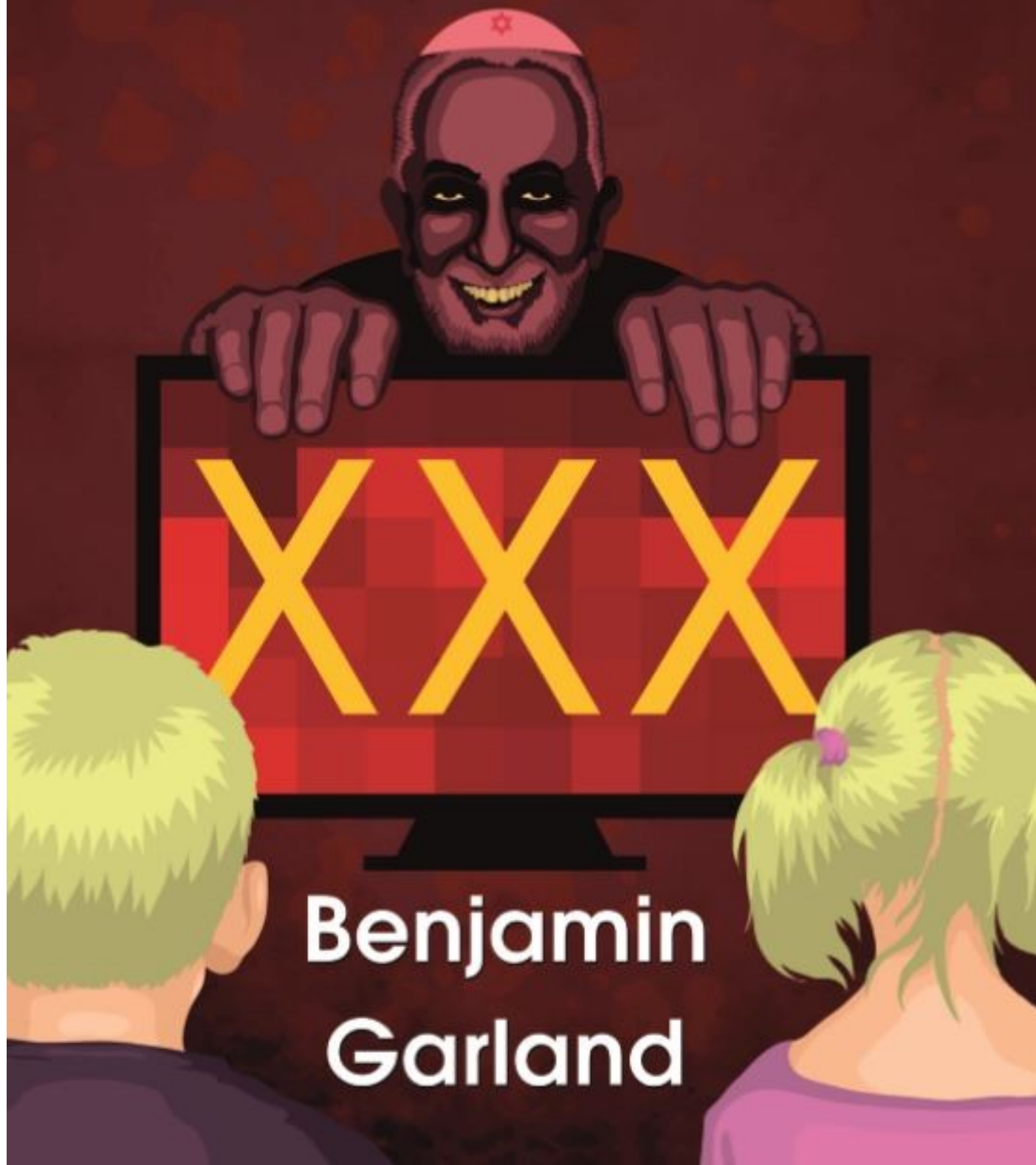


Merchants of Sin



Benjamin
Garland

Introduction

The Jews never faced much anti-Semitism in America. This is due, in large part, to the underlying ideologies it was founded on; namely, universalistic interpretations of Christianity and Enlightenment ideals of freedom, equality and opportunity for all.

These principles, which were arguably created with noble intent – and based on the values inherent in a society of European-descended peoples of high moral character – crippled the defenses of the individualistic-minded White natives and gave the Jews free reign to consolidate power at a rather alarming rate, virtually unchecked.

The Jews began emigrating to the United States in waves around 1880, when their population was only about 250,000. Within a decade that number was nearly double, and by the 1930s it had shot to 3 to 4 million.

Many of these immigrants – if not most – were Eastern European Jews of the nastiest sort, and they immediately became vastly overrepresented among criminals and subversives.

A 1908 police commissioner report shows that while the Jews made up only a quarter of the population of New York City at that time, they were responsible for 50% of its crime.



Land of the free.

One of their more common criminal activities has always been the sale and promotion of pornography and smut.

Two quotes should suffice in backing up this assertion, one from an anti-Semite, and one from a Jew.

Firstly, an early opponent of the Jews in America, Greek scholar T.T. Timayenis, wrote in his 1888 book *The Original Mr. Jacobs* that nearly “all obscene publications are the work of the Jews,” and that the

historian of the future who shall attempt to describe the catalogue of the filthy publications issued by the Jews during the last ten years will scarcely believe the evidence of his own eyes. Scenes of gross debauchery, representing drunken monks in the society of girls, priests lashing nude women, filthy groups, and other outrageous pictures, are displayed on all sides, with Jewish effrontery, in the windows and stores.

One such “historian of the future,” Jay Gertzman, who is himself Jewish, and quite proud of his tribe’s historic role in peddling obscenity in America, wrote in his 2004 book on that topic, *Bookleggers and Smuthounds*, that

Jewish erotica dealers seem to have become prominent in the field soon after the eastern European immigrants began arriving in record numbers in 1880. The best evidence of this, apart from the name of offenders as reported in newspapers, are the listings in the yearly ledgers of the NYSSV [New York Society for the Suppression of Vice]”

Gertzman supplies a chart of those who were arrested for obscenity by religion, based on the NYSSV records between the years of 1882 and 1939.

The chart shows a consistent disproportion of Jews, and culminates in the shocking and revealing 1939 statistic of 28 Jews, 2 Catholics, and 0 Protestants. He further notes how the figures “may be skewed” regarding Jewish involvement, given that “the ‘religion’ column was left blank fairly often.”

Names and Record of Persons Arrested on Complaint of the New York

No.	Date of Arrest	NAME & RESIDENCE OF PRISONER	Age	ALIASES	Nationality	Religion	Education	SOCIAL CONDITION		Warrant Issued by	OFFENSE	DISPOSITION Committed
								Married or Single	Occupation			
9.		Joseph Jacob Goldstein 506 Belmont Ave. Bklyn.		Summons case 4-28-38 4-6 Ave.	Russian	Jew			Journalist	J. D. D. Sevigne	5th ind. mag.	
10		Joseph Kramer Levinson 110 W. 44th St.		Summons case					Pub.	J. D. D.	Pub. Act. mag.	
11		Leo Levine 166 Hugel St. Bk.	26		U.S.	Jew		S	Agent	1st D.	2nd book "My Life" by Frank Harris	
12		Nathaniel Foner 1542-45 St. Bk.	40	Up-to-date Sig. Company.	Russian			m.	Pres.	"	"	
13		Henry Reichkind 1665 Weeks Ave.	45		Russian			m.	Mgr.	"	"	
14		Hyman Mellone 1943 Clinton Ave.	49		Russian			m.	Foreman	"	"	
15		Boni Liveright 61 W. 48 St.		corporation	N.Y.S.				Pub.	"	Pub. ind. book. "Blasphemy "Jewry"	
16		Horace B. Liveright			U.S.	Jew		m.	Pub.	"	"	
17		Thomas R. Smith			U.S.	Prot.			Rev. A.	"	"	
18		Harold B. Smith			U.S.	Jew			Author	"	"	

Example of a typical NYSSV ledger. Note that 'Boni & Liveright' were both Jews and the "Russians" were also racial Jews.

The above should come as no surprise though, as it is a fairly well known fact that pornography in our current day is almost exclusively a Jewish business (see [part 9](#)).

The difference between then and now, though, is that back then it was illegal to peddle smut in this country – and the laws were enforced – while now our society is saturated in it, and the pornographers are almost never prosecuted.

This is due to a series of landmark liberalizing court cases over obscenity during the past century, along with a general loosening of the attitude on sexual morality, both of which the Jews have played a very heavy hand in.

What follows in this series of articles is a brief history of this process, in order to give the reader an idea of how we got from then – when traders in pornography were seen and treated as the lowliest of criminals – to now – where the hardest of hardcore porn is accepted to the point where even children have instant access to it with their laptops and smartphones.

Now, while there were of course many other crucial elements that helped bring about the climate in which the liberalization of these laws could take place, the role of Jews can hardly be overstated. They were, if not the most important factor, certainly a necessary and decisive one.

We will see that essentially there has been a war going on between Whites and Jews, with Whites struggling to maintain a clean and decent society, and Jews fighting to make filth and obscenity acceptable – a war which Whites have thus far been losing, miserably.

In order to deal with a problem, I believe, it is necessary to locate its source, in order to pull it out at the root, and it is my assertion that the root of our problem with pornography is the toleration of Jews in our midst, and our failure to fight against their collective criminal and subversive tendencies on a racial basis.

By this I mean dealing with them *as Jews*, as a group, rather than just a collection of individuals, some bad, some good.

They themselves operate as a cohesive group and perceive us as an enemy, and act accordingly with deliberate, calculated attacks designed to weaken us and our civilization, as what weakens us morally in turn gives them more power.

This has even been admitted by Jews themselves, in moments of candor. Dr. Nathan Abrams, for instance, [wrote](#) in the *Jewish Quarterly* that Jewish involvement in the sex industry is “the result of an atavistic hatred of Christian authority: they are trying to weaken the dominant culture in America by moral subversion.”

This is part of an evolutionary strategy the Jews have adopted over millennia, having spent the majority of their history functioning as a race of parasites, feeding off of the resources of whichever unfortunate peoples they were living among at any given time.

This well-documented parasitism and hostility of the Jews has gotten them kicked out of European countries well over 100 times in the past. They are all well aware of this fact, and will do whatever is necessary to ensure it never happens again.



Along with being a power grab/survival strategy, another clear motivational factor is, of course, simply economical.

Pornography has by far one of the highest profit margins of any business venture, making it the perfect occupation for those lacking a moral objection to it.

The sale of vice exploits man's weaknesses, destroys families, and lowers the moral fabric of society, all to the great benefit of a tiny minority of unscrupulous and sleazy men. This is obvious, and is why there has been – and needs to be – restrictions in place in order to prevent it.

In [part 1](#) we will look at the Jewish involvement in the early battles over obscenity, including the first landmark case concerning the book *Ulysses* by James Joyce, and in [part 2](#) we will explore the great comic-book scare of the 1940s and 50s.

Notes

1. Police Commissioner Theodore A. Bingham, "[Foreign Criminals in New York](#)," *The North American Review*, Volume 188, September 1, 1908, p.385
2. T.T. Timayenis, *The Original Mr. Jacobs*, 1888, p.289
3. Jay A. Gertzman, *Bookleggers and Smuthounds: The Trade in Erotica, 1920-1940*, 2001, p.28
4. Ibid, p.28-29
5. Josh Lambert wrote on p.18 of his 2009 dissertation *Unclean Lips: Obscenity and Jews in American Literature*: "If one were to ask a lawyer or legal historian to list the five or ten most important cases on the question of obscenity decided by the U.S. Supreme Court before 1980, for example, the resulting list would certainly include *Winters v. New York* (1948), *Roth v. U.S.* (1957), *Cohen v. California* (1971), and *Miller v. California* (1973). Murray Winters (né Wishengrad) was arrested for selling sensational magazines, Samuel Roth for marketing erotica including works by Aubrey Beardsley, Paul Robert Cohen for wearing a jacket with the words "Fuck the Draft" on it into a courthouse, and Marvin Miller for a wide range of pornographic publications. All of these men were Jewish, as were the defendants in other infamous obscenity trials of the period, including *Burstyn v. Wilson* (1952), *Freedman v. Maryland* (1965), *Mishkin v. New York* (1966), *Ginzburg v. U.S.* (1966), and *Ginsberg v. New York* (1968). In short, the American obscenity trials that set the most authoritative legal precedents frequently concerned the criminality or legality of the cultural and business practices of American Jews."
6. Dr. Nathan Abrams, "[Triple-exthnics](#)," *Jewish Quarterly*, Winter 2004 – Number 196

Part I: The Battle Begins

“American Jewry . . . has been overwhelmingly antipathetic to the crusade for morality and censorship in the arts and literature.” – Leo Pfeffer

The first concrete federal anti-obscenity law in America was formulated in 1873. It was called the Comstock Act, and it prohibited the use of the U.S. Postal Service for sending obscene materials.

The law came following an upsurge in pornographic pictures among homesick soldiers in the Civil War, and was cemented as the basis for obscenity regulation in 1896 after the Supreme Court upheld the conviction of Lew Rosen, a Jew who had been arrested for mailing the publication *Broadway*, which featured nude images hidden under a spot that could be wiped away with a piece of bread.

The Comstock Act had been written and passed through congress through the lobbying efforts of Anthony Comstock, and marked the beginning of the New York Society for the Suppression of Vice, of which Comstock was the head of until his death in 1915, when he was succeeded by John S. Sumner.

Whether or not an item was obscene was thereafter determined by what was known as the Hicklin test, derived from the 1868 English obscenity case *Regina v. Hicklin*.

The criteria of the Hicklin test deemed as obscene anything tending “to deprave and corrupt those whose minds are open to such immoral influences.” Children, degenerates, and criminal elements prone to be negatively influenced by such material were who was in mind with this test.



Anthony Comstock and the Seal of the NYSSV.

A flood of obscene literature coupled with ever-intensifying intellectual challenges to the validity of obscenity law increased over the succeeding decades, concurrent with the burgeoning Jewish population, finally resulting in a backlash in the form of the ‘clean books’ crusade of the 1920s.

New York Judge John Ford founded the Clean Books League in 1923, after it was brought to his attention that his sixteen-year-old daughter had come across some unsettling passages in a book she had acquired from a Manhattan book dealer.

Ford, while able to find much support for his campaign among the Catholic and Protestant citizens was, as he lamented, “unable to interest Jewish organizations.”

Sumner, now head of the NYSSV, personally introduced the “Clean Books” bill in 1923. It was defeated, pretty much singlehandedly, by the Jew Horace Liveright.

The bill was subsequently introduced and defeated each year until 1929, when it finally fizzled out.

Support in favor of strict obscenity regulation had reduced drastically by this time. In Comstock’s day, as Paul Boyer writes in his study on the history of obscenity laws, *Purity in Print*, the membership of vice societies read like a veritable “Who’s Who of the day” among the WASP elite.

One of the primary causes for the decline in support for obscenity regulation among the White elite was the rise of a Jewish media elite (all of the major publishing houses to directly challenge the NYSSV

and the Comstock act in the 20s, 30s and 40s – and indeed almost all major publishing houses in general by that time – were Jewish owned, or at least heavily staffed by Jews).

Much like today, where any and all opposition to the Jewish and liberal agenda is silenced through charges of “racism,” “bigotry,” “hate,” “anti-Semitism,” etc., supporters of obscenity regulation were ridiculed in the media with epithets such as “prude” and “puritan,” while their opponents were portrayed as heroic crusaders for freedom of expression.

