting, Mark, because I'm Jewish."

Wahlberg: "No you're not."

Ted: "I am. I am. I was born Theodore Shapiro and I would like to donate money to Israel and continue to work in Hollywood forever. Thank you, I'm Jewish."

Wahlberg: "You're an idiot."

Ted: "Yeah, well, we'll see who the idiot is when they give me a private plane at the next secret synagogue meeting." (end of sketch).

Abe Foxman, National Director of the Jewish Anti-Defamation League, condemned the sketch as:

"Not remotely funny. It only reinforces stereotypes which legitimize anti-Semitism. For the insiders at the Oscars, this kind of joke is obviously not taken seriously. But when one considers the global audience of upwards of two billion people... there's a much higher potential for the 'Jews who control Hollywood' myth to be accepted as fact."

I totally agree with Foxman about the sketch not being at all funny. But ya can't fool me Abe, Jews do totally control Hollywood and always have. It's no "myth," it's a fact, and there must be something very uncomfortable about that fact in your mind or else why would you deny it?
Is it because Hollywood is basically a rabidly pro-Israel propaganda machine when it's called for?

Is it because Hollywood is guilty of race-baiting and inciting divisions amongst the population?

Is it because Hollywood rewrites history at will?

Is it because Hollywood pumps out a lot of pure pulp fiction gore-lasher-tits & ass crap designed to dehumanize youth and reduce Americans to the level of Rome at the height of its decadence to ultimately bring America down?

The Wahlberg Oscars skit made it to #3 on the Top 10 Jewish Hollywood Moments of 5773 (the Jewish year 5773 being the Christian equivalent of 2013) published in Israel’s Haaretz newspaper on August 29, 2013.

#1 on the Jewish Hollywood moments list is “Princesses: Long Island” …Bravo TV's (A Jew, Bonnie Hammer, is Chairman) new reality show that follows six young Jewish women living at home with their parents as they seek the perfect Jewish boy to marry. Episode titles include “Shabbocalypse Now”, that features a scene where Team Manischewitz and Team Verklempt battle it out in a Jewish trivia game with shots of arak (a potent anise flavored spirit) imported from Israel as the prize.

#2 on the Jewish Hollywood moments list is an episode of "Mad Men" titled, “Ginsberg and the Manischewitz Account” (season 6, episode 10). Louis Ginsberg, played by Jewish actor Ben Feldman, is a complex Jewish adman born in a concentration camp who has anxiety related to creating material for his Manischewitz account.

#4 is an appearance by Sarah Silverman on Jay Leno where she smacks down an Orthodox rabbi for criticizing her for being an “unmarried, childless woman wasting her time neglecting the most basic desire of the feminine soul.”

#5 is black rappers such as Killer Mike and Vince Staples saluting their Jewish lawyers. Evidently, having a Jewish lawyer is a status valued by black rappers the way bling, babes and BMWs are.

#6 is Edon Pinchot, a kippah-wearing Orthodox Jewish musical prodigy, who made it to the semi-finals of NBC's America’s Got Talent television show. A kippah is also known as a yarmulke or skull cap.

#7 is Israeli super-model Bar Refaeli kissing a nerd in a Super Bowl commercial for GoDaddy (a domain-name registering service).

#8 is Ukrainian born Jewish actress, Mila Kunis, being named the “sexiest woman in the world” by British magazine FHM …as if.
#9 is the season two finale episode of Showtime’s "Homeland", where Jewish character, Saul Berenson (played by Jewish actor Mandy Patinkin) recites the Mourner’s Kaddish (a Jewish prayer for the dead). Homeland is based on the Israeli TV series "Hatufim".

And #10 on the Top 10 Jewish Hollywood moments for 5773 is an episode of House of Cards (a Netflix series starring Kevin Spacey) that satirized the ADL (Jewish Anti-Defamation League) as an over-the-top, paranoid organization, accusing the Secretary of State in the episode of being anti-Semitic for criticizing illegal Israeli settlements on Palestinian land.

But anyway...getting back to rewriting history at will... Steven Spielberg of DreamWorks totally falsified the history of slavery in America with his production of "Amistad", a 1997 “historical” drama that completely erases the Jewish fingerprints all over the American slave trade. Jews were very involved in all aspects of the slave trade.

And Spielberg’s depiction of Amon Goeth (in the movie “Schindler’s List” that is based on a NOVEL), commandant of the Krakow-Plaszow concentration camp in Poland, shooting inmates from his villa’s balcony during breakfast is unnecessary malarkey that did not occur (there was no shot afforded because of the villa’s actual location away and below the camp). When you present falsehoods, then everything else you present will be assumed to be a probable falsehood. It’s a credibility thing.

Anyway... If you want to blame someone for the contents of the Academy Award’s TED-Wahlberg sketch, blame the producers of the Oscar show, Craig Zadan and Neil Meron, the director of the Oscar show, Don Mischer, or the President of the Academy of Motion Picture Arts and Sciences, Tom Sherak; or partial blame must go to Marvin Levy and Rob Friedman who are the public relations specialists at the Academy of Motion Picture Arts and Sciences. All of these afore mentioned guys are Jews and could have pulled the plug on the Oscar skit at any time. The skit was filmed a month before the televised Oscar show! I wonder what the Screen Actors Guild’s Jewish president at the time, Alan Rosenberg, thought of the skit?

Jews are proud of the fact that they own Hollywood (especially owning Disney, as a delicious irony) and enjoy crowing the fact through “humor” making Abe Foxman’s job, at the Anti-Defamation League, of blanket denial that Jews own Hollywood a lot tougher.

I admire Joel Stein for being brutally honest in his article, “How Jewish is Hollywood?” ... that appeared in the Los Angeles Times on December 19th, 2008. The following are quotes beginning with his opening statement:

“"I have never been so upset by a poll in my life. Only 22% of Americans now believe the movie and television industries are pretty much run by Jews, down from nearly 50% in 1964. The Anti-Defamation League, which released the poll results last month, see in these numbers a victory against stereotyping. Actually, it just shows how dumb Americans have gotten. Jews totally own Hollywood.”"
Further along in the article Stein said:

"The Jews are so dominant; I had to scour the trades to come up with six Gentiles in high positions at entertainment companies. When I called them to talk about their incredible advancement, five refused to talk to me, apparently out of fear of insulting Jews. The sixth, AMC President Charlie Collier, turned out to be Jewish. As a proud Jew, I want America to know about our accomplishment. Yes we control Hollywood. Without us, you'd be flipping between 'The 700 Club' and 'Davey and Goliath' on TV all day."

Stein really tips his hand by stating the following at the end of the article:

"But I don't care if Americans think we're running the news media, Hollywood, Wall Street or the government. I just care that we get to keep running them." ...Now go read the entire article available to you through a web search: <LA Times - December 19th 2008 - How Jewish is Hollywood – Stein>.

Stein has nothing to be proud of except for the fact that Jewish tribal-cronyism has gone unchecked for a century in America. Remember folks, it's all about unethical TRIBAL CRONYISM, not superior intellect or work ethic. The Sicilian Mafia is another good example of tribal cromyism up to the point when the Mafia was compromised by its association with Jewish gangsters headed by Meyer Lansky.

And, of course, the best picture Oscar for 2013 went to a crappy Iran-basher called "Argo". The two best documentaries, "5 Broken Cameras" and "Gatekeepers" didn't win anything, of course, because they were both critical of Israel, even though they were both produced by reasonable Israelis (a Palestinian co-produced "5 Broken Cameras").

Here is an excerpt from the biography of Harry Cohn (founder-owner of Columbia Pictures who died in 1958) titled, "King Cohn", by Bob Thomas. It was lifted from chapter 10 titled, "World War II and Harry Cohn":

"The war evoked curious attitudes from Harry Cohn, as did all matters requiring an altruistic response. He resisted attempts to enlist him in worthy causes. One afternoon Louis B. Mayer [head of MGM] spent an hour on the telephone before he was able to evoke a contribution from Cohn to Jewish relief. Mayer used all his considerable power of persuasion to appeal to Cohn's loyalties as a Jew, but Cohn had none.

After he had committed himself to a sizeable donation, Cohn complained to an aide, 'Relief for the Jews! Somebody should start a relief from the Jews! All the trouble in the world has been caused by the Jews and Irishmen'."
I don't really know why Cohn included Irishmen in his assessment. Maybe he included the Irish because of run-ins with New York City cops who were largely Irish when he was growing up there. Maybe it's because Thomas Edison's TRUST organization's goons were largely Irish and ran the illegal Jewish film business out of New York.

Anyway... I was inspired by Cohn's blaming Irishmen for the world's troubles to see if any Irishmen had a hand in 9/11. There weren't many non-Jews involved in 9/11 and the few that include, Cheney, Rumsfeld and the Bush gang aren't Irish. The Cheney's have some Irish blood, but it's dominated by English blood. Rumsfeld is German and the Bush gang is English-German. That's that.

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**TV**

Let's have a look at who owns and/or controls American Television broadcasting. Television being the most important and influential media format by far.

We'll look at the top TV/Media enterprises in the U.S. and some large and influential side bar networks. The consolidation of media ownership was conveniently enabled by the Telecommunications Act of 1996 that was signed into law by the Zionist-puppet, Bill Clinton. It ostensibly was designed to encourage competition in the media market but actually had the completely opposite result. The act was basically a "corporate welfare" giveaway. Broadcast licenses were handed out freely to existing companies to broadcast digital signals on public airwaves.