Attorney Richard Kuh, who himself faced a barrage of these insults for daring to prosecute obscenity cases, put it this way in his book *Foolish Figleaves*:

“Constitution,” “Bill of Rights,” and “Free Speech” are all good words, words that create a Spirit of ’76 feeling. Words such as “Censorship” and “Bluenose” are quite the opposite; they afford appropriate targets for hissing and hooting.

On the legal front, the obscenity battle increasingly came to be fought on constitutional grounds. That obscenity law may be a violation of the First Amendment, became the argument.

In her book *How Sex Became a Civil Liberty*, Leigh Ann Wheeler pinpoints the team of lawyers at the American Civil Liberties Union (ACLU), led by the Jew Morris Ernst, as the ones responsible for initially transforming this argument from a laughable one – as the First Amendment was clearly written to protect political ideas, not obscenity – into an especially formidable and effective strategy.

Wheeler, drawing on extensive research into the minutes of ACLU meetings, explains that this was not their honest interpretation of the First Amendment, but rather was a deliberately concocted propaganda tool – a means to an end:

ACLU leaders did not simply discover the true meaning of the U.S. Constitution. Rather, they created that meaning in a long and painstaking process of negotiation and collaboration that resembled not so much scales falling from the eyes of the blind as stones being laid and turned this way and that to build a meandering path of uncertain destination.

The ACLU was started in 1920 by the gentile Roger Baldwin, in response to his being jailed by the US government for being a “conscientious objector” to World War I, which he saw as a violation of his rights to free speech. The organization soon became dominated by radical Jews, and remains so to this day.

Wheeler notes that while Baldwin and other gentile board members such as Mary Ware Bennett and John Haynes Holmes “tended to support laws that maintained boundaries between public and private and to tolerate bans on public sexual expression that did not, in their opinion, address issues of public concern,” other board members, such as Elmer Rice, Morris Ernst and Arthur Garfield Hays – all Jews – “were more concerned about protecting freedom of expression and public access to it,” i.e., the right to openly buy and sell obscene material.

The former position is arguably in line with the actual purpose of the First Amendment, while the latter is a blatant perversion of it.

In 1928, Ernst published *To The Pure*, the book that, as Samuel Walker writes in his history of the ACLU, “framed the main ideas of the anticensorship campaign for the next forty years.”

To The Pure made Ernst the most famous lawyer in the fight against obscenity laws and put him and his fellow Jewish lawyers of the ACLU and his law office *Greenbaum, Wolff & Ernst*, on the frontline of every major obscenity case from then on out.



Morris Ernst

The first landmark victory for the anti-obscenity law activists was the clearing of the importation of the infamous banned book *Ulysses* by James Joyce.

Seeing dollar signs, and knowing there was a good chance of convincing a court to allow the book because of the changing times and the fact that *Ulysses* was already regarded as a classic by many, Jews conspired to intentionally get a copy of *Ulysses* seized by U.S. Customs authorities.

The Jewish owners of the publishing company Random House, Donald Klopfer and Bennett Cerf, told Ernst that if he would represent them and the book they would pay all of the court costs, and that if Ernst won he would get a royalty on *Ulysses* for the rest of his life.

Ernst readily agreed to this plot, and in addition wrote an introduction to the book, which ultimately earned him hundreds of thousands of dollars in royalties.

Ernst, with the help of other like-minded attorneys, was able to maneuver the case into the court of the most liberal judge in the New York Circuit, using a series of deliberate postponements.

James Woolsey, the liberal judge, cleared the book as expected. The reason given for his decision was that the book didn't act like an "aphrodisiac" (i.e. it didn't make him horny reading it), and his decision significantly altered the criteria of the Hicklin test from "young and susceptible" readers to the "average" person.

While slightly liberalizing alterations to the accepted obscenity standards did continue apace in the lower courts, in addition to the *Ulysses* decision, it would be over two decades before a major ruling would come out of the Supreme Court: the infamous *Roth v. United States* ruling of 1957, which would make the definition of obscenity so broad as to allow just about anything.

In the interim, there was one big obscenity case decided by the Supreme Court, which was regarding the suppression of the book *Memoirs of Hecate County*, in 1948. The ruling was upheld by a split 4-4 vote (Justice Frankfurter recused himself on the grounds that he was friends with the author, Edmund Wilson), marking a crushing defeat for the anti-obscenity law crowd and one last big win for Sumner, who died two years later, in 1950.

Also in 1948, was the case of *Winters v New York*, which was in regard to the 1943 arrest of a Jew, Murray Winters, for selling an offensive comic book. The Supreme Court overturned the case with a 6-3 majority, on the grounds that the law, which called for the suppression of “a magazine principally made up of news stories of ” was overly “vague and indefinite.”

In [part 2](#), we will explore the the fascinating story of the struggle over comic-book censorship that took place between 1948 and 1955, and the Jewish involvement in that, before getting into the 1957 watershed obscenity decision of *Roth v. United States*, in [part 3](#).

Notes

1. Leo Pfeffer, 'Issues that Divide: The Triumph of Secular Humanism,' *Journal of Church and State*, 19, Spring 1977, p.211; quoted by E. Michael Jones in [Libido Dominandi: Sexual Liberation as Political Control](#), 2000, p.547
2. Paul S. Boyer, [Purity in Print: Censorship in America from the Gilded Age to the Computer Age](#), 2002, p.119
3. Edward de Grazia, [Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius](#), 1992, p.130; also Boyer, p.106ff
4. Boyer, p.6
5. Richard H. Kuh, [Foolish Figleaves: Pornography in – and out of – court](#), 1968, p.218
6. Leigh Ann Wheeler, [How Sex Became a Civil Liberty](#), 2014, p.37
7. Ibid, p.40
8. Samuel Walker, [In Defense of American Liberties: A History of the ACLU](#), 1990, p.83
9. de Grazia, p.28
10. [United States v. One Book Called Ulysses](#), 5 F.Supp. 182 (1933)
11. [Winters v. New York](#), 333 U.S. 507 (1948)

Part II: The Great Comic-Book Scare

“Those in the know realize that Jews almost single-handedly built the comic-book industry from the ground up” – Arie Kaplan

The modern day comic-book was created by the Jew Max Gaines (born Ginzberg), in 1933. He had been re-reading some newspaper comic strips when he decided that packaging them into fold-out, or book form, may be a profitable venture.

The comic-book industry has been almost entirely Jewish ever since.

Throughout the remainder of the 30s and into the 40s, comic-books became increasingly extreme, as is typical of Jewish behavior in any industry when left unchecked (the Weimar Republic and “Pre-code” Hollywood provide us with much recent evidence for this), and also due to the fact that people are naturally attracted to taboo topics.

The taboo factor caused a competitive drive for comic-book publishers to continually push the envelope, as those who did usually garnered a much larger readership than those who tried to keep it relatively clean.

Public alarm over comic-books grew with time because of this. The first significant nation-wide attention brought to comics’ potential harm on children was a widely read 1940 article, written by Sterling North, in which he characterized comic-books as “poisonous mushrooms” that were corrupting and dumbing down the youth of the nation.

Years later, with uncanny timing, on March 29, 1948 – the very day of the Supreme Court’s *Winters v. New York* decision (see [part 1](#)) – an influential article titled ‘Puddles of Blood,’ which reported on an alleged scientific inquiry into the dangers of comic-books, was published in *Time* magazine.

This article, and subsequent similar ones published in such widely read outlets as the *Saturday Review of Literature*, *Reader’s Digest* and *Ladie’s Home Journal*, spurred much public concern and numerous attempts at passing anti-comics legislation across the country, all of which was thwarted by the precedent of *Winters v. New York*.

The far-reaching impact of these articles was due to the seeming credibility of the man behind them: famed Jewish psychiatrist Dr. Fredric Wertham, who promoted the theory that comic-books were a corrupting influence that could push the young toward crime and sexual perversion.



Dr. Fredric Wertham

Fredric Wertham, born Friedrich Wertheimer in Germany in 1895, was a Freudian psychoanalyst, psychiatrist and critical theorist of the Frankfurt School variety (see [part 5](#)).

Wertham was an interesting character. Today he would be known as a Social Justice Warrior, or SJW, as his primary concern was finding ways to excuse the disproportionate rate of crime committed by non-Whites as compared to Whites, such as “institutional racism.”

Wertham was quite influential in this regard, even having his writings on the alleged detrimental effects of racial segregation cited as authoritative in the infamous *Brown v. Board of Education* Supreme Court decision that forcibly integrated American schools.

This is also obviously what was behind his attacks on comic-books, yet this is either overlooked by historians, or just goes unmentioned due to political correctness.

In 1946, he opened the first psychiatric clinic specifically designed to help poor Blacks in Harlem, New York City, where, at that time, the 98% Black population, despite making up only 3% of New York City’s total, was responsible for more than 50% of its cases of juvenile delinquency.

There he employed a multi-ethnic staff whose “main criterion for employment was a subscription to the idea of ‘universalism,’” i.e. the belief that race doesn’t exist and that everyone is born equal with a “blank slate,” and then molded by their surrounding circumstances.

Like many of the SJW types, Wertham was not above using brazenly dishonest methods to achieve his preconceived notions (the full extent of which is only now being realized since the release of his archives in 2010).

Collier's magazine ran an article on Wertham titled "Horror in the Nursery." "Strangely," David Hajdu wrote in his book *The Ten-Cent Plague: The Great Comic Book Scare and How it Changed America*, "[Horror in the Nursery] never mentioned that the location of Wertham's research site was Harlem."

Instead, Hadju wrote, it evoked

associations with WASPy Anglicanism without a hint of how far uptown the Lafargue Clinic was. The text never mentioned Negro culture or, for that matter, race or ethnicity in any context; and all the children in the photographs, which were staged, were white.

Wertham's writings against comics were full of many bizarre and outrageous claims, such as that Superman – a character that was created by Jews and symbolically modeled on the Jewish experience of being an alien race having to blend in among the gentiles – was a Nazi and a Fascist.

Nevertheless, people were ripe for a professional to tell them what they had been suspecting about comic-books for some time, so Wertham's theories got a lot of mileage, and he became the figurehead of the anti-comics crusade.



Telling how comic books affected his play, a boy described the scene here depicted by professional models: "My sister plays an actress getting captured. We . . . tie her up . . . then sit at a table and make plans how to get rid of her"

Image from "Horror in the Nursery" depicting the children as all White, despite the fact that Wertham's clinic was in Harlem, New York, which was 98% Black.

Following the Second World War, the American public was searching for reasons to explain why juvenile delinquency was on the rise. The idea that race and genetics play a significant role in one's behavior was out of fashion due to its association with Nazis, who America and much of the world had just been at war with, and the simultaneous rise of "cultural anthropology," which claims that race is nothing more than skin color, a "social construct."

Franz Boas, the popularizer of “cultural anthropology,” was another German born Jew who falsified data to bolster an anti-racist agenda, driven by the not unfounded fear that physical anthropology and racial science, which had been flourishing in the 20s and 30s, would lead to increasing anti-Semitism.

So with race and genetics effectively off of the table as an explanation for juvenile delinquency, sociologists were forced to go searching for other theories (bad parenting, discrimination, poor social conditions, etc.) to explain its increase. Wertham and others blamed comic-books, and parents listened.

The 1953 article “What Parents Don’t Know About Comic Books,” which featured excerpts of Wertham’s forthcoming book on the dangers of comic-books, *Seduction of the Innocent*, caused quite a stir. It prompted the Senate Subcommittee on Juvenile Delinquency, which had been formed around that same time, to launch a full-scale investigation into comic-books and the comic-book industry.

Over 3 days in April and June of 1954, the Senate Subcommittee held hearings on comic-books which were broadcast live on television.

The only comic-book publisher to testify was the eccentric Jew William Gaines, who had inherited EC Comics from his deceased father, the aforementioned inventor of the modern comic Max Gaines. Gaines was the second to testify, following Wertham, and what he said forever shook the comic-book industry to its core.

Gaines demeanor was that of defiance. Instead of attempting to make a positive case for his industry in order to convince the public that they weren’t so bad, he behaved with reckless arrogance – *chutzpah*, the Jews call it.

“I publish horror comics,” he bragged to the committee. “I was the first publisher in these United States to publish horror comics. I am responsible, I started them.”

“Some may not like them,” he continued. “That is a matter of personal taste. It would be just as difficult to explain the harmless thrill of a horror story to a Dr. Wertham as it would be to explain the sublimity of love to a frigid old maid.”



William Gaines

The majority of the questioning was to resolve whether or not comic-books could have a negative influence on their young readers, and Gaines walked himself right into a trap. He admitted that he deliberately used comics to combat racism and anti-Semitism, and this notion was immediately seized upon, by its obvious implication: if comics could affect children's thought process in a positive way (brainwashing children to not be anti-Semitic was understandably seen as positive to Gaines), then why could they not just as easily affect the children negatively?

Mr. BEASER: . . . You used the pages of your comic book to send across a message, in this case it was against racial prejudice; is that it?"

Mr. GAINES. That is right.

Mr. BEASER. You think, therefore, you can get across a message to the kids through the medium of your magazine that would lessen racial prejudice; is that it?

Mr. GAINES. By specific effort and spelling it out very carefully so that the point won't be missed by any of the readers, and I regret to admit that it still is missed by some readers, as

well as Dr. Wertham — we have, I think, achieved some degree of success in combating anti-Semitism, anti-Negro feeling, and so forth.

Mr. BEASER. Yet why do you say you cannot at the same time and in the same manner use the pages of your magazine to get a message which would affect children adversely, that is, to have an effect upon their doing these deeds of violence or sadism, whatever is depicted?

Mr. GAINES. Because no message is being given to them. In other words, when we write a story with a message, it is deliberately written in such a way that the message, as I say, is spelled out carefully in the captions.

The exchange that really shot Gaines, and the entire comic-book industry by extension, in the foot, was the following:

Mr. BEASER. There would be no limit actually to what you put in the magazines?

Mr. GAINES. Only within the bounds of good taste.

Mr. BEASER. Your own good taste and salability?

Mr. GAINES. Yes.

Senator KEFAUVER. Here is your May 22 issue. This seems to be a man with a bloody ax holding a woman's head up which has been severed from her body. Do you think that is in good taste?

Mr. GAINES. Yes, sir; I do, for the cover of a horror comic. A cover in bad taste, for example, might be defined as holding the head a little higher so that the neck could be seen dripping blood from it and moving the body over a little further so that the neck of the body could be seen to be bloody.

Senator KEFAUVER. You have blood coming out of her mouth.

Mr. GAINES. A little.

Senator KEFAUVER. Here is blood on the ax. I think most adults are shocked by that.

The CHAIRMAN. Here is another one I want to show him.

Senator KEFAUVER. This is the July one. It seems to be a man with a woman in a boat and he is choking her to death here with a crowbar. Is that in good taste?

Mr. GAINES. I think so.

CRIME



NO. 22
MAY




CRIME



10¢

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TENSION**
IN THE
 **TRADITION!**



That last exchange was plastered all over headlines and articles across the nation the next day. Parents were unsurprisingly shocked and horrified that Gaines, a man representative of the industry selling products to their children, would just nonchalantly say that a bloody severed head, and a woman being choked to death with a crowbar, were in “good taste.”

Following this, the comic-book industry promptly convened a meeting and decided on a self-imposed regulatory code, based on the Hays Code of Hollywood (see [part 8](#)), to preempt the anti-comic legislation that would now inevitably be passed against them otherwise.

The Comics Magazine Association of America (CMAA), which had formed on September 7, 1954, devised a “Comics Code,” and thereafter all comics had to be screened by the Comics Code Authority to receive a “seal of approval,” or else be rejected by vendors.

All of Gaines’s EC titles folded except, ironically, the most extreme of all: the infamous *MAD*, which he instead cleverly converted into a magazine to skirt the code regulation.

MAD was initially created by Harvey Kurtzman, who had been born and raised by Jewish communists (a “red-diaper baby”). It was – and still is – for all intents and purposes, intentionally offensive, Jewish toilet humor. An article in *Haaretz* in 2013 boasts that *MAD* “was very much humor in a Jewish vein” and that “Leo Rosten’s *The Joys of Yiddish* was a required companion text” for gentile readers.

The content of *MAD* magazine is overt Jewish mockery of gentile American culture. The staff of *MAD* were always “antiparent,” and thus had it as an open agenda to turn children against their parents using, as one journalist put it, “relentless exposure of parental dishonesty.”

Peter Kuper, a Jewish cartoonist who worked on *MAD*, said of the EC controversy: “It’s incredibly ironic that the House Un-American Activities Committee that attacked EC and essentially knocked them out for their subversive nature left them one thing standing and that was *MAD* Magazine, which was ultimately the most subversive thing that they ever produced.”

MAD

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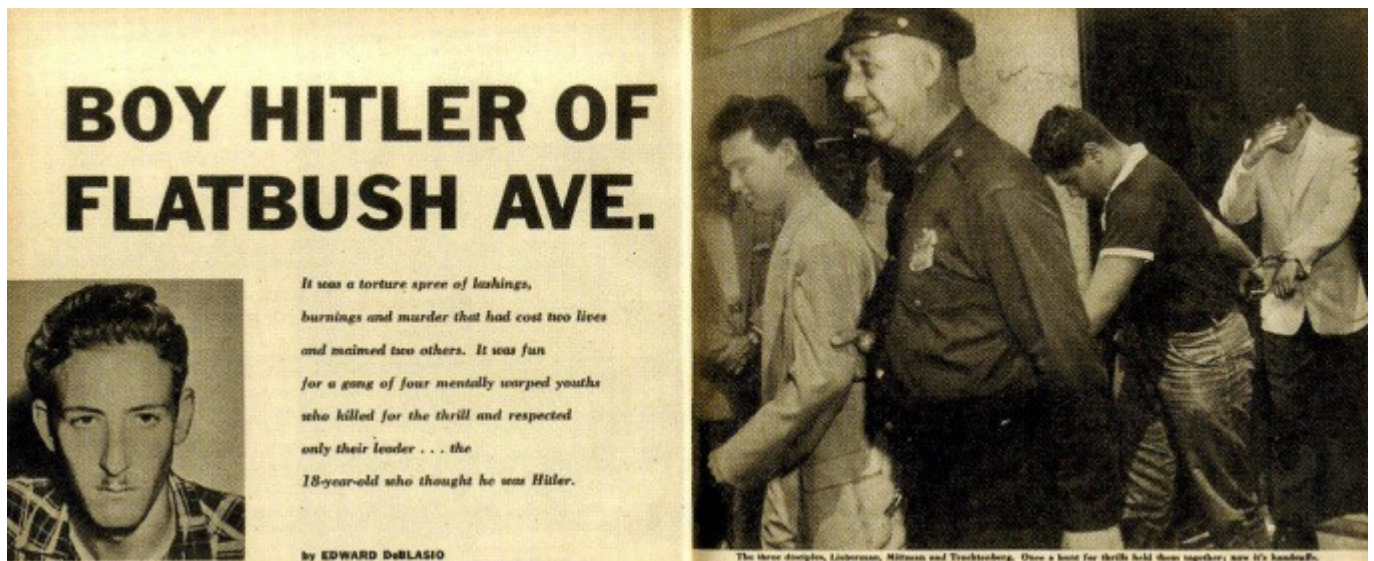


Roughly two months after the Senate Subcommittee hearings, and one before the implementation of the “Comics Code,” on August 16, 1954, a horrific and bizarre incident which seemed to validate Wertham’s assertions occurred: a bum washed up dead on the shores of New York, murdered by a gang of four teens, later dubbed the Brooklyn Thrill-Killers, who had stalked the streets for some time, sadistically attacking and torturing random, innocent people.

Mariah Adin wrote in her book *The Brooklyn Thrill-Kill Gang and the Great Comic Book Scare of the 1950s* that their

crime spree came straight from the pages of comic books: Some victims they tested their strength on, turning them into human punching bags. Others were tortured, their arms or legs wrapped in kerosene-soaked rags before one of the boys would strike a match. Some nights the group sought out young women in public parks, groping their exposed breasts after they had been stripped and flogged – a “popular game for kids,” the boys would joke. But their final crime that fateful summer of 1954, the one called the “supreme adventure” by the gang’s leader, would result in the police’s dredging up the body of a middle-aged black man from the murky depths of the East River.

All of the Brooklyn Thrill-Killers were Jewish. The leader, Jack Koslow, was a sado-masochistic, closeted homosexual and self proclaimed “White supremacist” and “neo-Nazi” who was obsessed with Adolf Hitler and *Mein Kampf*. This also characterized the other three to a greater or lesser extent, though Koslow was definitely the leader, and the one who actually committed murder and instigated most of the crimes.



Wertham went to interview Koslow after his capture and during their talk it was revealed that Koslow was heavily influenced by a series of sado-masochistic underground comic-books called *Nights of Horror*, and was literally emulating what he found in them.

Jack was sexually excited by the “whipping” in the comics, and would occasionally dress up as a woman and self-flagellate, before moving on to whipping actual women who he found alone during the night in New York City. He would dress up as a vampire, just like a character in *Nights of Horror*,

before going out on his sadistic whipping excursions, and he used a whip that he ordered from an ad in the back of a comic.

Decades later, it was revealed by author Craig Yoe that the man behind the brutal, pornographic artwork in *Nights of Horror* was none other than Joe Shuster, co-creator of one of America's all time most beloved cultural icons: Superman.

Superman was first published by National Allied Publications (later to become DC), which was owned by Harry Donenfeld, a Jewish immigrant who had been a pornographer in the 20s and 30s before going into comics.

Donenfeld was one of the Jews who led the way in making comic-books increasingly extreme in the late 30s and 40s with titles such as *Spicy Detective*, *Spicy Western* and *Spicy Adventure*, drawing the ire of the NYSSV and the National Organization of Decent Literature, which described his comics as "wholly depraved and lascivious, and undoubtedly one of the deadliest plagues that ever threatened the moral life of a nation."

faces in *Nights of Horror*



faces in *Superman* comics

The self-imposed Comics Code tamed comics to a great degree and effectively brought the heat away from them and onto what was now seen as the biggest threat to the youth and morality of the nation: pornography.

“Only as the comics panic receded did pornography rise in public profile to replace it,” wrote Whitney Strub, in *Perversion for Profit*.

The impact was instantaneous, New York’s Joint Legislative Committee on Comic Books suddenly reinvented itself as the Joint Legislative Committee on Obscene Material, while the Catholic magazine *America* abruptly shifted gears from comics to pornography.

The Senate Subcommittee on Juvenile Delinquency organized a new set of hearings which were held in May and June of 1955, this time on the topic of “obscene and pornographic materials.” All of those subpoenaed to the hearing for their dealings in pornography, as well as their attorneys, were Jews, excluding one Italian, Eugene Maletta, who was merely the printer of the *Nights of Horror* comic series.

The two most well-known Jewish pornographers called before the committee were Eddie Mishkin and Samuel Roth. Mishkin was the distributor of the *Nights of Horror* comics series as well as a peddler of the worst sort of hardcore porn. He was finally indicted years later, and when the Supreme Court upheld his conviction they cited a former employee of his who testified that Mishkin demanded his authors make books

full of sex scenes and lesbian scenes. . . . [T]he sex had to be very strong, it had to be rough, it had to be clearly spelled out. . . . I had to write sex very bluntly, make the sex scenes very strong. . . . [T]he sex scenes had to be unusual sex scenes between men and women, and women and women, and men and men. . . . [H]e wanted scenes in which women were making love with women. . . . [H]e wanted sex scenes . . . in which there were lesbian scenes. He didn’t call it lesbian, but he described women making love to women and men . . . making love to men, and there were spankings and scenes — sex in an abnormal and irregular fashion.

All of the pornographers pleaded the fifth before the subcommittee, at the advice of their counsel, except for the hardheaded Samuel Roth. Two years later, in 1957, Roth would be the defendant in the most earth-shaking Supreme Court obscenity decision in American history, *Roth v. United States*.

In [part 3](#) we will explore the case of *Roth v. United States*, before getting into the subsequent landmark decisions that were influenced by it, and how they opened the floodgates to pornography, in [part 4](#).

Notes

1. Arie Kaplan, [*From Krakow to Krypton: Jews and Comic Books*](#), 2008, p.XIV
2. Amy Nyberg, [*Seal of Approval: The History of the Comics Code*](#), 1998, p.86
3. Bart Beaty, [*Fredric Wertham and the Critique of Mass Culture*](#), 2005, p.90
4. Mariah Adin, [*The Brooklyn Thrill-Kill Gang and the Great Comic Book Scare of the 1950s*](#), 2014, p.67
5. See Carol L. Tilley, "[Seducing the Innocent: Fredric Wertham and the Falsifications That Helped Condemn Comics](#)," *Information & Culture: A Journal of History*, Volume 47, Number 4, 2012. Available electronically via Project Muse (DOI: 10.1353/lac.2012.0024)
6. David Hajdu, [*The Ten-Cent Plague: The Great Comic Book Scare and How it Changed America*](#), 1999, p.101-102
7. See e.g. Kevin MacDonald, [*The Culture of Critique: An Evolutionary Analysis of Jewish Involvement in Twentieth-Century Intellectual and Political Movements*](#), 1998. Chpt. 2
8. [*United States Subcommittee on Juvenile Delinquency Hearings on Comic-Books*](#), Transcript, p.98
9. Ibid. p.103
10. Nathan Abrams, "[You Don't Have to be Jewish to Be Mad ... but It Helps](#)," *Haaretz*, November 13, 2013
11. Stanley Rothman & Robert Lichter, [*Roots of Radicalism: Jews, Christians, and the Left*](#), 1996, p.108; also Hadju, p.34
12. Kaplan, p.77
13. Adin, p.1
14. Ibid, p.71
15. See Craig Yoe, [*Secret Identity: The Fetish Art of Superman's Co-creator Joe Shuster*](#), 2009
16. Ibid, p.11
17. Whitney Strub, [*Perversion for Profit: The Politics of Pornography and the Rise of the New Right*](#), 2011, p.22
18. Ibid., p.25
19. Those subpoenaed were: *Samuel Roth, Edward Mishkin, Eugene Maletta David S. Alberts, Abraham Rubin, Louis Shomer, Arthur Herman Sobel, Irving Klaw, Abe Rotto*; Counsel: *H. Robert Levine, Daniel Weiss, Stanley Fleishman, Coleman Gangel, Leon Lazer, Jacob Rachstein, Morris Bohrar*
20. [*Mishkin v. New York*](#), 383 U.S. 502, March 21, 1966 (ellipses in original)

Part III: Roth v. United States

“If Roth were not the opportunistic, irascible, and sometimes megalomaniacal idealist he was, the early 1960s advances in freedom of expression would not have happened when they did” – Jay Gertzman

Samuel Roth (Hebrew name Mishillim) was born in 1894 in a shtetl in the Eastern European region between Austria and Poland then known as Galicia. His family emigrated to New York in 1904, when he was about 10 years old.

Roth worked at some odds and ends jobs and then began writing poetry and resolved to go into publishing, where he would continually push the boundaries of what was considered acceptable throughout his entire career, ultimately getting himself arrested no less than 8 times and serving a total of nine years of his adult life in prison.

Having his offices raided at least once a year from 1927 to 1931, Roth was caught and charged for distributing a myriad of banned and obscene materials, such as the infamous *Lady Chatterley’s Lover* by D.H. Lawrence (which is discussed in [part 4](#)) and portions of *Ulysses* by James Joyce (which is discussed in [part 1](#)). Both were unauthorized.

The latter especially was seen by his peers as a serious breach of ethics, resulting in his excommunication from literary circles following a letter of protest signed by 167 writers and intellectuals, such as Ernest Hemingway and Albert Einstein.



Samuel Roth

Roth was a very colorful figure, assuming many roles in his life: “smut king,” serious intellectual, family man, literary pariah, “free speech” martyr, and even, for a time: self-hating Jew.

In a bizarre episode in 1934, after a series of events which “suddenly, blindingly,” led him to the realization that “all the evils” of his life had been “perpetrated by Jews,” Roth wrote and published the startling book *Jews Must Live*, in which he confirmed many of the traditional anti-Jewish claims.

Roth writes of how he had shed his innate cognitive dissonance regarding the true nature of his tribe after losing his business to a conspiracy of Jew “vultures” and “shysters,” deciding then to be “the first Jew to arise and tell the truth about them.”

“I am a Jew who has been brought to the point where he so loathes his people that he thinks in terms of their destruction,” he wrote.

While Roth never shared “the Jewish contempt for the goyim” – which, he explained, “is part and parcel of all Jewish psychology” – he claimed he had not written the book to “curry favor with the gentile,” but rather to tell the truth as he saw it, for cathartic purposes, as “something of an organic necessity.”

In it, he wrote that the Jews had made a “hideous swamp of Western Civilization,” that anti-Semitism is a “primal instinct of mankind” which preserves the race against “total destruction,” and that the Jews have deserved all of their pogroms and persecutions (see footnote).

“Our major vice of old, as of today,” he wrote, “is parasitism. We are a people of vultures living on the labor and the good nature of the rest of the world.”

Jews, he explained, “are firmly convinced that they will eventually inherit the earth,” and they consider themselves its “natural masters.” “It was practically a moral obligation on the part of every conscientious Jew to fool and cheat the goy wherever and whenever possible.”

Leolom Tickah (“always take”) is the way and the motto of the Jew, according to Roth. “When the goy had been cheated business was good,” he wrote. “When the Jew had come out even, business was very bad, indeed.”

“Little Jews,” he continued, are taught in Hebrew school that they are “the salt of the earth” and that everything in it “belongs to them”; that “as a racial Jew – apart from all the other races – he is waging an old war against his neighbors”; and that “to do manual labor for one’s livelihood, is the very worst state the young Jew can fall to, something to make him really ashamed and humiliated.”

He asserted that Jews had done nothing but stab America, “the most patient of the western nations,” in the back: “There is blood in the eye of Uncle Sam as he looks across the ringside at the pudgy, smiling Uncle Moses.”

“It is my honest belief,” he wrote, “that nothing the Jew does in America is essential to its welfare. On the contrary, a great deal of what the American Jew does is subversive of America’s best interests.”

BY SAMUEL ROTH

JEWS MUSIC LIVE

AN ACCOUNT OF THE PERSECUTION OF THE
WORLD BY ISRAEL ON ALL THE FRONTIERS OF
CIVILIZATION



ILLUSTRATED BY JOHN CONRAD

Ironically, Roth was himself a supreme example of a “subversive” Jew, one who did incalculable damage through his relentless insistence on distributing obscene and pornographic materials.

This seeming paradox is likely explained by the fact that Roth actually believed that he was doing the right thing fighting against censorship – a sort of freedom crusade.

While being grilled by the Senate Subcommittee on Obscene and Pornographic Materials in 1955 (see [part 2](#)) on the ethics of involving his wife in his dirty business, he shouted: “The only thing I can tell you is that we were right.”

Judging by the transcript, where it can be read that the officials had to tell him to “sit down,” it had been a dramatic scene.



Roth testifying before the 1955 Senate Subcommittee on Obscene and Pornographic Materials.