Title 3 of the Telecommunications Act specifically allowed the cross-ownership (ownership of television-radio-newspapers) of media in any market nationwide. The actual result of the Act was that ownership went from fifty companies in 1983, to ten companies shortly after the Act went into effect, to just five companies controlling American television by 2006. An interesting side-bar to the Telecommunications Act of 1996 is that by 2002 all cell phone service providers were to be allowed to track cell phone customers for the purpose of "enhancing 911 emergency service capabilities"... If you carry a cell phone, your provider knows where you are...for better or worse.

Republican Senator Larry Pressler of South Dakota was the author and sponsor of the Telecommunications Act of 1996 who was promptly voted out of office by his South Dakota constituents who strongly resented his ignoring South Dakota issues while working exclusively on the Act...

He was the only incumbent Republican to lose his seat in the 1996 elections. He did enter politics again as a member of the House representing South Dakota's 1st district from 1975 to 1979, and then was replaced by Tom Daschle. Pressler went on to pursue a successful law practice centered on telecommunications and lobbying. He also serves on the corporate advisory
lobbying. He also serves on the corporate advisory boards of several telecommunications companies.

The top five media conglomerates, in terms of audience reach, are currently owned/or controlled by Jews and those are (of course listd of this nature change often, but Jewish control remains constant):

WALT DISNEY COMPANY – Robert Iger, Alan Braverman, Anne Sweeny (Jewish spouse)

VIACOM – Sumner Redstone (born: Sumner Murray Rothstein)

VEVINDI UNIVERSAL – Edgar Bronfman Sr., Edgar Bronfman Jr.

NEWS CORP. – Rupert Murdoch

AOL-TIME WARNER - Jonathan Miller, Jeffrey Bewkes (Jewish spouse), Gary Ginsberg, Eric Kessler, Richard Plepler

Top TV Networks are:

ION MEDIA – Stephen Appel, Marc Zand, Brandon Burgess

CBS – Leslie Moonves, Nina Tassler, Nancy Tellem, Kelly Kahl... Don Hewitt (Exec-Director 60 Minutes). The CBS morning news program has nothing but Jewish talking heads such as John Miller, Rebecca Jarvis, Jeff Glor, Gail King and David Bernard with the weather informing you about current events.

20 th FOX TELEVISION – (A News Corp. Company) Gary Newman, Dana Walden, Dave Madden


COMCAST – Brian Roberts, David Cohen

TRIBUNE – Sam Zell

ABC – (A Disney company) Paul Lee, Barry Jossen, David Westin (president ABC News)

SINCLAIR BROADCASTING – Steven Marks, David Amy, Barry Faber

HEARST ENTERTAINMENT – Scott Sassa (Jewish spouse), Neeraj Khemlani (Jewish spouse), Jordan Wertlieb

ENTRAVISION – Mike Rosen, Jeffrey Lieberman, Karl Meyer

MGM TV – Bruce Tuchman

PUBLIC BROADCASTING SERVICE (PBS) – Paula Kerger, Geoffrey Sands

RAINBOW MEDIA – Joshua Sapan, Charlie Collier (American Movie Classics), Evan Shapiro (Sundance
Even the AL JAZEERA AMERICAS television network, which is headquartered in Doha, Qatar, and supposedly owned by Sheikh Hamad bin Thamer Al Thani, is programed by a self-described “New York Jewess”, JoAnne Levine (who replaced Jewess Rebecca Lipkin when she died in 2009).

Jew Avram David (Avi) Lewis is the host of the Al Jazeera program, Fault Lines (Lewis is married to Jewish-American lefty-activist author Naomi Klein).

The first reporter-journalist hired by Al Jazeera was Jewish guy Arthur Neslen. Iraqi Jewess and author, Rachel Shabi, is an Al Jazeera contributor. In summation, Al Jazeera would not be allowed by the Federal Communications Commission to broadcast in the U.S. if it was not Jewish controlled and is supposedly giving us “the other side of the story.”

The Federal Communications Commission (FCC) Chairman was until recently, Julius Genachowski, the Jewish son of immigrants who was selected by President Obama to lead the U.S. delegation to Poland for the commemoration of the 65 th anniversary of the liberation of Auschwitz concentration camp. He attended yeshiva (a...
of Auschwitz concentration camp. He attended yeshiva (a Jewish educational institution that focuses primarily on the study of the Talmud and the Torah) and studied in Israel. He worked for Jewish Zionist Senator Chuck Schumer and worked as an editor for the Harvard Law Review when Obama was its president. He joined The Carlyle Group on January 6, 2014.

Former legal advisor to former FCC Commissioner Michael J. Copps, Jessica Rosenworcel, is also Jewish and has replaced Genachowski.

The #3 largest TV broadcasting network is Trinity Broadcasting of Garden Grove, California. It is privately owned by shyster-for-God guy, Paul Crouch (died on November 30, 2013), and his laughably ridiculous ex-wife Jan. Go look at some photos of her and watch 5 minutes of her show to get an idea of my idea of ridiculous.

You would imagine that Trinity would be the exclusive domain of your typical pseudo-Christian TV money hucksters, but no... There are Jewish fingerprints all over Trinity Broadcasting and Jewish money evidently flows like wine into Trinity’s bank account. Just have a look at the typical daily programming; such as on Monday, March 11th, 2013:

2:00 AM – Israel, A Journey Through Time with Rev. Dr. John Tweedie

5:45 AM – Supernatural with Sid Roth (Jew)

10:30 AM – Jewish Voice with Jonathan Bernis (Jew)

1:30 PM – The Jewish Jesus with Rabbi Kirt Schneider (Jewish rabbi)

10:00 PM – Live From the Holy Land (Israel)

So we have Jewish propaganda strategically interspersed between multi-millionaire Evangelist hustlers all crowing the wonderfulness of Israel and the Jewish people all day. Trinity has evangelist hustlers such as the ever-smirking Joel Osteen and his employee Israel Houghton (who rocks out for Jesus), jet settler Joyce Meyer (who has her own jet), Benny Hinn (born in Israel), Texas cattle baron Kenneth Copeland, and uber-Israel supporter John Hagee all touting the “godliness” of the Holy Land, aka: Israel. These evangelical imbecilic fools actually believe that Jews will renounce Judaism and all become Christians once Jesus returns. This is a concept that Jews find laughably insulting. Evangelicals raise millions of dollars a year by fleecing their flocks and sending some of the money to Israel for Israeli causes. The Israelis take the money but are ever wary of the obligatory strings attached.

An hour doesn’t go by without Trinity reminding the flock of sheeple watching that Jesus isn’t coming back until Israel has been firmly established, is safe, and secure. And if Jesus is indeed “returning,” I doubt that he would be concerned with the security of a nation that despises him and the religious institutions that he inspired into existence in the first place.
At 10:00 PM you can watch Live From the Holy Land.

The Holy Land Experience is a Christian theme park near Disney World in Orlando, Florida that opened on February 5th, 2001. This quote can be found at the Holy Land Experience website:

“The Holy Land Experience was born in the heart of a Jewish believer named Marvin Rosenthal.”

...I have no doubt whatsoever that Marvin’s only idea was to fleece the sheeple who would flock to his synthetic “holy land” and he only believes in a good scam when he sees it.

In summation, Trinity Broadcasting is wholly owned by the Crouch family; the controllers are people working diligently on the Judeo-Christian agenda of global domination.

Jan Crouch is being royally compensated for renting out her network... but in fairness I will point out that Jan does give away a lot of Chinese manufactured dolls to little girls, and her dogs live in an air-conditioned manufactured home and not a masonry one.

It’s a fair estimate that 90% of American television networks are owned and/or controlled by Jews. One of the repulsive things about Zionist control of media is the many semi-pornographic references to sodomy, fellatio, cunnilingus, habitual masturbation, bondage, multiple sex partners, whore mongering and other perversely dehumanizing abominations that are referred to at dinner time during the course of many “situation-comedy” TV shows... Two and a Half Men and The Exes are the best, or worst, examples of what I’m talking about.

Being a greying and jaded American male, I’m used to references and depictions of adult themes and I get a big kick out of Two and a Half Men (or used to before the departure of Charlie Sheen, whereby the show’s writers have redoubled on their efforts to be a “sexual gross-out” forum to make up for the loss of the main character). I’m often amazed at what the show gets away with and sometimes I’m uncomfortably embarrassed to be watching the show with my wife, or any other female for that matter. But what is very disturbing to me is the fact that my 8 year old granddaughter, or my ten year old grandson, can tune-in and watch the show anytime between 5:00 and 6:00 P.M. (dinner time) daily.

Kids say the darnedest things and they sometimes ask the darnedest questions that a grandparent can’t answer such as: “Hey granpa! What’s an erection?” or, “What are semen and how do they get on the walls?”...All you can answer is, “go ask your Mom.”