Roth denounced *Jews Must Live* almost immediately after publishing, and it remained a stain on his reputation and an embarrassment that he was forced to carry around for the rest of his life. It also served to further alienate him from the heavily Jewish literary community, and, as a result, he began publishing obscene, sensational and pornographic material almost exclusively following 1934.

He was again charged for this activity in 1935, for which he was acquitted; and then again in 1936, for which he received 3 years, serving until 1939; and yet again in 1942, for which he received 2 years probation.

After a few more skirmishes with the law and postal authorities, Roth was finally indicted on four counts of obscenity, for which he was sentenced to 5 years imprisonment and a \$5000 fine, in 1956.

The charge stemmed from two of Roth's publications: the periodical *Good Times*, and the hardbound journal *American Aphrodite*. The latter included a story in which a unicorn kneels down and "laps" up its own semen after having been masturbated by one of the characters.

On appeal to the Second Circuit Court of New York, the decision was affirmed by all judges. One Jewish judge, however – while not dissenting, because he felt it was not his place to do so as a judge on a lower court – wrote a powerful concurrence in which he implored the Supreme Court to finally weigh in on the matter of obscenity and set a new national precedent.



Jerome Frank

The judge, Jerome Frank, who was heavily influenced by the writing and research of Morris Ernst and Alfred Kinsey, and a Freud devotee (all of whom are discussed further in [part 5](#)), made a very slick case for the liberalization of obscenity laws.

Frank's concurring opinion, which hit the law world like an earthquake, highlighted many seeming contradictions and hypocrisies in the regulation of obscenity – of which a shrewd law expert can inevitably find many.

Thanks largely to Frank's opinion, the Supreme Court was at long last ready to address the morass of obscenity law.

The first case they decided was that of *Butler v. Michigan*, in early 1957, in which they cemented the *Ulysses* decision as a national precedent. The *Ulysses* decision, as discussed in [part 1](#), altered the original American obscenity "test" – the Hicklin test – from one that judged a book by the effect it

would have on those who were “susceptible” to immoral influence (i.e. children or perverts), to its effect on the “average” person (whatever that means).

The Jew Felix Frankfurter famously wrote in the court’s decision:

The State insists that, by thus quarantining the general reading public against books not too rugged for grown men and women in order to shield juvenile innocence . . . Surely, this is to burn the house to roast the pig.

Butler was not terribly significant though, as the *Ulysses* decision had already been standard in the lower courts for many years.

What the obscenity law activists were really clamoring for, was the question of constitutionality: Is obscenity protected by the First Amendment, which says the government shall make no law “abridging the freedom of speech,” or is it not?



Felix Frankfurter

Roth's case, which came next, tackled this issue head on. The verdict: No, obscenity is not protected by the First Amendment (6-3 affirmed).

"[I]mplicit in the history of the First Amendment is the rejection of obscenity as utterly without redeeming social importance," the decision reads.

Roth, after contacting the FBI and offering to go undercover in Mexico and infiltrate the leftist expatriate movement as an informant, in a last ditch effort to avoid his sentence, was imprisoned and served for the full 5 years.

While the court had declared that obscenity was not protected by the First Amendment, the *definition* of what would be considered obscene had now been broadened considerably. Materials would now have to be "utterly without redeeming social importance" and pass what became known as the Roth test, which was so ridiculously convoluted and sloppily worded it gave lawyers almost endless leeway:

Whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest.

Who is the "average person"? How does one measure "contemporary community standards"? What exactly does "taken as a whole" mean? How much need not appeal to "prurient interest" in order for prurience not to be considered the "dominant theme" of a work? Whose "prurient interest" is in question? How much "redeeming social importance" does it take to save a work? Whose opinion do you go by?

Etc., etc., ad infinitum.

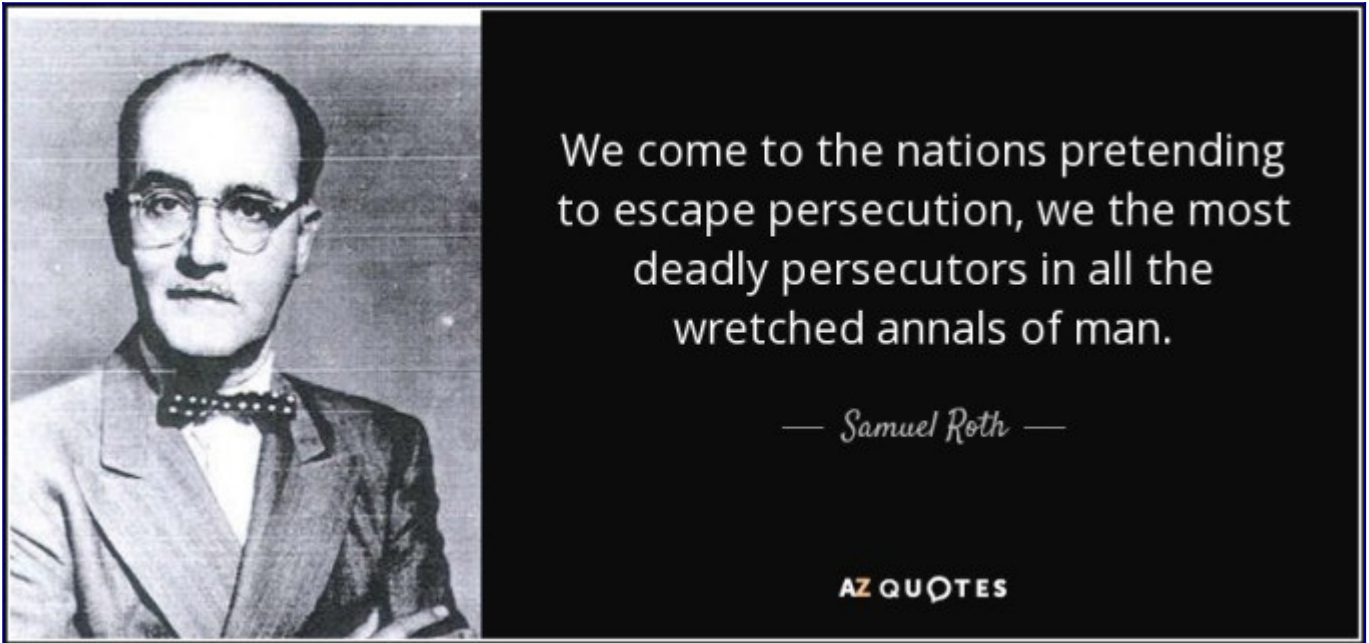
For this reason *Roth v United States* was – and still remains – by far the most significant decision in the history of American obscenity law.

While in prison, Roth wrote his final book, *My Friend Yeshua*. He had experienced vivid hallucinations throughout his entire life, beginning when he saw a "beast" rising out of a stream as a young child in the shtetl.

Roth claimed that he had talked with Yeshua (Jesus) on at least four different occasions, and *My Friend Yeshua* was his attempt at reconciling Jews and gentiles, which he saw as the only way to end anti-Semitism and their eternal conflict.

"If not I, who?" Roth would say, grandiosely.

"All differences between Jews and their persecutors must be abolished," Yeshua allegedly had told him, during a vision.



By the time Roth was released in 1961, what was now considered acceptable made what he had published look like Sesame Street, largely due to his case.

Paradoxically, the precedent set by the *Roth* decision would've dictated that the material in question in Roth's own case was indeed not legally obscene, because it could've been shown to have had "redeeming social importance," but since Roth's defense was argued strictly on constitutional grounds, he was still convicted.

"I ALONE DID NOT BENEFIT FROM THE DECISION IN MY CASE," he lamented (emphasis his).

Ultimately, he was satisfied with the outcome though, now being able to see himself as a martyr for the greater good.

"However little I have accomplished for myself, I have won the greatest victory against book censorship in modern times," he wrote, his grandiosity again surfacing, as he continued: "I am not complaining. It took only ten years of my life to ease the laws of my country toward the tenderer organs of its literature. I said, Let our books live, and now they live."

In [part 4](#), we will look at the watershed decisions from between the years 1959 and 1967, which were all directly influenced by *Roth*, before getting into the cultural conditions that created the environment in which these decisions were able to take place, in [parts 5](#), [6](#), and [7](#).

Notes

1. Jay Gertzman, [Samuel Roth: Infamous Modernist](#), 2013, p.264
2. Samuel Roth, [Jews Must Live: An Account of the Persecution of the World by Israel on All the Frontiers of Civilization](#), 1934, p.177-178 *footnote*:“The next time you read about a particularly bloody pogrom and pause to wonder how Christians, dedicated to a religion of mercy, can exercise so much brutality against the Jews, remember that the Jew wheedles all the mercy out of his neighbors in the ordinary course of business. He lies and cheats until he is caught. When caught, instead of accepting punishment, he moans and tears his hair, invokes the sores of ancestors in their graves and living relations at the point of death in hospitals, until the wronged gentile, nauseated, lets him go. Then, thumbing his nose at the gentile behind his back, the Jew goes about his business the same way, lying and cheating now doubly to make up for lost time. A pogrom is usually the climax of years of such relentless goading. Do you wonder that when the final reckoning comes the gentile is absolutely merciless?”
3. [Juvenile Delinquency: Obscene and Pornographic Materials](#), 1955, p.203
4. Edward de Grazia, [Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius](#), 1992, p.283
5. Leigh Ann Wheeler, [How Sex Became a Civil Liberty](#), 2012, p.70
6. See [United States v. Roth](#), 237 F.2d 796 (2d Cir. 1956)
7. [Butler v. Michigan](#), 352 U.S. 380 (1957)
8. Whitney Strub, [Obscenity Rules: Roth v. United States and the Long Struggle Over Sexual Expression](#), 2013, p.180
9. Jay Gertzman, “[The Strange Case of Samuel Roth: A Demon in Galicia, Its Exorcism, and What Happened After](#),” *The Jewish Magazine*, April 2009 Passover Edition
10. Gertzman, p.16
11. Strub, p.182
12. Gertzman, p.264

Part IV: Opening the Floodgates

“Under the [Hicklin test], any obscenity in a work, no matter how slight, contaminated the whole; under the [Roth test], any slight redeeming trait purified it.” – Leo Pfeffer

The first major publication to reap the benefits of the precedent set by the *Roth* decision (discussed in [part 3](#)), was *Howl and Other Poems* by the Jewish “Beat” poet Allen Ginsberg.

The Beats, or the “Beat Generation,” were a literary clique centered around Ginsberg. They were all criminals, degenerates, junkies and mentally insane sexual deviants, and indeed reveled in those qualities and promoted them as the ideal way to be. In effect, they were the precursor to the broader “counterculture” movement which would ultimately revolutionize America with “Sex, Drugs, and Rock and Roll” in the 1960s and 1970s (see [part 5](#)).

Both of Ginsberg’s parents were Russian born Jews, and he had a very disturbed upbringing. His father was a socialist, and Ginsberg wrote of “getting hard-ons” while sleeping in bed with him, “rubbing up against his leg, just pressing close and holding on to him.”

His mother was a die-hard Communist who brought him and his siblings to Communist summer camp, making Ginsberg a “red diaper baby.” She eventually developed paranoid schizophrenia and suffered severe hallucinations, believing Ginsberg’s father was trying to poison her and once seeing Hitler’s moustache in the sink.

In her later years, she would wander around the house naked, and believed that the government was beaming radio waves into her brain and reading her thoughts. Ginsberg eventually sanctioned a lobotomy on her in an attempt to alleviate her suffering, and never forgave himself for this act.



Allen Ginsberg

Ginsberg himself was a lifelong homosexual and sexual predator who got off on convincing straight men to sleep with him, and was also a member and vocal supporter of the pederasty advocate group the North American Man/Boy Love Association (NAMBLA).

Howl, written in 1956, was a reflection of Ginsberg's deranged Jewish mind. With its innumerable references to "cocks," "cunts," "semen," and those "who let themselves be fucked in the ass by saintly motorcyclists," publishing it was a risky endeavor at the time, given the existing obscenity laws.

The "avant-garde" book store owner Lawrence Ferlinghetti decided to take the risk, after receiving assurance from the heavily Jewish American Civil Liberties Union that they would defend the publication were it to run into trouble – "which I almost hope it does," Ginsberg wrote to his father. "I am almost ready to tackle the U.S. Govt out of sheer self delight."

Trouble it soon found.

Ferlinghetti was raided on June 3, 1957 (just three weeks before the *Roth* decision), arrested, and charged with obscenity. One of the shrewdest and most famous Jewish lawyers in the country, Jake Ehrlich, whom the popular TV character Perry Mason was based on, took the lead in the case.



Jake Ehrlich

Naturally, Ehrlich and his team structured their defense on the *Roth* decision, which had changed the definition of obscenity to whether or not a work overall had “redeeming social and literary value.” This didn’t leave the prosecutor with much to work with. He would have to somehow prove that the entire work was meaningless; an almost impossible task.

The defense, on the other hand, only had to track down a few of the untold thousands of literary authorities who could be shown to have credentials, to claim that the work was of great merit. Of this they brought nine.

The presiding judge, Clayton Horn, despite being a devout Christian who had notoriously sentenced a shoplifter to a viewing of the Charlton Heston movie *The 10 Commandments*, followed a strict reading of *Roth* and reversed the charge and found *Howl* not obscene.

Aside from further liberalizing obscenity law, the attempted suppression of *Howl* catapulted Ginsberg, the Beats, and their works to national fame with the extensive media coverage. *Howl* sold tens of thousands of copies before the trial was even concluded, and Ginsberg and the Beats were profiled by such widely read outlets as *Life*, *Time* and the *San Francisco Chronicle*.

Emboldened by the *Roth* and *Howl* decisions, Jewish publisher Barney Rosset decided he would challenge obscenity laws directly.

Rosset, born in Chicago in 1922, was a radical leftist even in his youth, publishing his first newspaper, *The Communist* (socialist/communist), while still in high school. He was under surveillance by the government for his radicalism, and suspected “disaffection,” beginning in 1943.

Upon returning from WWII, where he served mainly as a photographer, Rosset joined the Communist party in Chicago for a time and then in 1948 produced the documentary ‘Strange Victory,’ in which he attacked America as racist like the Nazis. “We took Hitler home with us, specifically in terms of racial problems in this country,” he asserted.