And, speaking of erections, has anyone noticed the prevalence of advertisements for “boner pills” such as Viagra? They are run day and night and children must wonder what they are all about. The aging so called baby boomer market must buy a lot of erection aids.
Anyway... Two and a Half Men was co-created by Chuck Lorre (b. Charles Michael Levine) and Lee Aaronson. The producers are most often Lorre, Aaronson, plus Eric and Kim Tannenbaum who are all Jews... but if you watch the credits for just about any TV show, you will notice that Jews are most often the producers, directors, writers, actors and so forth... after all, Jews own Hollywood, lock-stock and barrel, and tribal cronyism is the rule there with few exceptions. If you think non-Jews could not do a better job of things in Hollywood or anywhere else... think again?

It’s interesting to know that Two and a Half Men cast member, Angus T. Jones, who plays the boy character, Jake Harper, made statements in November 2012 referring to himself as a “paid hypocrite” for appearing on an adult themed TV show. He claimed that his religious beliefs (Jones is a Christian) conflict with the overall depictions on the show and since he had been baptized, he didn’t want to be associated with “filth”... but, of course, he was still on the show making huge bucks until September of 2013 when he was replaced by Charlie Harper’s (the former Charlie Sheen character who was replaced by Ashton Kutcher) alcoholic-lesbian-bastard-daughter character.

It’s disturbing, or should be, to realize that American kids receive not only a steady diet of televised sexual innuendo, sexual references, and perversely sexual depictions daily, but they also are exposed to thousands of murders and tens of thousands acts of violence before they finish elementary school; the numbers double before they finish high school.

Murderously violent and graphic video games being played by grade school children and even pre-school children is even more disturbing... or should be. These graphically violent video games usually depict our glorious armed forces murdering sinister looking Arabs.

You noticed that Chuck Lorre changed his name to Lorre from Levine. Levine being as easily identifiable as Goldberg, Silverman, Perle, or Bloomberg as being Jewish surnames. Jewish entertainers may be proud of their heritage, but they sure as hell weren’t proud of their surnames and wanted to be falsely identified as gentiles or else they wouldn’t have changed them.

Anti-Semitism and prejudice against Jews was more prevalent in America before the 1970s brainwashing of Americans began in earnest, so most Jewish entertainers, movie producers, screenplay writers, novelists and so forth changed their names to avoid discrimination... Such as:

Harry Houdini-Erich Weiss
George Burns – Nathan Birnbaum
Woody Allen – Allen Konigsberg
Lauren Bacall – Joan Perske
Rodney Dangerfield – Jacob Cohen
John Garfield – Jules Garfinkle
Judy Garland – Frances Gumm
Sophie Tucker – Sonya Kalish
Paul Reubens – Paul Rubenfeld (Pee Wee Herman)
Edward G. Robinson – Emanuel Goldenberg
Peter Lorre – Laszlo Lowenstein
Jewish entertainers changed their names to become palatable for the predominantly Christian-American market, and to mask the tribal cronyism that is and has always been predominate in Hollywood.

The Marx Brothers were Jewish, did not change their surname, and were not related to Karl Marx as far as I know. William Shatner as Captain Kirk and Leonard Nimoy as Dr. Spock on Star Trek didn’t change their names either but the names, Shatner and Nimoy, don’t reveal themselves as being particularly Jewish in the first place. Blonde Southern belle Dinah Shore never struck me as being Jewish, nor did African-American Sammy Davis Jr.

Actually, Las Vegas being founded by Jewish and Italian mobsters was early on an entertainment market where being either Jewish or Italian was a big plus if you wanted to play the showrooms on the Strip. Italian Dean Martin (Dino Crocetti) and Jewish Jerry Lewis (Joseph Levitch) was the perfect fit for early Las Vegas.

African Americans were not allowed on the Strip in the 1940s and most of the 1950s, so Sammy Davis Jr. had to declare that he had converted to Judaism as a leg up. And it helped that Sammy had powerful friends such as Frank Sinatra and Dean Martin lobbying for his inclusion as well.

The so called “Rat Pack” was basically Italians (Martin and Sinatra) and Jews (Joey Bishop and Sammy) whooping it upon the Strip... I’m not sure how Englishman Peter Lawford was welcomed to the Rat Pack... besides his ties to the Kennedys by being President Kennedy’s brother-in-law.

Anyway, so called comedian Sarah Silverman didn’t change her given name either; but she did actually say, “Good! I hope the Jews did kill Christ, I’d do it again. I’d fucking do it again in a second” and taking the statement out of context isn’t an issue here because her whole routine is totally offensive to non-Jews who haven’t been twisted... yet. Check out her 2006, seventy two minute movie, “Jesus is Magic”, to hear for yourself what is
supposedly intended to be shockingly funny, then try to imagine what Sarah actually thinks of non-Jewish Americans. Jewish control of Hollywood and the media explains why such a repulsive “entertainer” as Silverman keeps appearing in the media.

Silverman’s movie production of “Jesus is Magic” was a total flop; although it did have some success in New York City playing to predominately Jewish audiences.

Sacha Baron Cohen is another Jewish so-called comedian who didn’t change his name except when he plays a character in one of his repulsively unfunny movies such as “Borat”. The “Borat” character spends all of his time crapping on people who are simply trying to be nice to him (did Cohen make a contraction out of “bore” and “rat?”). And check out his character “Bruno” who is so extremely hostile and distastefully mocking of gays that it’s a wonder Cohen hasn’t been murdered by someone in the gay community... yet. Or maybe Gays enjoy being mocked?

Cohen is very successful in Hollywood as the go-to guy for low-brow potty humor that American youth-culture has been de-sensitized to embrace. Cohen and Silverman are the litmus paper for just how low-brow and insensitive young Americans have become while Hollywood gladly rakes in the bucks on these “artists.” Try watching Bruno all the way through sometime... I dare ya! ...then tell me there’s nothing rotten in Denmark.

BTW: The phrase, “something rotten in Denmark” is from Shakespeare’s Hamlet, Act I, scene IV where Marcellus uses the phrase alluding to the top of the political hierarchy that is rotten from the top, or head, on down; like how a fish rots, starting with the head first. Denmark was and is famous for their fishing industry.

An interesting Sasha Cohen stunt can be seen on YouTube titled: Borat – Throw the Jew Down the Well.

As a “cowboy from Kazakhstan” Cohen takes the stage at a genuine redneck honky-tonk in Tucson, Arizona and sings a two minute toon he introduces as “In My Country There Is Problem.” It only takes Cohen one minute to get the audience engaged and singing along to the chorus:

“Throw the Jews down the well,  
So my country can be free.  
You must grab him by the horns,  
Then we have a big party.”

Cohen indeed exposes this microcosm of a particularly large segment of the American population that will happily support throwing Jews down a well; although I don’t think that any redneck would actually be stupid enough to foul a hand-dug well with a carcass. The video has had 7,053,060 views as of 12/19/2013. The viewer comments accompanying the video are mostly anti-Semitic and supportive of the song’s proposition... go see for yourself.

If you net search: <jewishhollywood directors> ...you can click on the IMDB.com website that pops-up at the top of the choices to click onto to see the Top 100 Jewish Directors.
Directors.

But if you net search: <non-Jewish hollywood directors> ...no such list exists (probably because there aren’t 100 non-Jewish directors); but a lot of chatter will appear in the accompanying comments denying that Hollywood is dominated by Jews.

Again, Hollywood is TOTALLY controlled by Jews and for Jews to deny this fact only makes serious questions arise...Such as: What are they trying to hide and just how stupid do they think ALL of us really goyim are?

Television’s strong male heads of households of the past have been replaced by weak, befuddled fools dominated by women, in-laws and children. Recall the widower Ben Cartwright on “Bonanza”, Ward Clever in “Leave it to Beaver”, the widower Lucas McCain in “The Rifleman”, the dad in “Lassie”, “Marcus Welby M.D.”, “Dennis the Menace” dad Henry Mitchell, widower Andy Griffith on his shows, the dad on the “Donna Reed Show”, “Ozzie and Harriet”, Danny Thomas on “Make Room For Daddy”, widower Steve Douglas on “My Three Sons”, the dad on “Family Affair”, ...and who can forget “Father Knows Best...”

These were all stand-up guys who were the foundations of security and able providers for their families. Then later we got Archie Bunker in “All In The Family”, who was always beaten down by his immediate family and whoever else was around. Then Roseanne Barr came along in “Roseanne” and beat down any and everybody as the wise, down-to-earth, super strong uber-mom.

And now American men only have the choice to watch weak bumbling fools totally dominated by their wives and others on shows such as “Everybody loves Raymond” with Ray Romano, Kevin James in “The King of Queens” and the pathetic quasi-homosexual character Alan Harper (John Cryer) in “Two and a Half Men”; not to mention Al Bundy (Ed Alexander) in “Married With Children”, or Bryan Cranston’s very weak father figure in “Malcolm in the Middle”. I won’t even mention the long-suffering Homer Simpson.

Did you enjoy watching “Broke Back Mountain” with your adult family members at the movie theater? Did you especially enjoy the scene in the tent at the shepherd camp where the two cowboys engage in anal sex? One cowboy applies his saliva to the anus of the other as a lubricant. What a beautiful moment in Hollywood history... ‘eh?

Homosexuality and references to “gays” permeates contemporary television shows for good reason. Rubbing Christian heterosexual American men’s noses in homosexuality is just another way of defiling and weakening the once dominant power structure in America. American heterosexual men are now afraid to speak out against homosexuality for fear of being labeled as a “homophobic” gay basher... as if this is a bad thing.

Being “homophobic” implies that someone “fears” homosexuals, whereas they don’t “fear” them at all; they are simply NATURALLY repulsed by homosexuals and
are simply NATURALLY repulsed by homosexuals and the sexual acts they engage in. A man inserting his penis into another man’s rectum, or taking another man’s penis in his mouth is repulsive to me personally. There is a significant difference between fear and repulsion.

I fully realize that God made homosexuals the way they are... and God made me the way I am. So, the way for myself and homosexuals to get along is to have homosexuals keep their “lifestyle” out of my face. It is NOT OK with me that homosexuals can now marry. It’s a mockery of marriage. What’s next?? I DO NOT want to see photos of Olympic diver Greg Louganis kissing his male “wife” at their wedding on CNN.

Homosexuals and lesbians should have the right to cohabitate as God’s created creatures and enjoys rights as a household, but don’t call it a marriage, call it a civil union or something... but that’s just me.

And you can thank the four Jews on the Supreme Court for nationalizing gay marriage.

Anyway, American males have been emasculated and reduced to bumbling fools on television or often graphically murderous fools on steroids in cinema ...in Hollywood’s designs anyway.

The headline for an article that ran in Israel’s Haaretz newspaper offered by the Associated Press that ran on May 22, 2013 read:

**Biden: Jewish Leaders Drove Gay Marriage Changes**

Speaking at a Jewish American Heritage Month reception, U.S. vice president says Jewish values are an essential part of who Americans are.

Biden praised Jewish leaders for helping change American attitudes about gay marriage and other issues.

So, to hell with Biden and Jewish leaders ...I ain’t on board and I’m proud of it! If this makes me repulsive to you, then simply scratch me off of your Christmas card list...or whatever. I could not care less.

Biden says culture and arts change people’s attitudes. He cites social media and the old TV series "Will and Grace" as examples of what helped change attitudes on gay marriage.

A Biden quote: “Think ...behind all that, I bet you 85% of those changes, whether it’s in Hollywood or social media are a consequence of Jewish leaders in the industry.”

...I do not doubt that at all.

Biden is an abject lackey-puppet of the Jews and knows who actually wields power in America. He fancies himself as a “realist” who is personally benefitting from his insight.

**Joe Biden is a traitor.**

RTW: “Will and Grace” is set in New York and focused on
Six Jewish Companies Control 96% of the World’s Media

The power of lies, deceptions and disinformation as Americans pay the price of collective stupidity.

“You know very well, and the stupid Americans know equally well, that we control their government, irrespective of who sits in the White House. You see, I know it and you know it that no American president can be in a position to challenge us even if we do the unthinkable. What can they (Americans) do to us? We control congress, we control the media, we control show biz, and we control everything in America. In America you can criticize God, but you can’t criticize Israel…” - Israeli spokeswoman, Tzipora Menache

It distributes videos through over 4,000 Blockbuster stores. Viacom’s chief claim to fame, however, is as the world’s largest provider of cable programming, through its Showtime, MTV, Nickelodeon, and other networks. Since 1989, MTV and Nickelodeon have acquired larger and larger shares of the younger television audience. With the top three, and by far the largest, media conglomerates in the country, it is difficult to believe that such an overwhelming degree of control came about without a deliberate, concerted effort on their part. What about the other big media companies? Number four on the list is Rupert Murdoch’s News Corporation, which owns Fox Television and 20th Century Fox Films. Murdoch is a Gentile, but Peter Chernin, who heads Murdoch’s film studio and also oversees his TV production, is a Jew. Number five is the Japanese Sony Corporation, whose U.S. subsidiary, Sony Corporation of America, is run by Michael Schultof, a Jew. Alan Levine, another Jew, heads the Sony Pictures division. Most of the television and movie production companies that are not owned by the largest corporations are also controlled by Jews. For example, New World Entertainment, proclaimed by one media analyst as “the premiere independent TV program producer in the United States,” is owned by Ronald Perlman, a Jew. The best known of the smaller media companies, Dreamworks SKG, is a strictly kosher affair.

DreamWorks was formed in 1994 amid great media hype by recording industry mogul David Geffen, former Disney Pictures chairman Jeffrey Katzenberg, and film director Steven Spielberg, all three of whom are Jews. The company produces movies, animated films, television programs, and recorded music. Two other large production companies, MCA and Universal Pictures, are both owned by Seagram Company, Ltd. The president and CEO of Seagram, the liquor giant, is Edgar Bronfman Jr., who is also president of the World Jewish Congress. It is well known that Jews have controlled the production and distribution of films since the inception of the movie industry in the early decades of the 20th century.

This is still the case today. Films produced by just the five largest motion picture companies mentioned above—Disney, Warner Brothers, Sony, Paramount (Viacom), and Universal (Seagram)—accounted for 74 per cent of the total box-office receipts for the first eight months of 1995. The big three in television network broadcasting used to be ABC, CBS, and NBC. With the consolidation of the media empires, these three are no longer independent entities. While they were independent, however, each was controlled by a Jew since its inception: ABC by Leonard Goldenson, CBS first by William Paley and then by Lawrence Tisch, and NBC first by David Sarnoff and then by his son Robert. Over periods of several decades, these networks were staffed from top to bottom with Jews, and the essential Jewishness of network television did not change when the networks were absorbed by other corporations. The Jewish presence in television news remains particularly strong. As noted, ABC is part of Eisner’s Disney Company, and the executive producers of ABC’s news programs are all Jews: Victor Neufeld (20-20), Bob Reithloom (Good Morning America), and Rick Kaplan (World News Tonight). CBS was recently purchased by Westinghouse Electric Corporation. Nevertheless, the man appointed by Lawrence Tisch, Eric Ober, remains president of CBS News, and Ober is a Jew. At NBC, now owned by General Electric, NBC News president Andrew Lack is a Jew, as are executive producers Jeff Zucker (Today), Jeff Gl railick (NBC Nightly News), and Neal Shapiro (Dateline).

The Print Media After television news, daily newspapers are the most influential information medium in America. Sixty million of them are sold (and presumably read) each day. These millions are divided among some 1,500 different publications. One might conclude that the sheer number of different newspapers across America would provide a safeguard against Jewish control and distortion. However, this is not the case. There is less independence, less competition, and much less representation of our interests than a casual observer would think.

The days when most cities and even towns had several independently owned newspapers published by local people with close ties to the community are gone. Today, most “local” newspapers are owned by a rather small number of large companies controlled by executives who live and work hundreds or even thousands of miles away. The fact is that only about 25 per cent of the country’s 1,500 papers are independently owned; the rest belong to multi-newspaper chains. Only a handful are large enough to maintain independent reporting staffs outside their own communities; the rest depend on these few for all of their national and international news. The Newhouse empire of Jewish brothers Samuel and Donald Newhouse provides an example of more than the lack of real competition among America’s daily newspapers: it also illustrates the insatiable appetite Jews have shown for all the organs of opinion on which they could fasten their grip.

The Newhouses own 26 daily newspapers, including several large and important ones, such as the Cleveland Plain Dealer, the Newark Star-Ledger, and the New Orleans Times-Picayune; the nation’s largest trade book publishing conglomerate, Random House, with all its subsidiaries; Newhouse Broadcasting, consisting of 12 television broadcasting stations and 87 cable-TV systems, including some of the country’s largest cable networks; the Sunday supplement Parade, with a circulation of more than 22 million copies per week; some two dozen major magazines, including the New Yorker, Vogue, Mademoiselle, Glamour, Vanity Fair, Bride’s, Gentleman’s Quarterly, Self, House & Garden, and all the other magazines of the wholly owned Conde Nast group.

This Jewish media empire was founded by the late Samuel Newhouse, an immigrant from Russia. The gobbling up of so many newspapers by the Newhouse family was in large degree made possible by the fact that newspapers are not supported by their subscribers, but by their advertisers. It is advertising revenue—not the small change collected from a newspaper’s readers—that largely pays the editor’s salary and yields the owner’s profit. Whenever the large advertisers in a city choose to favor one newspaper over another with their business, the favored newspaper will flourish while its competitor dies. Since the beginning of the 20th century, when Jewish mercantile power in America became a dominant economic force, there has been a steady rise in the number of American newspapers in Jewish hands, accompanied by a steady decline in the number of competing Jewish newspapers—primarily as a result of selective advertising policies by Jewish merchants. Furthermore, even those newspapers still under Gentile ownership and management are so thoroughly dependent upon Jewish advertising revenue that their editorial and news reporting policies are largely constrained by Jewish likes and dislikes. It holds true in the newspaper business as elsewhere that he who pays the piper calls the tune.

Three Jewish Newspapers

The suppression of competition and the establishment of local monopolies on the dissemination of news and opinion have characterized the rise of Jewish control over America’s newspapers. The resulting ability of the Jews to use the press as an unopposed instrument of Jewish policy could hardly be better illustrated than by the examples of the nation’s three most prestigious and influential newspapers: the New York Times, the Wall Street Journal, and the Washington Post. These three, dominating America’s financial and political capitals, are the newspapers which set the tone and the guidelines for nearly all the others. They are the ones which decide what is news and what isn’t, at the national and international levels. They originate the news; the others merely copy it, and all three newspapers are in Jewish hands. The New York Times was founded in 1851 by two Gentiles, Henry Raymond and George Jones. After their deaths, it was purchased in 1896 from Jones’s estate by a wealthy Jewish publisher, Adolph Ochs. His great-grandson, Arthur Ochs Sulzberger, Jr., is the paper’s current publisher and CEO. The executive editor is Max Frankel, and the managing editor is Joseph Lelyveld.