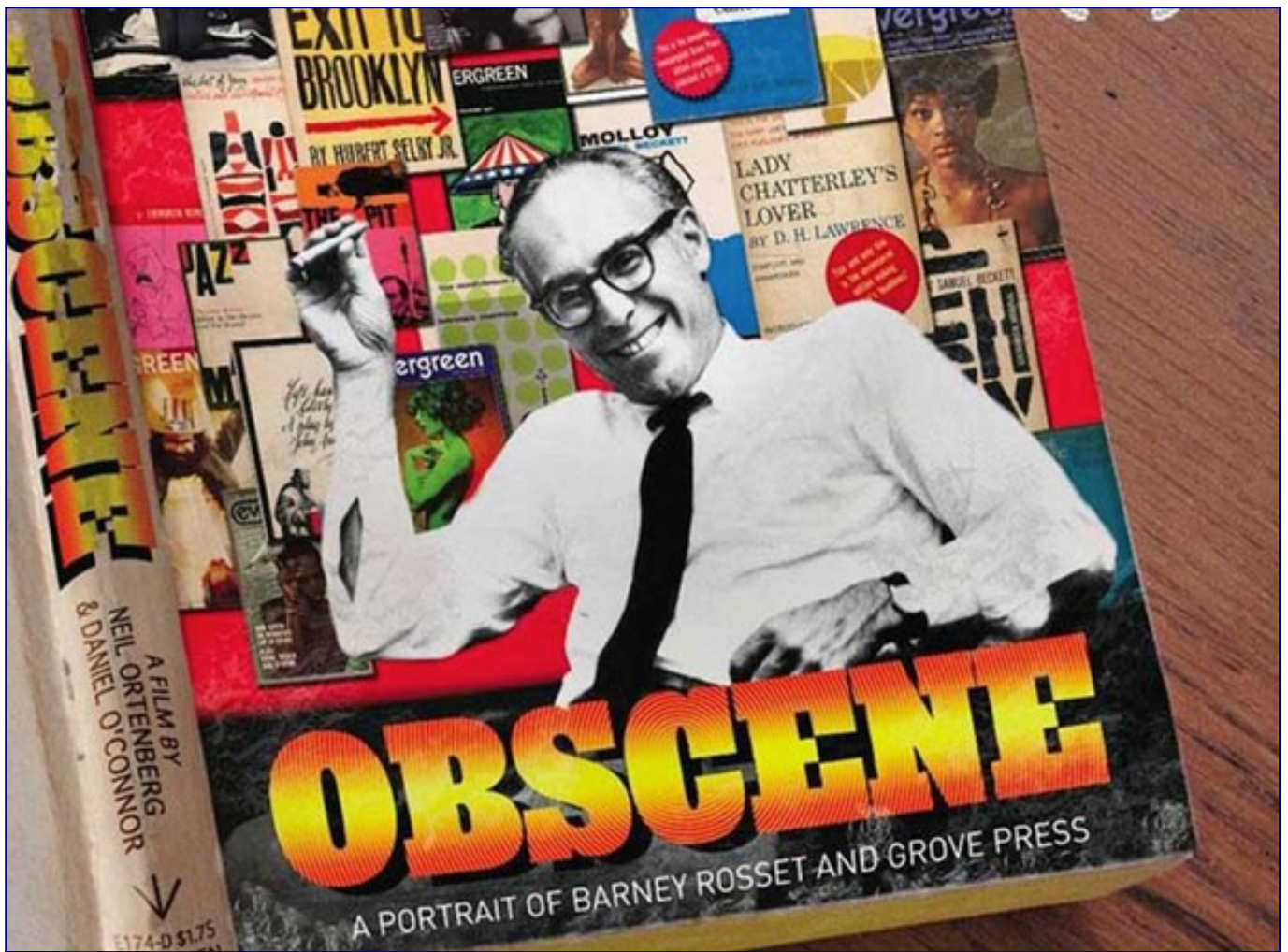
America fought to save the Jews from Hitler only to have many of them turn around and stab her in the back.

After receiving a hefty inheritance from his father, who was a wealthy Jewish banker, Rosset purchased the publishing company Grove Press in 1951, where he employed Jews almost exclusively (see footnote), and would continue promoting his radical leftist agenda, becoming the foremost publisher of “counterculture” materials throughout the 50s, 60s and 70s.

Being a far-left Jew, Rosset was virulently anti-White and pro-Black. He published radical Black authors such as Malcolm X and Amiri Baraka, who wrote outrageous anti-White vitriol such as: “Rape the white girls. Rape their fathers. Cut the mothers’ throats” and “You cant steal nothin from a white man, he’s already stole it he owes you anything you want, even his life.”

Rosset was a pervert to boot. He was admittedly obsessed with pornographic materials his entire life. As such he was naturally against all forms of censorship. He compared censorship to anti-miscegenation attitudes (“the fear that your daughter would sleep with a black man and the fear that your daughter would read that book”), and fought vehemently for the dissolution of those two taboos, apparently viewing a society where everyone’s daughter could screw Blacks and read pornographic books without consequence as an ideal utopia to strive for.

Rosset was an unhinged, effeminate man, driven by his impulses. A Military Intelligence report described him as one who “totally lacks sound judgment.” “[H]e is incapable of appraising people,” it reads, “all of his impressions and judgments are based upon emotional reactions.” This assessment was agreed upon by all of Rosset’s associates who were contacted by Grove Press chronicler Loren Glass.



These impulses drove him into taking the risk that no other of his ideological kin were willing to take. He published two of the most infamous banned books, *Lady Chatterley's Lover* by British author D. H. Lawrence, and *Tropic of Cancer* by Henry Miller, back to back.

Lady Chatterley's Lover, the milder of the two, came first (against the wishes of the Lawrence estate), specifically to pave the way for *Tropic of Cancer*.

“Chatterley he really didn’t give too much of a damn about,” says one of Rosset’s colleagues in a 2007 documentary about him, *Obscene*. “He didn’t really think that was a wonderful book. But he was convinced that he needed a book of that stature in order to prepare the *Tropic of Cancer* case.”

It follows that Rosset would not appreciate *Lady Chatterley's Lover*, as Lawrence’s anti-modernity, anti-egalitarian political and philosophical views were diametrically at odds with Rosset’s extreme leftism.

Lawrence, though friendly with many Jews, was also somewhat of an anti-Semite, at least by today’s standards. He blamed the Jews for modern decadence, and would often berate and criticize them. In a letter to one “very bossy and over-bearing Jew,” according to Lawrence biographer Jeffrey Meyers, “he stated that the Jews were elitist and smug”; to another, Waldo Frank, he wrote that “they were a

cringing race, for their pride as the Chosen People both provoked and compensated for their persecution.”

On another occasion Lawrence wrote, in agreement with Edward Gibbon (paraphrasing what Gibbon wrote in his history of the Roman Empire), that “the Jews are the great *haters* of the human race – and the great *anti-social* principle.”

According to Lawrence, “humanity hated the Jews” because of their conceited, self-worshipping religion, which he personally found to be “abominable.”

Though *Lady Chatterley’s Lover* is indeed a bit explicit, especially for its time, for his part Lawrence was against outright pornography. In his essay *Obscenity and Pornography*, he wrote: “But even I would censor genuine pornography, rigorously. It would not be very difficult.”

“About Lady C,” he later wrote to Aldous Huxley, author of the prophetic *Brave New World*, “you mustn’t think I advocate perpetual sex in and out of season. Nothing nauseates me more than perpetual sex in and out of season. . . . God forbid that I should be taken as urging loose sex activity.”

It would then seem that Lawrence, who died in 1930, would have been displeased to see how the Jews later used his work as a means of clearing the path for “genuine pornography” and broader sexual liberation.



D. H. Lawrence

Henry Miller, on the other hand, was Rosset's hero. "He just had a contempt for this country that I shared," Rosset explains, in *Obscene*. "I said, well we'll publish *Lady Chatterley's Lover* first and when we win that battle we will then do *Tropic of Cancer*. I didn't do that to save humanity, I did it to save *Tropic of Cancer*."

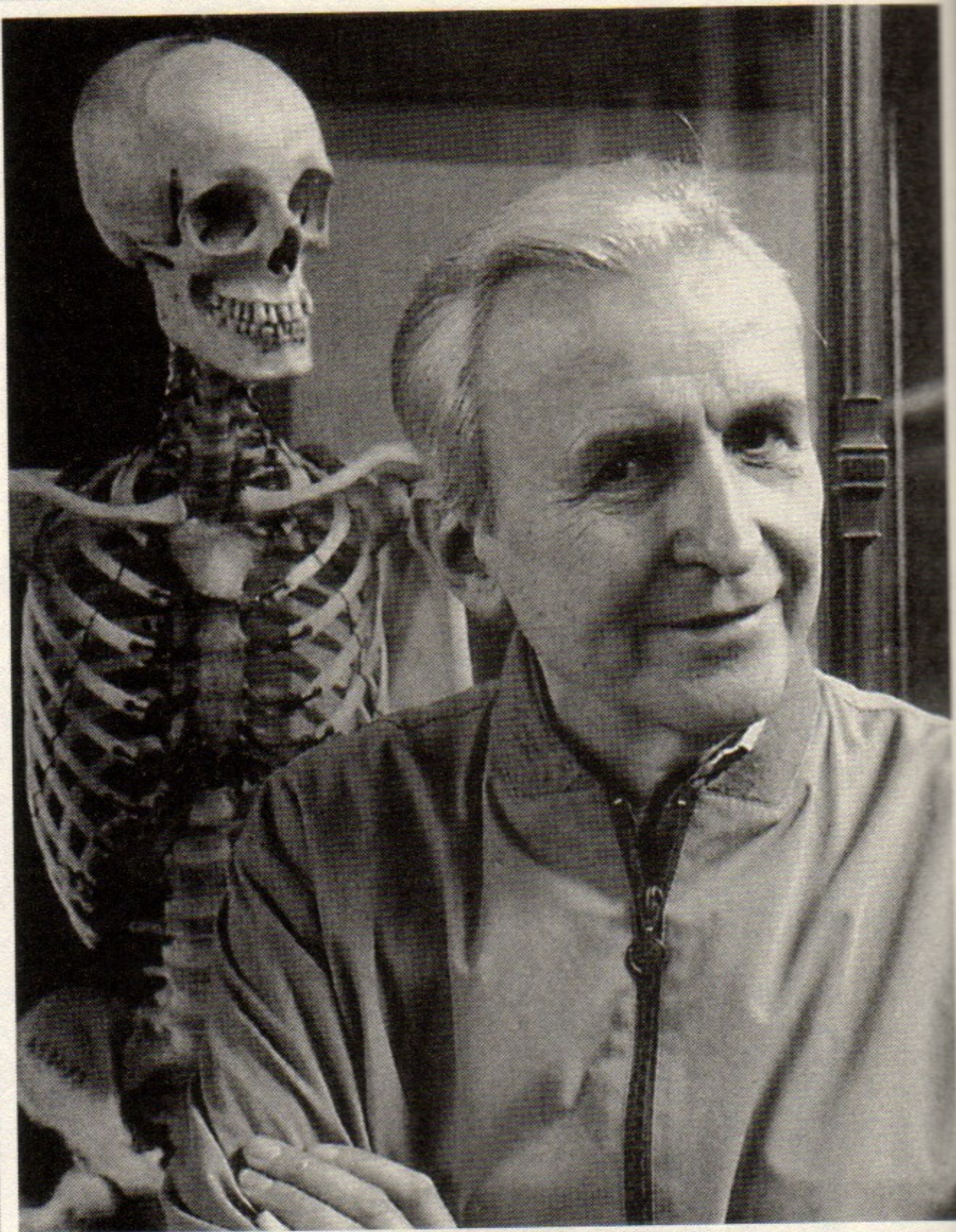
Rosset's plan paid off in spades. *Lady Chatterley's Lover* was cleared and became Grove Press's most successful publication, selling almost 2 million copies by 1960. This earned them enough money to fund future court battles, and secured their reputation as the premier fighters on the front line of the battle over obscenity.

Following this victory, Rosset and Grove Press prepared to publish *Tropic of Cancer*, which had first been published by their European counterpart, Obelisk.

Founded in France by a Jewish expatriate from England, Jack Kahane, Obelisk specialized in publishing books that were banned in English speaking countries (those who traveled through France could then easily purchase them).

Following his death, Kahane's son Maurice Giordias took over Obelisk, and changed its name to Olympia in 1953. Giordias, like his father before him, delighted in subverting European mores with obscenity: "It was great fun," he recalled in a memoir,

The Anglo-Saxon world was being attacked, invaded, infiltrated, outflanked, and conquered by this erotic armada. The Dickensian schoolmasters of England were convulsed with helpless rage, the judges' hair was standing on end beneath their wigs, black market prices in New York and London for our green-backed products were soaring to fantastic heights.



Maurice Girodias, Paris, 1990

Tropic of Cancer is an unbelievable sewer of filth – an all out assault on decency.

“This is not a book,” Miller writes in the introduction. “This is a libel, slander, defamation of character. This is not a book, in the ordinary sense of the word. No, this is a prolonged insult, a gob of spit in the face of Art, a kick in the pants to God, Man, Destiny, Time, Love, Beauty ... what you will.”

Miller, though not a Jew himself, was married to one. And he writes of a Jewess, Tania, in *Tropic of Cancer* (which is semi-autobiographical), “for her sake I too would become a Jew. Why not? I already speak like a Jew.” He then fantasizes about having sex with her as follows:

O Tania, where now is that warm cunt of yours, those fat, heavy garters, those soft, bulging thighs? There is a bone in my prick six inches long. I will ream out every wrinkle in your cunt, Tania, big with seed. . . . I know how to inflame a cunt. I shoot hot bolts into you Tania, I make your ovaries incandescent. . . . After me you can take on stallions, bulls, rams, drakes, St. Bernards. You can stuff toads, bats, lizards up your rectum. . . . I will tear off a few hairs from your cunt and paste them on Boris’ chin. I will bite into your clitoris and spit out two franc pieces...

Needless to say, the ante had been raised a bit from Lawrence’s much tamer work. Nationwide outrage brought *Tropic of Cancer* to court in over sixty different obscenity trials following its publication.



Grove Press had convinced vendors to carry *Tropic* on the promise that they would pay the court costs should it run into trouble, and they did just that – for all sixty some odd cases – using their massive profits from *Lady Chatterley’s Lover*.

The most significant of all these cases was the infamous “Chicago trial,” which was the first to rule the book not obscene. “What goes unmentioned in accounts of this crucial trial,” Josh Lambert writes in *Unclean Lips: Obscenity, Jews and American Culture*,

is the prominence of Jews among the advocates for Miller's novel. Haiman, the plaintiff who initiated the suit, was Jewish, and so was his lawyer . . . Elmer Gertz. The book's publisher, Rosset, considered himself half Jewish. The paperback of Miller's book contained an introduction by the poet Karl Shapiro, whose most recent collection of verse was titled *Poems of a Jew*. Gertz called as the first expert witness to testify on behalf of the novel . . . Richard Ellmann, son of Jewish immigrants from Romania and Ukraine. The presiding Judge, Samuel B. Epstein . . . had come to Chicago in 1911 to lead one of the nation's largest Orthodox Jewish communities.

And so it went. With the stroke of a pen of one Jewish judge (who just so happened to be a personal friend of Barney Rosset's father), *Tropic of Cancer* was cleared, against the wishes of the people of Illinois, who were represented by law enforcement officials of no less than ten different districts.

Even the Mayor, Richard Daley, had put heavy pressure on Judge Epstein not to clear the book, but it was to no avail.

"The day [Judge Epstein] handed down his decision," Rosset wrote in his autobiography, "I sensed we were in the home stretch. No matter what came next, I knew *Tropic of Cancer* had been set free from the philistines."

Soon after, the Supreme Court concurred with the Chicago decision, officially clearing the book nationwide on June 22, 1964.

This resulted in the Illinois Supreme Court's reversal of another obscenity conviction, that of Jewish comedian Lenny Bruce.

Lenny Bruce and his many high profile battles with the authorities had become a counterculture *cause célèbre* around this time. Allen Ginsberg even formed an 'Emergency Committee Against the Harassment of Lenny Bruce' and circulated a petition of protest that was ultimately signed by eighty-eight public figures, about half of whom were Jews such as Bob Dylan, Norman Mailer, Alfred Kazin, Max Lerner, Lionel Trilling, Paul Newman, Woody Allen, Susan Sontag, Irving Kristol, Norman Podhoretz and Irving Howe.

Bruce, born Alfred Leonard Schneider in 1925, had been testing the bounds of decency and shocking audiences and authorities as early as 1957, the same year as the *Roth* decision, with disgusting bits such as: "A kid looks up at his father and he says, 'What's a degenerate?' The father says, 'Shut up, kid, and keep sucking!'"

On one occasion he came out on stage naked at a strip club where he was set to perform, and urinated in a hole on the stage to "protest" on behalf of strippers, who had been complaining about getting their high-heels stuck in it.