Both of the latter are Jews. The Sulzberger family also owns, through the New York Times Co., 33 other newspapers, including the Boston Globe; twelve magazines, including McCall’s and Family Circle with circulations of more than 5 million each; seven radio and TV broadcasting stations; a cable-TV system; and three book publishing companies. The New York Times News Service transmits news stories, features, and photographs from the New York Times by wire to 506 other newspapers, news agencies, and magazines. Of similar national importance is the Washington Post, which, by establishing its “leaks” throughout government agencies in Washington, has an inside track on news involving the Federal government.

The Washington Post, like the New York Times, had a non-Jewish origin. It was established in 1877 by Silas Hutchins, purchased from him in 1905 by John McLean, and later inherited by Edward McLean. In June 1933, however, at the height of the Great Depression, the newspaper was forced into bankruptcy. It was purchased at a bankruptcy auction by Eugene Meyer, a Jewish financier. The Washington Post is now run by Katherine Meyer Graham, Eugene Meyer’s daughter. She is the principal stockholder and the board chairman of the Washington Post Co.

In 1979, she appointed her son Donald publisher of the paper. He now also holds the posts of president and CEO of the Washington Post Co. The Washington Post Co. has a number of other media holdings in newspapers, television, and magazines, most notably the nation’s number-two weekly newspaper, Newsweek. The Wall Street Journal, which circulates over 1.8 million copies each week, is owned by Dow Jones & Company, Inc., a New York corporation which also publishes 23 other daily newspapers and the widely circulated financial papers, the Wall Street Journal. This company is now owned by the Newhouse family. Although Dow Jones owns 48 per cent of the company, the Newhouse family owns 47 per cent, and there is reason to believe that the Newhouse family has a significantly larger share. The Newhouse family also owns the 14 daily newspapers run by the Providence Journal Company, which is 68 per cent owned by the Newhouse family. The Providence Journal Company owns the Providence Journal, the largest daily newspaper in the State of Rhode Island, which was purchased by the Newhouse family in 1955.
The chairman and CEO of Dow Jones is Peter Kann, who is a Jew. Kann also holds the posts of chairman and publisher of the Wall Street Journal. Most of New York's other major newspapers are in no better hands than the New York Times and the Wall Street Journal. The New York Daily News is owned by Jewish real-estate developer Mortimer B. Zuckerman. The Village Voice is the personal property of Leonard Stern, the billionaire Jewish owner of the Hartz Mountain pet supply firm.

Other Mass Media

The story is pretty much the same for other media as it is for television, radio, and newspapers. Consider, for example, newsmagazines. There are only three of any note published in the United States: Time, Newsweek, and U.S. News and World Report. Time, with a weekly circulation of 4.1 million, is published by a subsidiary of Time Warner Communications. The CEO of Time Warner Communications, as mentioned above, is Gerald Levin, a Jew. Newsweek, as mentioned above, is published by the Washington Post Company, under the Jewess Katherine Meyer Graham.

Its weekly circulation is 3.2 million. U.S. News & World Report, with a weekly circulation of 2.3 million, is owned and published by Mortimer Zuckerman, a Jew. Zuckerman also owns the Atlantic Monthly and New York's tabloid newspaper, the Daily News, which is the sixth-largest paper in the country. Among the giant book-publishing conglomerates, the situation is also Jewish. Three of the six largest book publishers in the U.S., according to Publisher's Weekly, are owned or controlled by Jews. The three are first-place Random House (with its many subsidiaries, including Crown Publishing Group), third-place Simon & Schuster, and sixth-place Time Warner Trade Group (including Warner Books and Little, Brown). Another publisher of special significance is Western Publishing. Although it ranks only 13th in size among all U.S. publishers, it ranks first among publishers of children's books, with more than 50 percent of the market. Its chairman and CEO is Richard Snyder, a Jew, who just replaced Richard Bernstein, also a Jew.

The Effect of Jewish Control of the Media

These are the facts of Jewish media control in America. Anyone willing to spend several hours in a large library can verify their accuracy. I hope that these facts are disturbing to you, to say the least. Should any minority be allowed to wield such awesome power? Certainly, not and allowing a people with beliefs such as expressed in the Talmud, to determine what we get to read or watch in effect gives this small minority the power to mold our minds to suit their own Talmudic interests, interests which as we have demonstrated are diametrically opposed to the interests of our people. By permitting the Jews to control our news and entertainment media, we are doing more than merely giving them a decisive influence on our political system and virtual control of our government; we also are giving them control of the minds and souls of our children, whose attitudes and ideas are shaped more by Jewish television and Jewish films than by their parents, their schools, or any other influence.

There is a very apparent Semitic influence in the press. They are trying to do two things: first, implement communism, and second, see that all Whites are stripped of their rights and their jobs. They have already lost the Anglo-Saxon conception of justice and feel that a man can be kicked out because Somebody else says he is a Nazi. They are evidently afraid of being kicked out, and I said, 'I would kick nobody out without the successful proof of guilt before a court of law.'

Gen. George S. Patton

Media Myths

Dr. William Pierce

The subject on which I've spoken with you most often is the dominant Jewish influence in the mass media of news and entertainment. I've spoken most often about this because it is the most important problem with which we must deal. It's also a subject on which I receive a lot of flak. One of the most common forms of flak is the objection that it doesn't matter. Sure, the Jews control the media, but it doesn't make any difference, critics tell me. They're just good businessmen, and they know how to run the media profitably. That's why they've gained control, and it's no worse than it would be if a bunch of Irishmen or Mormons were in their place.

Now, really, I think that many of the people who tell me this don't actually believe it. They just want to be Politically Correct, and it's Politically Correct to absolve the Jews of blame for anything. Even many of the people who are distressed about what Jewish media control is doing to our society don't want to identify that control as Jewish. The Baptists, for example, who have launched a boycott of the Disney Corporation because of the raunchy movies its Miramax films division has been turning out, refuse to identify either Disney boss Michael Eisner or the Miramax bosses Bob and Harvey Weinstein as Jewish. The Baptist protest is against immorality in films, they insist, not against the Jewish control of the film industry.

You know, that's a bit like saying you're against syphilis but you have nothing against syphilitics. And it's not really honest, this determination to be Politically Correct. Political Correctness is based on a denial of reality, on the substitution of a deliberately falsified picture of the world in the place of reality. And this dishonesty, this refusal to admit Politically Incorrect truths, does have very serious consequences for all of us. If we refuse to talk realistically about the Jewish control of the mass media, we may as well give up on trying to do anything about the negative effects this Jewish media control is having on our society.

Let me give you a specific example of refusal to face a Politically Incorrect truth. Steven Spielberg has a new film out, Saving Private Ryan, and it's been getting a lot of attention by the reviewers. They say that the film is good because it is so realistic, because it gives us such an honest portrayal of the Second World War. And of course, the film does show the blood-and-guts aspect of the war a bit more starkly than other films have. But honest it is not. It propagates the same lies about the Second World War that every film -- and I mean every film -- made by the Jewish film industry in Hollywood for nearly 60 years has propagated. And the reviewers, regardless of what else they say about these films, all repeat these same basic lies.
These lies are that the Second World War was a "necessary" war -- that is, that there was no way we could have avoided it -- and that it was a "good" war -- that is, morally justified war. We were forced to fight Germany in order to protect America. We could not have stayed out of the war or fought on the other side, because that would have been immoral. The other side was evil. We fought against evil. By destroying Germany and Hitler we saved the world, Hollywood tells us. We saved freedom. We saved the world from slavery and tyranny. Hitler was an evil man, the most evil man who has ever lived, and with his evil SS troops he intended to enslave the world and destroy everything beautiful and good. But we stopped him. We saved America. We saved the world.

That's Hollywood's unvarying story, and it's a lie: an extremely dangerous and destructive lie. But unfortunately, it is a lie which is accepted unquestioningly, uncritically, by almost everyone, and not just by the lemmings. We hear that lie today in connection with Spielberg's new movie; and in fact, we hear it from television news anchors and from politicians and from other prominent people. But that's the case only for the Second World War. One can have dissenting views about the Spanish-American War or about the First World War or about the Korean War. One can question the morality or the necessity of those wars without being considered an evil person. And as for the war in Vietnam, one can even take the position of America's enemies, as film actress Jane Fonda and a student activist named Bill Clinton did.

But it has not been the government's hard line against dissenters which has kept people parroting the dogma that the Second World War was a war which was both necessary and good. And it hasn't been any reluctance to offend the veterans of the Second World War, because we have more living veterans of the Vietnam war in our society, and those opposed to the Vietnam war have never worried about offending them.

No, the dogma that the Second World War was necessary and good, that it saved the world or that it preserved our freedom, is entirely the creation of Jewish propagandists. Of course, the Second World War didn't preserve America's freedom. America's freedom was never threatened by Germany. Hitler could not even have imagined taking away America's freedom. His war against America was entirely defensive. We were the aggressors. The U.S. Army invaded Germany and took away Germany's freedom, not the other way around. There was never the slightest danger that Hitler would invade America.