His first obscenity arrest was at the Jazz Workshop in San Francisco in 1961. He was arrested for several different bits, one where he called the audience "cocksuckers," and another where he kept repeating "come in me, come in me, come in me," attempting to make the point that since those three words taken individually ("come," "in," and "me") are innocuous, regarding them as obscene when strung together is somehow unreasonable (such was the typical Lenny logic that many people, with a straight face, claimed was "brilliant social satire.")



Lenny Bruce during one of his arrests.

The case was brought before the same judge who presided over the *Howl* trial mentioned above, Clayton Horn, who instructed the jury so narrowly within the confines of *Roth* they had no choice but to find Bruce not guilty.

“We hate this verdict,” one juror told the press. “But under the instructions there was nothing we could do but give the not guilty verdict.” A second juror added: “That’s the way all of us felt, and I hope you newspaper people will report this, that we all felt the law should be tightened.”

Ultimately Bruce was arrested at least eight times for obscenity, and many other times for drugs and other offenses. Once he was even arrested for an elaborate scam in which he posed as a priest and solicited donations for a leper colony. He made quite a habit of sabotaging his own trials though, repeatedly firing high profile lawyers and insisting on representing himself, and then acting outrageous in and out of the courtroom.

For instance, on December 16, 1964, he recited in court a bit of his about an outraged liberal who was judged unfairly by an all Black jury. For the punchline it is revealed that the liberal, who claimed to have “been since 1939 with that integration shit,” was still a racist deep down (one of Lenny’s main

themes was that all Whites are inherently racist): “They gave me twenty years for raising my voice – those niggers!”

Judge Thurgood Marshall, who would go on to be the first Black to serve on the Supreme Court, was not amused. According to Jewish lawyer Martin Garbus, who was present, Judge Marshall’s “head jerked up and he nearly dropped a pen from his hand.” Bruce, seeing this reaction “stumbled, tried bravely to explain the joke, but could not. Then he knew he had lost the case and sat down.”

On another occasion, in December of 1964, with astonishingly idiotic *chutzpah*, Bruce invoked the alleged eternal victimhood of the chosen ones, exclaiming to an already exasperated courtroom: “I am a Jew before this Court [and] I would like to set the record straight, that the Jew is not remorseful.”

This latter case was the most important of all of Bruce’s trials, which taken altogether were by far the most numerous and costly in the history of American obscenity law (see footnote).

He was convicted to four months in the workhouse, but granted a stay of execution. This gave him the opportunity to appeal, which he blundered through in his characteristically stubborn and self-defeating way and ultimately lost.

Rather than serving the four months, Lenny jumped bail, leaving New York for San Francisco, where he essentially went off the deep end. His stand-up routines were reduced to him rambling and droning on, obsessing over his court battles – generally in a drugged-out stupor – and were deemed boring and unfunny by even his staunchest defenders and fans.

High on a joint soaked in DMT in a hotel room in March of 1965, Bruce told his friend Eric Miller to spit in his face, and then stripped naked and jumped up on – and then fell through – a two-story high window, badly injuring his legs and ankles, before screaming wildly and fighting with cops and ambulance attendants.

Eighteen months later, on August 3, 1966, he fell off the toilet onto his bathroom floor. He was naked, with a needle sticking out of his arm, dead of a morphine overdose at the age of 40.

Daily Mirror

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SICK JOKES MADE AUDIENCE ILL



Aarons Hotel has banned Lenny Bruce, the "sick" US comedian.

His show opened at the hotel last night—and today police received complaints about it. Several members of the audience walked out.

They said they could not stomach his dirty language.

They said Bruce's humor was "crude and disgusting."

The manager of Aarons Hotel, Mr. N. Dorey, called a conference today with Bruce, his producer, Lee Gordon, and lawyers.

Hotel closes show

Afterwards, the management announced that Bruce would not be allowed to perform in the hotel again.

• Lenny Bruce during his performance last night.

The management said they had not been given any idea of the contents of his humor.

Bruce, hailed by devotees of "sick" humor, has gained notoriety in the US and England.

The term "sick" when applied to humor indicates a joke made about a subject which society normally considers taboo.

He has been in court in the US for alleged obscenity in his shows.

Patrons walk out

Last night he gave his Australian audience a 94-minute jolt with a blasphemous account of the crucifixion and a steady stream of dirty words.

His language brought only faint applause and subdued laughter.

There was stunned silence when Bruce used one particularly dirty word.

Bob Rogers, the disc jockey who was one of the audience who walked out on Bruce.

"I just don't like Lenny Bruce's art," he said.

Despite his early death, Bruce effectively paved the way for, and is considered an influence and hero by, all dirty comedians (who are all too frequently Jewish) that came after him, singlehandedly doing for comedy what the Jew Howard Stern – who needs no elaboration – did for radio, by breaking down all bounds of decency.

The Jewish owner of the Cafe Au Go Go, Howard Solomon, who had been charged along with Bruce, later had his conviction reversed on appeal, effectively exonerating Bruce posthumously. The decision

cited to reverse Solomon (and by extension Bruce) was *Memoirs v. Massachusetts*, concerning the book *Fanny Hill: Memoirs of a Woman of Pleasure* by John Cleland.

Jewish Judge Arthur Klein of the New York Supreme Court had ruled *Fanny Hill* not obscene in 1963, and it was appealed to the U.S. Supreme Court.

Fanny Hill's significance laid in the fact that, unlike *Howl*, *Lady Chatterley's Lover*, and *Tropic of Cancer*, it was well known that it was purely pornography, without any pretense to "artistic merit" or "redeeming social value."

Cleland intentionally made the book salacious in order to make a quick buck, as he was facing debtor's prison. He never denied this motive.

Justice Tom C. Clark wrote in the Supreme Court's decision of *Fanny Hill* that he had "stomached" past cases for almost 10 years without much outcry," but "this book is too much even for me."

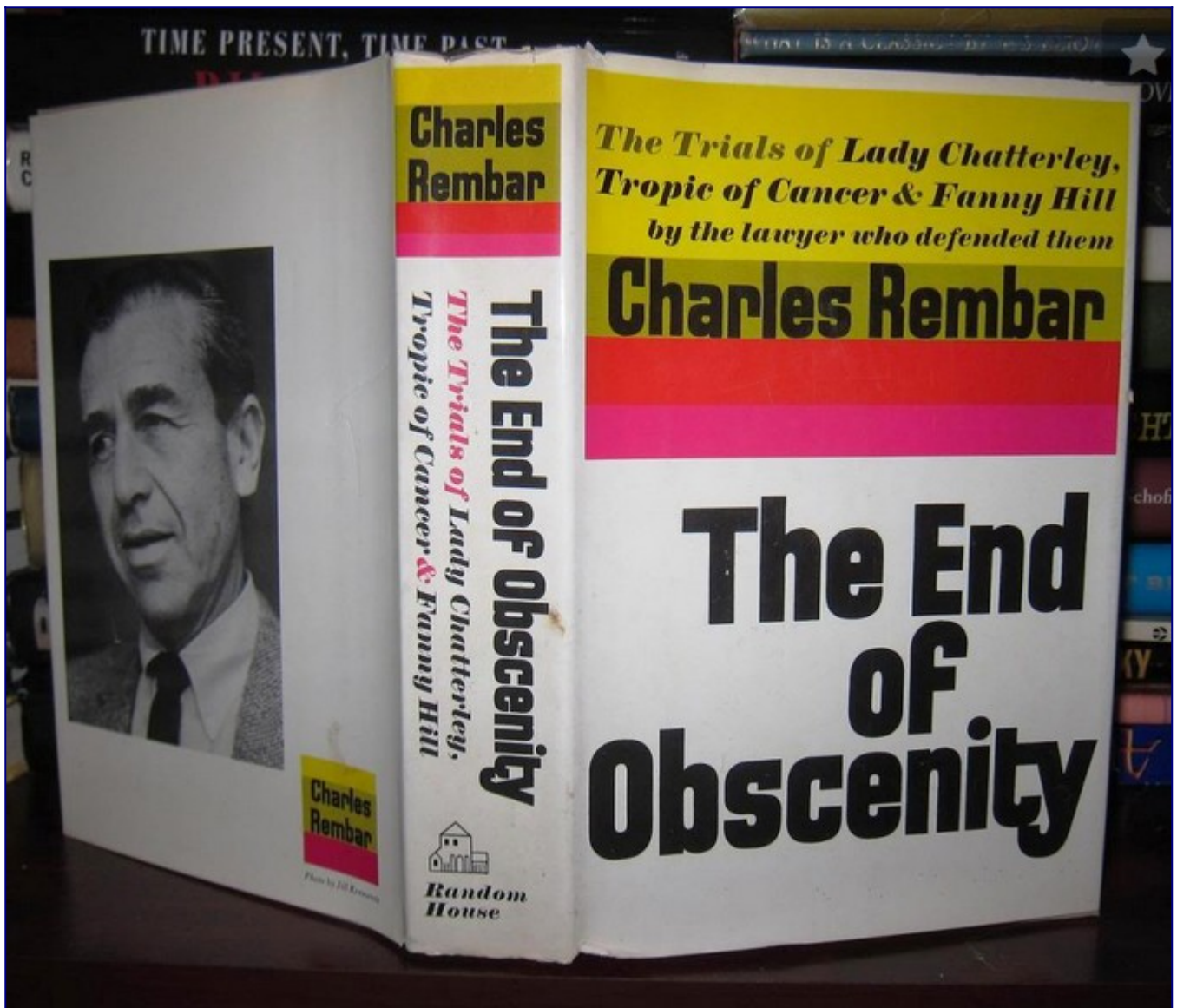
"Memoirs is nothing more than a series of minutely and vividly described sexual episodes." After setting up the story for "10 pages," he explains, the

remaining 200 pages of the book detail her initiation into various sexual experiences . . . presented to the reader through an uninterrupted succession of descriptions by Fanny . . . These scenes run the gamut of possible sexual experience such as lesbianism, female masturbation, homosexuality between young boys, the destruction of a maidenhead with consequent gory descriptions, the seduction of a young virgin boy, the flagellation of male by female, and vice versa, followed by fervid sexual engagement, and other abhorrent acts, including over two dozen separate bizarre descriptions of different sexual intercourses between male and female characters. . . .

"There can be no doubt that the whole purpose of the book is to arouse the prurient interest," he continued, stating the obvious. "Likewise the repetition of sexual episode after episode and the candor with which they are described renders the book 'patently offensive.' These facts weigh heavily in any appraisal of the book's claims to 'redeeming social importance.'"

Justice Clark was in the minority though. The ultra-liberal Warren Court ultimately concurred with the Jew Arthur Klein, and declared the book not obscene on March 21, 1966, with a 6-3 vote. After that, all obscenity cases on appeal at the Supreme Court were summarily reversed.

Lady Chatterley's Lover, *Tropic of Cancer* and *Fanny Hill* were all defended by the Jewish lawyer Charles Rembar. In his book on the trials, *The End of Obscenity*, Rembar wrote that the "*Fanny Hill* decision produced the cry, pained or joyful, as the case might be, 'The lid is off!'"



“[W]ith each of the books I defended,” Rembar goes on to explain, “most people who gave attention to the matter were against its publication. It cannot be stressed too often that it was the United States Constitution that saved these books, and *not the will of the people.*”

And regarding the minority who agitated against “the will of the people,” with this revisionist interpretation of the Constitution, the over-representation of Jews also cannot be over-stressed, as I believe the above evidence shows.

Two other major landmark decisions on obscenity were handed down by the Supreme Court on the same day as *Fanny Hill*.

One was for the issue of “hardcore pornography,” with the infamous Jewish smut-peddler Eddie Mishkin (see [part 2](#)) as defendant. The other was on the issue of “pandering,” with Ralph Ginsberg, who was – believe it or not – also a Jew, as defendant.

Both were affirmed – but to little effect. The new criteria for obscenity, now the Roth-Memoirs test, was so broad that as long as one added a veneer of “redeeming social value” – be it a few quotes from Shakespeare, or whatever – they could get away with just about anything.

Or, as Jewish activist Leo Pfeffer gleefully put it in his book *God, Caesar, and the Constitution*, all that could be hoped to be censored now was “the hardest of the hardcore.” And, as we’ll see in [part 8](#), even that would be unleashed by the end of the decade.

The veritable floodgates, for all intents and purposes, had been opened.

These decisions did not happen in a vacuum though, of course. They ran concurrent to the shifting view on sexual permissiveness being brought about by the largely Jewish-driven sexual and cultural revolution raging throughout America at that time.

This sexual and cultural revolution will be the topic of the next three parts, beginning with [part 5](#), where we look at the Jewish intellectual movements of psychoanalysis, sexology, and the Frankfurt School, and their pseudo-scientific justifications for sexual liberation, and [part 6](#), where we explore in depth the life and theories of the Jew Wilhelm Reich.

Notes

1. Leo Pfeffer, *God, Caesar, and the Constitution: The Court as Referee of Church-State Confrontation*, 1974, p.315
2. Edward de Grazia, *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius*, 1992, p.328
3. Christopher Turner, *Adventures in the Orgasmatron: How the Sexual Revolution Came to America*, 2011, p.266
4. Bill Morgan, *The Typewriter is Holy: The Complete, Uncensored History of the Beat Generation*, 2010, p.37
5. Ronald L.K. Collins & David M. Skover, *Mania: The Story of the Outraged and Outrageous Lives That Launched a Cultural Revolution*, 2013, p.226
6. For an abridged transcript of the trial see Lawrence Ferlinghetti and J.W. Ehrlich, *Howl of the Censor*, 1961
7. Collins & Skover, p.253-254
8. Loren Glass, *Counterculture Colophon: Grove Press, the Evergreen Review, and the Incorporation of the Avant-Garde*, 2013, p.5
9. Ibid., p.14-15: “Most of the key players at Grove were New York Jews. Fred Jordan, Rosset’s right-hand man throughout the 1960s, was a Holocaust survivor. . . . As the company expanded, Rosset hired more New York Jews, including Morrie Goldfisher; Nat Sobel; Herman Graf; Myron Shapiro, who ran the book club; Jules Geller, who ran the educational division; and Harry Braverman, who was a prominent editor and jack-of-all-trades at the company on and off throughout the 1960s. All of these men came from traditions of left-wing Jewish activism and cultural entrepreneurship, with many having close ties to labor groups such as the Socialist Workers Party.”
10. Amiri Baraka, *The Dead Lecturer: Poems by Leroi Jones*, 1964, p.63; “Black People,” Published in Grove Press’s *Evergreen Review*, 1967
11. Glass, p.5
12. Jay Gertzman, *Samuel Roth: Infamous Modernist*, 2013, p.265
13. For more on Lawrence’s political and philosophical views see [here](#)
14. That Jews have an “irreconcilable hatred of mankind,” was Gibbon’s exact phrasing in *The History of the Decline and Fall of the Roman Empire*, Volume II, Chapter 16
15. All quotes from Jeffrey Meyers, *D.H. Lawrence: A Biography*, 2002, p.132-33 (emphases in original)
16. D.H. Lawrence, *Late Essays and Articles*, 2004, p. 241
17. Meyers, p.361
18. Gay Talese, *Thy Neighbor’s Wife*, 1981, p.114
19. Henry Miller, *Tropic of Cancer*, 1934, p.5 (ellipsis in original)
20. Ibid. p.8
21. Ibid. p.11
22. Josh Lambert, *Unclean Lips: Obscenity, Jews and American Culture*, 2013, p.2
23. Glass, p.114: “Arlington Heights, Skokie, Glencoe, Lincolnwood, Morton Grove, Niles, Des Plaines, Mount Prospect, Winnetka, and Evanston.”