And we certainly didn't save the world; what we did was turn half of the world over to rule by communist butchers for nearly 50 years. We didn't even defend America's vital economic interests by destroying Germany. The only people whose vital interests were defended by America's participation in the Second World War were the Jews.

And these facts really aren't even disputed by serious and knowledgeable people today. No reputable historian or military leader would make the claim today that the United States was in danger of being invaded by Germany or that our vital interests were threatened by Germany, in other words the war was not necessary. Every knowledgeable person understands that, but very few will say it.

As for the claim that Hitler and his SS were evil monsters, and that America was on the side of righteousness in destroying them, we can simply look at the facts again: look at what the two sides actually did during and after the war. It is generally conceded that the Germans treated American prisoners of war about as well as they could under the circumstances. And it is also generally conceded that Hitler's troops, SS or otherwise, behaved themselves better toward the civilian populations of the countries they occupied than did the armed forces of any of the other combatants, including the Americans. Hitler's SS troops did rape civilians, for example. Can cast this behavior with that of the Americans and our allies, such as the Red Army.

The Red Army, our comrade in arms, was notorious for raping and murdering civilians; in fact, Red Army men were encouraged to engage in atrocious behavior by their own government, our ally. And the U.S. Army itself engaged in several massacres of German prisoners of war: for example, the massacre of more than 500 disarmed SS prisoners at Dachau by members of the U.S. Army's 45th Division on April 29, 1945. And then there was the mass starvation of German POWs in prison camps after the war. And there was the massive ethnic cleansing, in which more than 2 million German civilians were murdered after the war. The U.S. government approved of this mass murder, of this ethnic cleansing -- we gave the OK -- and our allies carried it out.

If we consider the mass rape and murder of civilians to be evil, if we consider the mass execution of prisoners of war to be evil, and if one of our motives for going to war was to fight evil, then clearly we were fighting on the wrong side. And it's not as if we didn't know how our gallant Soviet ally would behave before we began our effort to destroy Hitler and his forces. We had plenty of evidence of massive Soviet atrocities even before the war began. Our government knew what the communists had done in Ukraine. Our government knew about the mass murders and executions in the Soviet Union. And before we crossed the English Channel to invade Europe we knew about the mass executions of German civilians by the Reds at Katyn and elsewhere. And yet we allied ourselves with the mass murderers. We helped the mass murderers and mass rapists murder and rape millions of more Europeans. And so the claim that we were going to war to fight evil is simply a lie. The Second World War was not a good war. It was a most atrocious war of modern times. And we were on the side of those committing nearly all of the atrocities during that war: we were deliberately on the side of evil.

And there is just one reason that we fought on the side of evil. It was because that was the Jewish side. In the years before the war Hitler wasn't rounding up people by the millions and shooting them in the way the communists were rounding up people and shooting them. The reason the SS rounded up and shot a lot of people was either, Hitler was doing one thing which resulted in a huge, lying hate-propaganda effort against him from Hollywood. That one thing was Hitler's campaign to break the grip of the Jews on Germany. In Germany Hitler took the news and entertainment media away from the Jews. He kicked them out of the legal profession, which they had monopolized. He kicked them out of the teaching profession, where they had been pumping their ideas into the heads of German children. And Hitler did all of this peacefully, non-violently. He didn't round Jews up and shoot them. He simply made illegal for them to own German newspapers and German radio stations. He made it illegal for them to practice law or to teach in German schools. And so the Jews were leaving Germany. Between 1933 and 1939 two-thirds of the Jews in Germany emigrated. At the same time Jewish commissars in the Soviet Union were butchering millions of people. But the hate propaganda coming out of Hollywood was entirely anti-German, not anti-Soviet. The Jews' only concern was the welfare of their fellow Jews. They didn't care how many Russians or Ukrainians were murdered. But they screamed at the top of their lungs when Hitler got the German media away from them.

And they lied to the American people about what was happening in Europe. They lied in order to try to make us hate the Germans the way they did. When a Jew assassinated a German diplomat in Paris in 1938 and the German people reacted by smashing up Jewish department stores and synagogues in several German cities, the Jewish news media in the United States reported the incident as if Jews were being massacred wholesale in Germany. That was the famous "Crystal Night," which the Jews still continue to remind us of every year in order to milk a little more sympathy from us. The picture of Germany painted by Jewish hate-propaganda in the United States during the years preceding the Second World War was a complete distortion of reality. Americans were told that Germans lived in constant fear of the Gestapo and the SS, that Hitler was a madman who terrorized the German people and who fell to the floor and chewed the edge of his carpet when he became angry. Americans were told that Germany was a land of concentration camps and barbed wire and police dogs. Our invasion of Germany was to be a "liberation" of the German people from the tyrannical rule of Hitler and the SS. That's actually the word the Jewish propagandists used to describe the American and Soviet terror bombing, rape, and dismemberment of Germany: "liberation." The American and Soviet invaders were to be the "liberators."

Of course, the Jews didn't control all of the mass media before the Second World War. They didn't control the National Geographic Magazine, for example, and this magazine, with its articles and photographs on life in Germany flatly contradicted the hate-propaganda coming from Hollywood. A good example, if you have access to old National Geographics, is the February 1937 issue. But the National Geographic Magazine really wasn't a mass medium, and Jewish Hollywood had much stronger grip on the average American's mind. The average American's mind was a land of terror and fear and brutality and repression controlled by Hitler's SS automatons, a land which needed to be "liberated" and which was a deadly menace to America. The hate-propagandists of Hollywood lied us into the most murderous and destructive war of all time solely because they hated the Germans, and they wanted us to destroy the Germans for them.

And they have maintained their pre-war lies even to this day, by portraying Hitler as a crazed carpet chewer and the SS as a gang of sadistic thugs, and they have added to this their postwar hate-propaganda of gas chambers and of lampshades and soap supposedly made from the bodies of murdered Jews. Most Americans still believe that their grandparents or even their own parents "knew" the lie. They believe that the Second World War was a "necessary" war and a "good" war. And the reason they believe it is that they have seen hundreds of Hollywood films and television shows which have repeated these same lies to them over and over and over again, and no public figure has ever had the courage or honesty to contradict them. We're still
The fact is that Hollywood's lies about Germany led to millions of White Americans and Europeans being slaughtered solely for the sake of punishing the Germans for throwing the Jews out of Germany. And we are put at a great disadvantage even today even by those same lies, because they prevent so many of us from examining the past honestly. And if we cannot understand what happened in the past, we are much less likely to choose a wise course into the future. But the real point of my example of Hollywood hate-propaganda about Germany before and during the Second World War is that the Jews, with their control of so much of the mass media today, are able to sway the attitudes of the whole country to suit themselves. They are able to persuade us to give precedence to their interests and concerns instead of ours. They are able to change the course of history to their advantage and to our disadvantage by changing the way the American masses see the world. They were able to do that in the 1930s and 1940s, even before television. Today, with television, they are even more able to change American attitudes and opinions to gain advantages for themselves.

And today there are plenty of other examples of the Jews' misuse of their media power to manipulate the opinions and attitudes of our people to our disadvantage. There is the current prospect of another war in the Middle East. Saddam Hussein and Iraq are being represented as a threat to America, a threat to the world, just as Germany was represented as a threat to the world before the Second World War, when in fact Iraq is a threat only to the Jews' plans for the Middle East, and Germany was a threat only to the Jews' plans for controlling Europe. But the prospect of another war is very real, and it will remain real as long as the Jews retain control of the media and of U.S. government policy. Iraq certainly is no threat to America and never has been, but if the Jews become worried about Saddam Hussein's ability to thwart Israel's further expansion, you can be sure that we will be called on again to save America, to save freedom, and to save the world by "liberating" Iraq. And unfortunately, most Americans will respond to the call. They will believe that they are being patriotic by responding, just as most of the veterans of the Second World War still believe that they were being patriotic in responding to the call to save America from Hitler.

That's not the way it should be. Our people's patriotism shouldn't be abused like that. Our mass media shouldn't be used to manipulate our people to our disadvantage. Of course, most people being what they are, they will be manipulated one way or another. Most people will believe what they're told to believe by their television. Which means that it is essential that the people who control the mass media, the people who decide what the masses should be told -- these must be our people, people with our interests not people with an entirely different agenda of their own. The mass media could be a powerful force for good, a powerful force for enlightening and uplifting and guiding our people rather than for exploiting them.

You know, a lot of people understand that; they understand the power of the mass media. Our political leaders certainly understand that. Many academics understand it. But they won't buck the Jews. They prefer to go with the flow, to get what advantage they can for themselves, but not to speak out against the way the media have been and are being misused to exploit our people. They are afraid of becoming targets of Jewish hate-propaganda themselves. And they understand the difficulty of convincing the public of the truth after the public already has been convinced of a lie; the public is fond of its myths, especially its patriotic myths, and hardly any patriotic myth is more cherished than that of the Second World War being a necessary and a moral war.

And so the politicians and the academics won't point out the lies inherent in Spielberg's Saving Private Ryan. And that means that we'll have to do it ourselves, the hard way. We'll have to continue building our own media: media like these American Dissident Voices programs. That's a long and difficult job. And while we're doing that we'll be hearing and seeing a lot more romanticized propaganda from Steven Spielberg and the Weinstein brothers and the rest of the Jewish media establishment. But at least we are reaching more people with the truth this month than we did last month, and we'll reach more still next month.