24. De Grazia, p.380
25. Barney Rosset, *My Life in Publishing and How I Fought Censorship*, 2016, p.203
26. David E. Kaufman, *Jewhooring the Sixties: American Celebrity and Jewish Identity*, 2012, p.140
27. Ronald L.K. Collins, *The Trials of Lenny Bruce*, 2002, p.49
28. Ibid., p.96
29. Ibid., p.87
30. De Grazia, p.452
31. Collins, p.299
32. Ibid, p.383: “The legacy of *People v. Bruce* is unparalleled in the history of American law. When it was over, really over, the prosecution of Lenny Bruce for misdemeanor obscenity: Involved at least eight obscenity arrests (for Bruce alone)—Entailed six trials in four cities—Took some four years and some 3,500 pages of trial transcripts—Required eight state trial judges (not including the numerous judges who heard bail matters and preliminary motions, etc.)—Involved more than a dozen state attorneys and double that number of billable-hour defense lawyers—Prompted legal actions by Bruce in federal courts in New York, Los Angeles, and San Francisco—Consumed untold man-hours and amounts of public monies—Involved appeals and/or petitions to state high courts, federal appellate courts, and the U.S. Supreme Court (presided over, in total, by twenty-five state and federal appellate judges, plus nine more judges in *People v. Solomon*)—And bankrupted Bruce, who once made nearly \$200,000 a year in the early 1960s.”
33. De Grazia, p.475
34. Charles Rembar, *The End of Obscenity: The Trials of Lady Chatterley, Tropic of Cancer & Fanny Hill by the Lawyer Who Defended Them*, 1968, p.13
35. Ibid., p.174 (emphasis mine)
36. Pfeffer, p.312

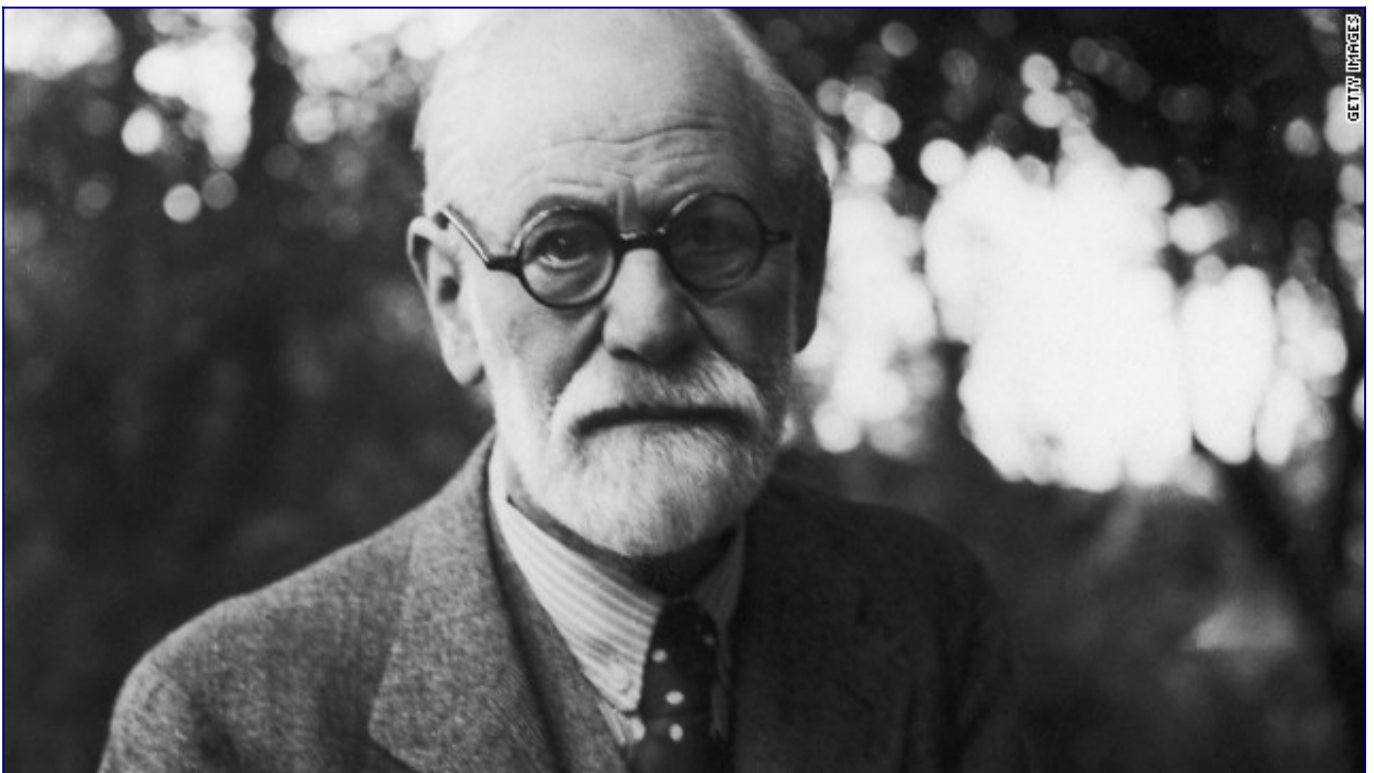
Part V: Psychoanalysis, Sexology, the Frankfurt School and the “New Left”

“Jews in America have been sexual revolutionaries. A large amount of the material on sexual liberation was written by Jews. Those at the forefront of the movement which forced America to adopt a more liberal view of sex were Jewish.” – Dr. Nathan Abrams

The single most important figure in the sexualization of the West was the self-described “fanatical Jew,” Sigmund Freud.

Freud was born to Galician Jews in the Austro-Hungarian Empire in 1856, and from the age of four lived in Vienna, where he would develop the theories of “psychoanalysis” and found the psychoanalytic movement.

By 1906, all 17 members of the psychoanalytic movement were strongly-identified Jews, giving psychoanalysis the well-earned reputation of being a “Jewish science.”



Sigmund Freud

Freud evidently saw himself at war with the gentile world, frequently comparing himself to his role model, the Semitic general who went to war with Rome, Hannibal. He considered all gentiles as anti-Semites, once saying: “Basically, all are anti-Semites. They are everywhere. Frequently anti-Semitism is latent and hidden, but it is there.”

Freud claimed – without any real evidence – that humans are sexual from birth, that we all want to have sex with our parents, and, most importantly, that the “sexual repression” of children leads to neuroses and other mental illnesses later in life.

All liberalizations in sexual guidelines can be traced back to his theories to one degree or another.

For instance, anti-obscenity lawyer Edward de Grazia wrote that the first significant liberalizing landmark court case on obscenity, the 1933 *Ulysses* decision (discussed in [part 1](#)), was a “brave undertaking, one that only the spread of Freud’s new ideas on human sexuality and unconscious could have induced grown men, at least if they were judges, to engage in.”

The first journal dedicated to “sexology,” which attempts to rationalize perversion under the guise of science, featured an article penned by Freud, in 1908.

The publisher of the journal was the Jew Magnus Hirshfeld – the “Einstein of Sex” – who would go on to co-found the first sexology clinic with Iwan Bloch (known as the “father of sexology”) and Albert Eulenberg, in 1913.

The second clinic of this nature was founded just months later by their rival, Albert Moll, and editorship of Hirschfeld’s journal was turned over to Max Marcuse.

All were Jews.



Magnus Hirschfeld

In 1919, Hirschfeld founded the Institute for Sexology, the first of its kind, in Berlin, and this became the internationally recognized center of sexology research.

There was a museum of sex perversions inside which, according to Christopher Isherwood, a homosexual author with a taste for young boys who had visited there, was filled with

whips and chains and torture instruments designed for the practitioners of pleasure-gain; high-heeled, intricately decorated boots for the fetishists; lacy female undies which had been worn by ferociously masculine Prussian officers beneath their uniforms.

The institute was adorned with portraits of transvestites, and carried out the first “sex change” operations. Indeed, the now widely known concept of “transgenderism” comes directly from Hirschfeld. It was originally called “transsexualism.”

Hirschfeld also lobbied for 30 years to overturn Germany’s famous ‘paragraph 175 law,’ which criminalized sodomy, and staged the first congress for “homosexual rights.”

Hitler, as leader of the rising National Socialist party while the Institute for Sexology was thriving, called Hirschfeld “the most dangerous Jew in Germany.”

On a speaking tour when Hitler came to power in 1933, Hirshfeld self-exiled, knowing full well he was no longer welcome back in his former host country. He died two years later, while in France.

On May 6th, 1933, the Institute was raided by National Socialist students. They carried off a bust of Hirshfeld and some 10,000 books, articles and documents and burned them in a giant bonfire, symbolically and literally cleansing their nation of Jewish poison.

Most of the photos of the Nazis burning books are of the Hirshfeld bonfire.



Other books burned by the National Socialists included those of Sigmund Freud and Wilhelm Reich (see [part 6](#)).

Jews being at the heart of the pseudo-scientific justifications for the sexualization of society follows logically with their historic over-representation as pimps, pornographers and sex offenders, as well as the sexually and morally subversive nature of their “activities in the press, in art, in literature and theatre,” as Hitler wrote in *Mein Kampf*.

After struggling for years to come to terms with the Jewish question, and rejecting the anti-Semitic literature of his time as “too sensational to be true,” this highly unsavory aspect of the Jews is what finally turned Hitler against them:

All unctuous protests were now more or less futile. One needed only to look at the posters announcing the hideous productions of the cinema and theatre, and study the names of the authors who were highly lauded there in order to become permanently adamant on Jewish questions.

Here was a pestilence, a moral pestilence, with which the public was being infected. It was worse than the Black Plague of long ago. And in what mighty doses this poison was manufactured and distributed. . . .

The fact that nine-tenths of all the smutty literature, artistic tripe and theatrical banalities, had to be charged to the account of people who formed scarcely one percent of the nation – that fact could not be gainsaid. It was there, and had to be admitted.

Although Hirshfeld's operation was shut down in 1933, its successor, the Kinsey Institute, headed by the sado-masochistic, homosexual psychopath Alfred Kinsey, opened up shop in America in 1938, and went to work subverting the sexual morality of America by faking statistical data.

In 1948 Alfred Kinsey's book *Sexuality in the Human Male* was unleashed into American discourse like a malicious virus. The book was made up of data collected through alleged interviews of subjects' "sexual histories," using a questionnaire largely based on one that had been used by Hirschfeld.

It made an incredible amount of outrageous claims such as that 50% of men cheated on their wives, 69% had used prostitutes, 67-97% had premarital sex, 37% – "more than one male in three," as Kinsey gleefully put it – had a homosexual experience, and 50% of farm boys had sex with animals.

The book was a runaway hit, selling an astonishing 200,000 copies in just two months. "Not since *Gone with the Wind* had booksellers seen anything like it," noted *Time* magazine

Kinsey took Freud's theories of child sexuality to the extreme. "[I]t has been assumed" that infants are sexual, Kinsey wrote, citing "Freud and the psychoanalysts." But, he goes on, there are "few specific data" to prove it.

So he and his team set out to do just that, to "prove" that infants are sexual. They proceeded to sexually molest innumerable children, and then carefully documented and wrote about it openly and in great detail.

The pedophiles sexually stimulated the children, and then recorded when they thought the children had "orgasms." One of Kinsey's conclusions drawn from this "research" was that – and I'm not making this up – "it is probable that half or more of the boys in an uninhibited society could reach climax by the time they were three or four years of age."

AGE WHEN OBSERVED	PRE-ADOLESCENT EXPERIENCE IN ORGASM					
	TOTAL POPULATION	CASES NOT REACHING CLIMAX	CASES REACHING CLIMAX	CUMULATED POPULATION	CUMULATED CASES TO CLIMAX	PERCENT OF EACH AGE REACHING CLIMAX
2 mon.	1	1	0			
3 mon.	2	2	0			
4 mon.	1	1	0			
5 mon.	2	1	1			
8 mon.	2	1	1			
9 mon.	1	1	0			
10 mon.	4	1	3			
11 mon.	3	1	2			
12 mon.	12	10	2			
Up to 1 yr.	28	19	9	28	9	32.1
Up to 2 yr.	22	11	11	50	20	57.1
Up to 3 yr.	9	2	7	59	27	
Up to 4 yr.	12	5	7	71	34	
Up to 5 yr.	6	3	3	77	37	
Up to 6 yr.	12	5	7	89	44	63.4
Up to 7 yr.	17	8	9	106	53	
Up to 8 yr.	26	12	14	132	67	
Up to 9 yr.	29	10	19	161	86	
Up to 10 yr.	28	6	22	189	108	
Up to 11 yr.	34	9	25	223	133	80.0
Up to 12 yr.	46	7	39	269	172	
Up to 13 yr.	35	7	28	304	200	
Up to 14 yr.	11	5	6	315	206	
Up to 15 yr.	2	2	0	317	206	
Total	317	111	206	317	206	65.0

Table 31. Ages of pre-adolescent orgasm

Based on actual observation of 317 males.

One

of many charts in *Sexual Behavior in the Human Male* which documents the Kinsey Institute's systematic sexual abuse of children, inspired by Freud's teachings about "infantile sexuality."15 (Read the full chapter on children's "orgasms" [here](#), if you have the stomach for it).

In 1953, Kinsey released his second report, *Sexuality in the Human Female*, in which he unsurprisingly made similar outrageous claims.

These reports were a necessary prerequisite for the sexual revolution. Here was seemingly credible scientific data – very well-funded and heavily promoted – that claimed the majority of Americans were already secretly sexual degenerates, and that, as Charles Socarides M.D. put it,

all types of sexual activity – sex with the opposite sex, sex with the same sex, sex with both sexes, sex with children, sex with whips and chains, fisting sex, sex with animals – any kind of sex was normal and common.

Jewish anti-obscenity law activists and “sex-reformers” immediately sprang into action to capitalize on Kinsey’s bogus data, which, taken at face value, showed that 95% of males and 80% of females were guilty of punishable sex crimes.

America’s most prominent anti-obscenity figure of the time, the ACLU’s Morris Ernst (discussed further in [part 1](#)), who was also Kinsey’s lawyer, co-wrote a book based on the Kinsey reports with another Jew, David Goldstein Loth, called *American Sexual Behavior and the Kinsey Report*.

In this book, which was published the very same year as *Sexuality in the Human Male* (1948), Ernst & Loth advocated for the repeal of all of the 52 existing sex crime laws. They claimed that “virtually every page of the Kinsey Report touches some section of the legal code” and thus the law “falls lamentably short of being based on a knowledge of the facts.”

Herbert Wechsler, a Jew who served on the judge’s panel at Nuremberg, then introduced Kinsey’s “data” to the law community at large with his 1952 article in the *Harvard Law Review*, ‘The Challenge of a Model Penal Code,’ where he argued that the incarceration rate for sex criminals was way too high.

Wechsler went on to become the director of the American Law Institute (ALI), and was Chief Reporter on its drafting of the 1955 Model Penal Code (MPC).

The ALI-MPC called for the reduction of penalty, or outright abolition, of all sex-based laws such as those against sodomy, homosexuality, oral sex, prostitution, adultery, and bestiality.

It was adopted all or in part in every state over the next two decades, and all of its footnotes regarding the sex laws – without exception – cite the Kinsey reports as the sole evidence for the need to liberalize them.



Herbert Wechsler with Jewish Supreme Court Justice Ruth Bader Ginsberg.

The Jew Gershon Legman called Kinsey’s work “statistical hokum,” crafted for the “propagandistic purpose of respectabilizing homosexuality and certain other perversions.”

Given the source, this is a pretty incredible statement.

Legman was one of Kinsey’s assistants, and was himself a significant figure in the sexualization of America, even taking credit for the slogan “make love, not war” (he had also worked as an assistant to Samuel Roth, discussed in [part 3](#), and was an associate of Fredric Wertham in his crusade against comic-books, discussed in [part 2](#)).