**Hollywood’s Agenda, and the Power Behind It**  
By Mark Weber

*Text of address given at the “Hollywoodism” conference in Tehran, Iran, on Feb. 6, 2013*

Last September, during my first visit to Iran, an incident occurred that underscores the importance of our meeting here this week.

Perhaps eight of us -- men and women from several different countries who were attending the “New Horizon” conference -- were sitting together for a meal at a large, round table at the top of the Milad Tower, high above central Tehran. As the conversation turned to customs and lifestyles in our different countries, a younger Iranian in his 20s remarked, almost in passing, that Americans are slender and thin. I was surprised by this, and responded by saying that, by all accounts, Americans are the most overweight people in the world. I asked him why he thought Americans are slender and thin. Well, he replied, that’s how they look in American movies.

Now, this young man was not stupid or foolish. And what people think about the average weight of Americans is not a critically important matter. But his remark was another reminder of Hollywood’s tremendous, global influence, and of how misleading its imagery can be.

During one-on-one talks with Iranians, I’ve been surprised by how many have a strangely idealized impression of the US and American society that’s based on their viewing of American movies and television. This is especially remarkable given that, in the United States at least, we’re told that Iranians hate America. Actually, it seems that often the most hostile view of the US and Americans is by people in countries that are supposed “friends” of the US, and that a much more positive view of the United States can sometimes be found in countries that are supposed enemies of America.

If even many Iranians, whom one might suppose would be particularly skeptical of Hollywood imagery and propaganda, can be so readily swayed or misled by it, how much more easily influenced and misled might people be in countries that are under the direct shadow of Washington, New York and Hollywood.

Well, we certainly have our work cut out for us!

Everyone understands that American motion pictures and television, and, more broadly, the US mass media, play an important role in shaping the outlook, values and behavior, of many millions of people around the world, especially, of course, in my homeland, the United States. But even many of those who readily acknowledge this influence seem not to fully comprehend the formidable power behind Hollywood, or the outlook and agenda of those who wield that power.

Last September, during my first visit to Iran, I was a bit surprised that at one session of the “New Horizon” conference, a few of the participants objected to describing Hollywood as “Zionist controlled” or “Zionist dominated.” The discussion became so heated that a special session was scheduled to further debate this issue and, hopefully, to reach a consensus on it. This question is not a peripheral or academic one. An awareness of who holds power in Hollywood is essential for an understanding of the outlook, ideology and agenda of those who wield such great influence.

During a television interview in 1996, actor Marlon Brando spoke bluntly on this subject. He said: “I am very angry with some of the Jews ... They know
perfectly well what their responsibilities are ... Hollywood is run by Jews. It’s owned by Jews, and they should have a greater sensitivity about the issue of people who are suffering.” / 1

For making those remarks, Zionist voices in the US quickly and severely denounced the veteran actor. He was sternly rebuked, for example, by the “Anti-Defamation League,” one of the most powerful and influential Jewish-Zionist groups in the US. The ADL called Brando’s remarks a “slur.” In fact, statements, at least by non-Jews, that affirm Zionist or Jewish domination of Hollywood are routinely denounced by the ADL and similar groups as groundless, “anti-Semitic,” and intolerably offensive “hate” speech. / 2

But what’s the reality of the matter? Was Marlon Brando telling the truth? How accurate is it to describe Hollywood -- and, more generally, the US mass media - - as Jewish or Zionist controlled?

One of the most knowledgeable and seasoned observers of Hollywood is Michael Medved, a well-known Jewish author and political commentator who is also a prominent film critic. On this subject, he has written: “It makes no sense at all to try to deny the reality of Jewish power and prominence in popular culture. Any list of the most influential production executives at each of the major movie studios will produce a heavy majority of recognizably Jewish names.” / 3

One person who has carefully studied this subject is Jonathan J. Goldberg, editor of the influential Jewish community weekly Forward. In his 1996 book, entitled Jewish Power, he wrote: / 4

“In a few key sectors of the media, notably among Hollywood studio executives, Jews are so numerically dominant that calling these businesses Jewish-controlled is little more than a statistical observation ...

“Hollywood at the end of the twentieth century is still an industry with a pronounced ethnic tinge. Virtually all the senior executives at the major studios are Jews. Writers, producers, and to a lesser degree directors are disproportionately Jewish -- one recent study showed the figure as high as 59 percent among top-grossing films.

“The combined weight of so many Jews in one of America’s most lucrative and important industries gives the Jews of Hollywood a great deal of political power.”

Another person who has commented with some authority on this matter is Joel Stein, a Jewish Hollywood producer, and a writer for Time magazine and other periodicals. In a column that appeared in December 2008 in the Los Angeles Times, he wrote: “As a proud Jew, I want America to know about our accomplishment. Yes, we control Hollywood ... I don’t care if Americans think we’re running the news media, Hollywood, Wall Street or the government. I just care that we get to keep running them.” / 5

Several years ago, Bishop Desmond Tutu of South Africa, who was awarded the 1984 Nobel Peace Prize, told an audience in Boston: “... You know as well as I do that, somehow, the Israeli government is placed on a pedestal [in the US], and to criticize it is to be immediately dubbed anti-Semitic ... People are scared in this country, to say wrong is wrong because the Jewish lobby is powerful — very powerful.” / 6

Bishop Tutu spoke the truth. Although Jews make up only about two or three percent of the US population, they wield immense power and influence — vastly more than any other ethnic or religious group.

As Jewish author and political science professor Benjamin Ginsberg has pointed out: / 7

“Since the 1960s, Jews have come to wield considerable influence in American economic, cultural, intellectual and political life. Jews played a central role in American finance during the 1980s, and they were among the chief beneficiaries of that decade’s corporate mergers and reorganizations. Today, though barely two percent of the nation’s population is Jewish, close to half its billionaires are Jews. The chief executive officers of the three major television networks and the four largest film studios are Jews, as are the owners of the nation’s largest newspaper chain and the most influential single newspaper, The New York Times ...

The role and influence of Jews in American politics is equally marked ...

“Jews are only three percent of the nation’s population and comprise eleven percent of what this study defines as the nation’s elite. However, Jews constitute more than 25 percent of the elite journalists and publishers, more than 17 percent of the leaders of important voluntary and public interest organizations, and more than 15 percent of the top ranking civil servants.”

Two well-known Jewish writers, Seymour Lipset and Earl Raab, went into this in their 1995 book, Jews and the New American Scene. They wrote: / 8

“During the last three decades Jews [in the United States] have made up 50 percent of the top two hundred intellectuals ... 20 percent of professors at the leading universities ... 40 percent of partners in the leading law firms in New York and Washington ... 59 percent of the directors, writers, and producers of the 50 top-grossing motion pictures from 1965 to 1982, and 58 percent of directors, writers, and producers in two or more primetime television series.”

This intimidating power is not a new or recent phenomenon. Thirty years ago, the anti-Zionist Jewish American scholar Alfred M. Lilienthal -- whom I knew well, and for whom I once worked -- dealt with this in his detailed study, titled The Zionist Connection. He wrote: / 9

“The extent and depth to which organized Jewry reached -- and reaches -- in the U.S. is indeed awesome ... The most effective component of the Jewish connection is probably that of media control ... Jews, toughened by centuries of persecution, have risen to places of prime importance in the business and financial world ... Jewish wealth and acumen wields unprecedented power in the area of finance and investment banking, playing an important role in influencing U.S. policy toward the Middle East ... In the larger metropolitan areas, the Jewish-Zionist connection thoroughly pervades affluent financial, commercial, social, entertainment, and art circles.”

In 1972, during a private White House meeting, President Richard Nixon and the Rev. Billy Graham, the nation’s best-known Christian evangelist, spoke together frankly about the Jewish grip on the media. Their secretly recorded one-on-one conversation was not made public until 30 years later. During their talk, Graham said: “This stranglehold has got to be broken or the country’s going down the drain.” The President responded by saying: “You believe that?” Graham replied: “Yes, sir.” And Nixon said: “Oh, boy. So do I. I can’t ever say that, but I believe it.” / 10

Even though President Nixon, supposedly the most powerful man in the world, believed that America was, as he put it, “going down the drain” unless what he regarded as the Jewish “stranglehold” on the US media is broken, he was afraid to speak publicly about this matter. As powerful as he was, President Nixon feared a power greater than his own.

A characteristic feature of unethical or illegitimate power is a pattern of lies and deceit. For more than 70 years one of the main pillars of Jewish Hollywood has been Metro Goldwyn Mayer. The familiar roaring lion trademark of this great motion picture and television production company appears at the beginning of MGM films. Around the roaring lion of the trademark are the words, in Latin, of the MGM motto, “Ars Gratia Artis,” which means “Art for the sake of art.” This motto is supposed to suggest that, at least for Hollywood and MGM, film and television productions are made, or should be made, only to promote art or culture for its own sake.

In fact, this MGM motto -- this liberal watchword -- is a lie. For MGM, as for all Hollywood, “art,” or, more precisely, motion pictures and television shows, are produced and marketed not for the sake of “art” or “culture,” but rather, above all, for the sake of money, for profits -- but also to promote the interests, ideology and goals of those who control and run Hollywood. An important and socially harmful consequence of Hollywood’surious scramble for dollars is the production of motion pictures and television shows aimed at the largest possible markets, and which, therefore, often pander to a base cultural level. That’s bad enough.

But in addition, Hollywood has a long record of turning films that are made to further ideological, ethnic or political goals.
A good example is "Exodus," a 1960 epic about the founding of the State of Israel. It's based on a best-selling novel or the same name, written by Leon Uris, an ardent Jewish Zionist. The film's producer and director was the Jewish immigrant, Otto Preminger. With a memorable, soaring musical score, and starring such prominent actors as Paul Newman and Eva Marie Saint, the film was enormously successful.

In the film, and in the book on which it was based, Jews are portrayed as high-minded, sensitive, idealistic, resourceful and courageous. The British are shown as cynical and rather ignorant. And the Palestinian Arabs, insofar as they are depicted at all, are portrayed as treacherous, cruel and murderous. For an entire generation of Americans, including myself, along with millions in other countries, the "Exodus" film was perhaps the single most important factor in shaping our view of Zionism and the Palestine-Israel conflict.

During the second half of the last century, one of America's most popular entertainers was Steve Allen. He was also a gifted and noted musician, composer and writer. In 1992 -- some twenty years ago -- he said: "Everyone -- left, right and middle -- is perfectly aware that we are in a period of cultural and moral collapse. But some people don't want to concede that the popular media bear part of the responsibility." / 1 Allen was right. Few people, I think, will dispute that Hollywood has played a major role in lowering, even debasing, the cultural level of the United States, and, to a certain extent, much of the rest of the world.

Michael Medved, the Jewish American author and film critic I mentioned earlier, took a critical look at this issue in a widely-discussed 1992 book titled Hollywood vs. America. While Hollywood continues to produce works of technical brilliance, dazzling camera work, stunning special effects, impressive sets, skilled editing, and creative writing, the great problem of America's cultural-entertainment center is what Medved calls a "sickness of the soul." Hollywood today, he says, is a "poison factory," where what he calls a "pattern of honoring ugliness" has become "pervasive." "The most influential leaders of the entertainment industry," Medved goes on, "demonstrate what he describes as a "preference for the perverse." "One of the symptoms of the corruption and collapse of our popular culture," he wrote, "is the insistence that we examine only the surface of any piece of art or entertainment. The politically correct, proper liberal notion is that we should never dig deeper -- to consider whether a given work is true, or good, or spiritually nourishing -- or to evaluate its impact on society at large." / 12

Those who defend Hollywood, and the "American way of life," will sometimes argue that -- however base or perverse some Hollywood productions may be -- they do not represent "official" or institutional Hollywood. A distinction, they say, should be made between the few admittedly deplorable productions -- a small number of "rotten apples" -- on the one hand, and "official" or institutional Hollywood, on the other. However valid this argument may be, there's also no question but that Hollywood, as an institution, all too often sanctions and promotes a cultural ethos that is debased, degenerate, and inhuman.

There is no more prestigious or universally acknowledged expression of "official" Hollywood than the Academy Awards ceremony, a highly publicized annual event at which the elite of Hollywood honors itself, and gives recognition to what it regards as the outstanding productions and personalities of the preceding year. At the Academy Award ceremony of early 2006, institutional Hollywood bestowed its highest honor for the best original song in a motion picture on a rap song -- if such sound even entitled to be called music -- entitled "It's Hard Out Here for a Pimp," about the laments and travails of a man who makes a living on the money brought in by his whores.

Here is a portion of the lyrics of this rap song -- these are the least offensive lines -- which I'll try to give in English that is more understandable than the original:

"It's blood sweat and tears when it come down to a lick. I'm tryin' to get rich 'fore I leave up out it. I'm tryin' to have thangs but it's hard for a pimp. So I'm prayin' and I'm hopin' to God I don't slip, yeah.

"Man, it seems like I'm duckin' dodgin' bullets everyday. Niggaz hatin' on me cause I got, girls on the tray. But I gotta stay paid, gotta stay above water. Couldn't keep up with my girls, that's when things got harder.

"North Memphis where I'm from, I'm 7th street bound. Where people all the time end up lost and never found. Man, these girls think we prove thangs, leave a big head. They come hopin' every night, they don't end up bein' dead.

"Wait I got a snow bunny, and a black girl too. You pay the right price, and they'll both do you. That's the way the game goes, gotta keep it strictly pimpin'. Gotta keep my hustle tight, makin' change off these women, yeah"

Is this what Hollywood means by "Art for the sake of art"? Is this really an exemplary product of American culture? Is this the music of a healthy society? What does this tell us about Hollywood? And what does it say about America?

In the aftermath of Hollywood's prestigious honor for "It's Hard Out Here for a Pimp," no major political figure or leading newspaper raised a voice of protest or shame. That's because in today's America, this rap song is regarded not as outrageous or perverse, but instead is embraced as an acceptable, praiseworthy expression of US culture.

Another example of Hollywood's notion of cultural distinction is a very profitable and widely acclaimed 2009 motion picture entitled "Inglourious Basterds." In this absurdly fanciful production, actor Brad Pitt plays a Jewish US Army lieutenant during World War II who leads a team of eight Jewish American Army men whose mission behind enemy lines is to kill as many Germans as possible, and to kill them in the most cruel, painful and hideous way possible. Each team member, he says with joyous pride, must collect 100 "Nazi" scalps, and he tells them that no prisoners will be taken -- that is, every captured German soldier must be murdered. In one dramatic scene, a US Army sergeant, who calls himself the "Bear Jew," kills a prisoner of war by bashing in his head with a baseball bat.

This vile glorification of a band of vengeful Jewish sadists was honored by institutional Hollywood with multiple awards, including an Academy Award and eight Academy Award nominations. Years of conditioning by Hollywood filmmakers and American educators had primed audiences to approve and even applaud the sadistic violence of these criminals in US military uniform, because the victims are, after all, evil "Nazis" who deserve to be killed in the most hideous and cruel way possible. Over the years, Hollywood and American public officials have worked together to stigmatize Japanese, Germans, Arabs and others as expendable, evil sub-humans who deserve to be eradicated as vermin.

Hollywood and Washington seem always to be on the lookout for new nations and nationalities for targeting as "evil," and therefore worthy of eradication. Not long ago, you'll recall, an American president proclaimed Iran to be an "axis of evil" country, and his successor, the current US president, tells the world that in dealing with Iran, "all options are on the table" -- which is an indirect way of threatening Iran with bombing, invasion, war and even nuclear obliteration.

American motion pictures and television, along with the rest of the US media mass, play an important role in shaping people's basic assumptions about life and the world, in setting social-ethical standards, and in delineating the boundaries of what's politically possible. Together with America's still very formidable financial, economic and military power, Hollywood and its products have real impact on the lives of millions, not only in the US, but around the globe.

Along with the rest of the Jewish-Zionist dominated media, Hollywood sensationalizes and distorts current events, systematically falsifies history, promotes debased "entertainment" and perverse cultural standards, and makes possible the Jewish-Zionist hold on American political life, thereby enabling Israel's wars and decades-long oppression of Palestinians.

Today there is no more important or urgent task than to clearly identify and effectively counter this Jewish-Zionist power.

I want to emphasize here that to deal candidly with this reality is not, as some claim, "anti-Semitism" or "hate." We should not, and we do not, wish harm to anyone because of his or her ancestry, ethnic background, religion or privately held beliefs. At the same time, we should not -- we must not -- let smears or malicious name-calling keep us from affirming the truth, and doing what is right.

We are meeting here this week at a conference that brings together men and women of diverse nationalities, races and cultures, and with a broad range of political and religious views. But regardless of our background, nationality or worldview, and regardless of the particular passion or cause that most moves
political and religious views, not because of our ethnicities, nationalities or backgrounds, or regardless of the particular passion or cause that moves each of us, we share a sense of responsibility for the future of our own nations, and of the world.

We are engaged in a great, global struggle -- one in which two distinct and irreconcilable sides confront each other -- a world struggle that pits an arrogant and malevolent power that feels ordained to rule over others, on one side, and all other nations on the other. It is a struggle not merely for justice or the well-being of the peoples of this or that nation or region, but a great historical battle for the soul and future of humanity itself.

End Notes


Control the media and you control the people.

Trump: I’m reopening 9/11 investigation. If this account is true—unless Trump merely intends to blame the Saudis which would be a continuation of the cover-up in different clothes—‘the CIA, Mossad, and the neocon nazis will kill him before he is inaugurated. http://investmentwatchblog.com/trump-im-reopening-911-investigation/. A different site reports: The online fact-checker Metabunk noted, although Trump gave a speech in Richmond, Henrico County, on October 14, 2016, he did not mention 9/11 during the speech. However, he had talked about releasing secret 9/11 documents during a campaign event. Adherents of the 9/11 Truth movement are conspiracy theorists who dispute the mainstream account of the September 11 attacks of 2001. The group disputes the commonly accepted account that Al-Qaeda terrorists hijacked four airliners, crashed them into the Pentagon and New York’s Twin Towers, whereupon the crashes led to the collapse of the Twin Towers. The primary focus is on missed information that they allege is not adequately explained in the official NIST theory, such as the collapse of World Trade.