“Legman is the person, more than any other, who made research into erotic folklore and erotic verbal behavior academically respectable,” a Professor Jackson is [quoted](#) in the *NY Times* as saying. “He’s utterly famous in the world of erotica for what he did — for making these materials accessible by providing them freely to anyone who asked and for finding stuff that nobody else knew about.”

The online Jewish publication *Tablet* [writes](#) of Legman:

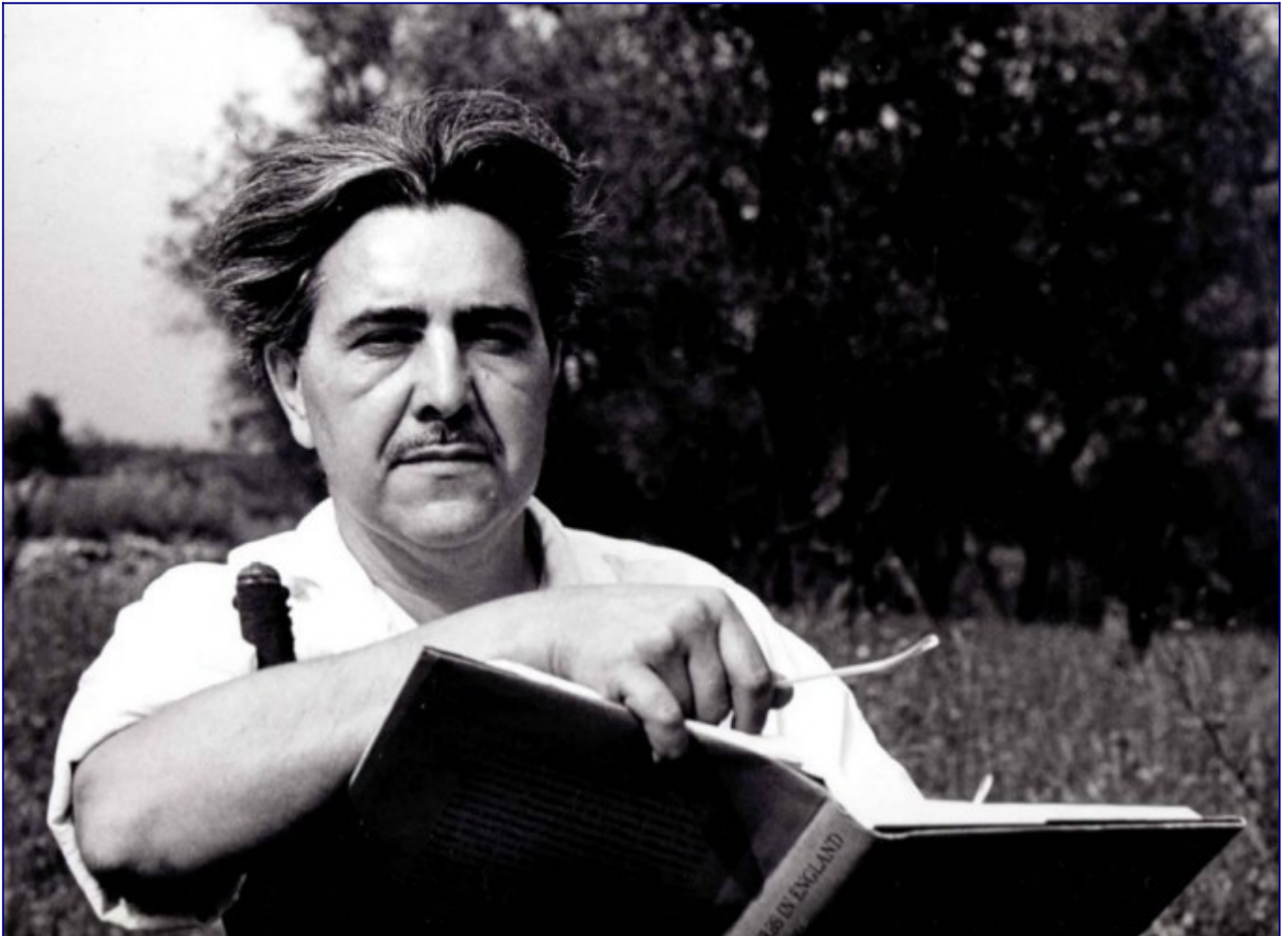
Mr. Legman is best known as the author of a two-volume psychoanalytic study of sexual and scatological humor titled “Rationale of the Dirty Joke” and as an anthologist of limericks. He also published books on violence in comic books, oral sex and aspects of erotic folklore.

He accumulated what has been described as one of the world’s largest collections of published and unpublished erotic and scatological literature . . . In interviews, he also said

he had developed a vibrator in the late 1930's and coined the phrase "Make love, not war" during a talk at the University of Ohio in 1963.

Legman claimed that some classmates wrote the word 'kosher' with "horse-shit juice" on his forehead when he was a child. The lasting impression of this (presumably fabricated) event is what led him, he further claimed, to what became a lifelong dedication to the Freudian belief that the suppression of sex leads to violence and anti-Semitism.

In 1949 he published a book titled *Love & Death*, in which he used this bizarre Freudian logic to make a case for the liberalization of obscenity laws.



Gershon Legman

“Legman’s book,” Josh Lambert assures us in *Unclean Lips: Obscenity, Jews, and American Culture*, “not now widely read, was hardly obscure.”

And now that it was post-WWII, Legman’s argument had a powerful lever: “[Love & Death] derives much of its rhetorical force and impetus from the Holocaust. His stated purpose was to advocate the repeal of American obscenity laws, and the genocide of the Jews motivated him in that project and provided him with useful evidence.”

Legman was far from alone in the contention that sexual liberation would make the world safer for Jews, and that the Holocaust could be used as leverage in this regard.

In *Unclean Lips*, Lambert gives us details on many other Jews who thought this way, such as Abraham Maslow and Albert Ellis, who were two of the most influential Freudian psychologist/sexology thinkers, and Ludwig Lewisohn, who Lambert writes was “by far the most prominent Jewish writer in interwar America,” indicating just how mainstream this point of view is among the Jewish community.

1956
H-B

NEWER THAN KINSEY-
AND MORE DARING

SEX WITHOUT GUILT

Complete and Unabridged

ALBERT ELLIS, Ph. D., Fellow

*American Psychological Association
American Sociological Association*

Based on research and case material from Dr. Ellis' private
practice of psychotherapy and marriage counseling



In 1923, a group of Freudo-Marxist Jews founded the Institute for Social Research in Frankfurt, Germany. A decade later, when Hitler came to power, the Institute shut down and they were forced out of Germany. They came to America and resumed their work at Columbia University in New York, and became known as the “Frankfurt School.”

The Frankfurt School developed what is known as “Critical Theory.” Critical Theory is basically an overt Jewish intellectual assault on the Western world, done under the guise of high-minded idealism and weaponized pseudo-morality. It works to tear down, criticize, and “deconstruct” all of Western civilization and culture, by purporting to show how it is inherently and historically racist, misogynistic, anti-Semitic, homophobic, etc.

In essence, it is the Jewish reverse engineering of civilization, with the sexual morality that civilization has been built on a primary target for deconstruction, as the Freudian notion of “sexual repression” is frequently claimed to be at the root of many of the world’s problems.

The 1947 book *Dialectic of Enlightenment* by the Jews Theodor Adorno and Max Horkheimer – described as being “undoubtedly the most influential publication of the Frankfurt School of Critical Theory” – portrays anti-Semitism as a mental illness in gentiles (Jewish behavior never figures into the equation, of course), and claims that civilization itself is repressive and evil.

In “sexuality’s better, prepatriarchal past,” before civilization, capitalism, and Christianity, human beings lived in harmony without sexual repression or inequality, they claim, noting approvingly of “primitive orgies.”

The “National Socialist terror,” it is alleged to be shown in *Dialectic of Enlightenment*, “was not an aberration of modern history but was rooted deeply in the fundamental characteristics of Western civilization.”



Max Horkheimer and Theodor Adorno

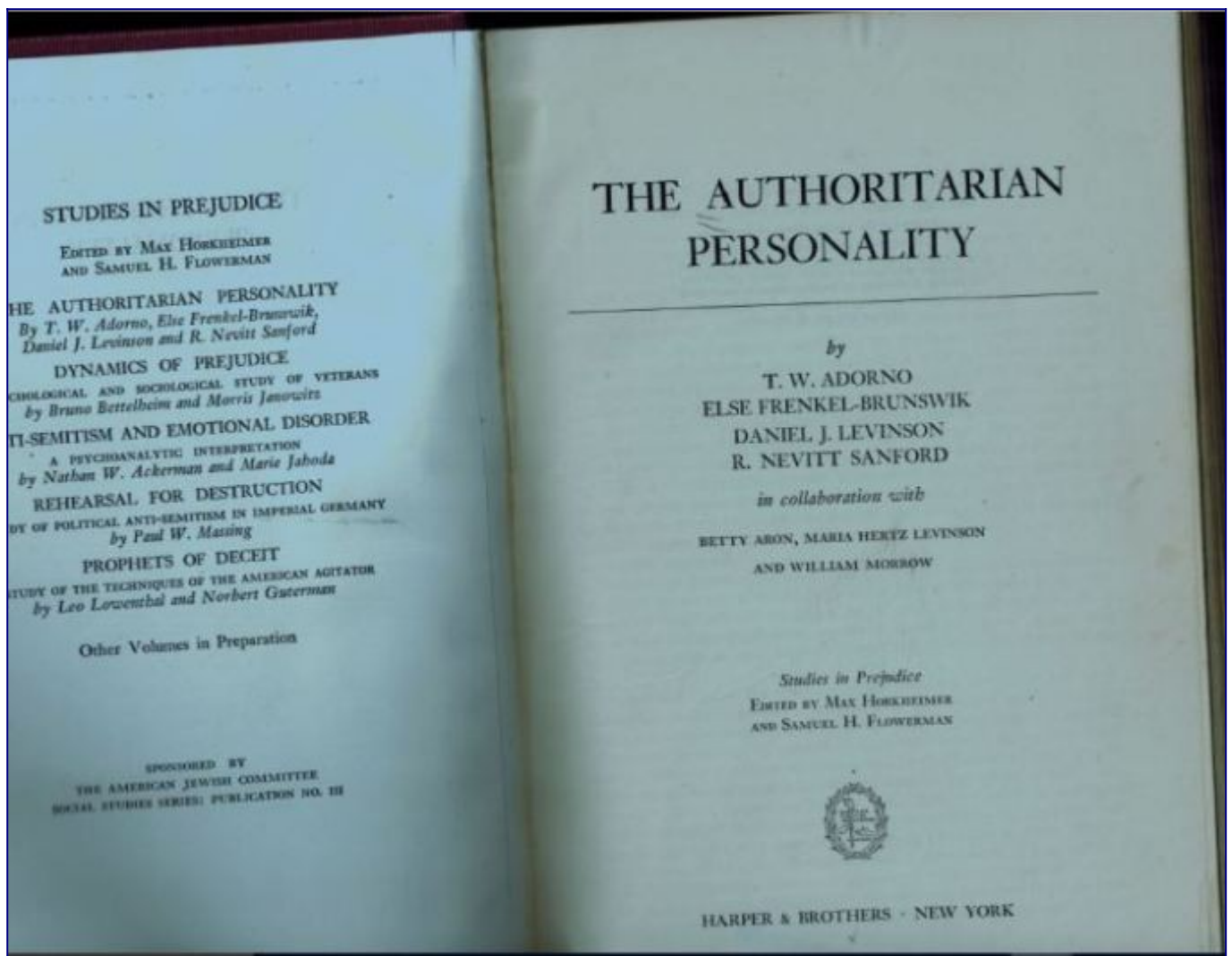
The Frankfurt School Jews are most well known for writing *The Authoritarian Personality*. Part of the “Studies in Prejudice” series, which was funded by the American Jewish Committee, the *Authoritarian Personality* pathologized everyone with even slightly right-leaning views (read: the vast majority of all people in all of human history).

They came up with the “F-scale,” which supposedly measures people’s fascistic tendencies. Anyone included in the study who displayed either a concern with sexual morality, distrust toward Jews, or a traditional view on gender roles, gets a high rating on the F-scale, and is portrayed as mentally ill.

Their sickness, these Jews claimed, most likely stems from sexual repression, closet homosexuality, and authoritarian upbringing. And they probably have deep-seated “sado-masochistic” tendencies. And they are probably just projecting their own frustrations and insecurities onto weaker people, in order to make themselves feel better – “scapegoating.”

Pretty vicious stuff, to be sure, but this is what much of our universities – namely, the social sciences – believe and teach, and this obviously has a very real effect on how our society views and treats sexuality.

“No volume published since the war in the field of social psychology has had a greater impact on the direction of the actual empirical work being carried on in the universities today,” reads a quote on the book’s [Wikipedia](#) page.



All of the above helped lay the intellectual groundwork for the sexual revolution that was carried out by the 1960s “counterculture,” which was led politically by the “New Left.”

Jews in general were vastly overrepresented among the New Left radicals and intellectuals, despite comprising only around 2% of the American population.

Professor Ernest Van Den Haag wrote in his 1969 book, *The Jewish Mystique*: “Although very few Jews are radicals, very many radicals are Jews: out of one hundred Jews, five may be radicals, but out of ten radicals five are likely to be Jewish.”

Students for a Democratic Society (SDS) was the premier New Left group. At its peak in 1968, the SDS had around 100,000 known members in 400 chapters. Scholars have estimated that over 60% of its leadership, and 30-50% of its rank and file membership nationwide, were Jews.

Some more focused studies turned up even higher percentiles. For instance, a study conducted at the University of California found that 83% of leftist radicals had Jewish backgrounds, and one at the University of Michigan a full 90%.

The true figures, it must be noted, were actually even higher, as many racially Jewish leftists passed themselves off as “atheists.”

“Smash monogamy!” became one of the New Left’s revolutionary battle cries. The Jewish leader of SDS, Mark Rudd, wrote of the rampant sexual degeneracy that was being unleashed by these radicals in his book *Underground: My Life with the SDS and the Weathermen*:

It was a moment of extreme sexual experimentation. Group sex, homosexuality, casual sexual hook-ups were all tried as we attempted to break out of the repression of the past into the revolutionary future.

On one ride from Chicago to Detroit, all fourteen or so of us, except perhaps the driver, writhed naked on the floor of the van while hurtling down the interstate, legs, arms, torsos, genitals interlocked with no particular identity attached.



Mark Rudd.

The Frankfurt School Jew who had by far the most direct influence on the sexual revolution was Herbert Marcuse. Marcuse was nicknamed the “Father of the New Left.” During the 1968 leftist riots in France, which nearly toppled its conservative President Charles de Gaulle, students carried banners with the slogan “Marx, Mao, Marcuse.”

David Allyn writes in his book on the history of the sexual revolution, *Make Love, Not War*: “For young radicals, the ideas in Herbert Marcuse’s *Eros and Civilization* (1955) were the cornerstone of the [sexual] revolution.”

Marcuse’s writings on sexual liberation were very, very strange.

They were based largely on Freud’s fantastical theory of “polymorphous perversity.” This is the theory that children are sexual from birth and receive sexual, or “erotic” pleasure from all parts of their body, until they are “repressed” by society. This happens at around 5 years old, and afterwards their sexuality becomes centralized in their sexual organ, and they get “amnesia” about their prior state of polymorphous perversity.

Freud himself wasn’t a sexual liberationist though. He believed that the suppression of sexuality is necessary in order for civilization to exist. He wrote in *Civilization and Its Discontents* that “it is impossible to overlook the extent to which civilization is built up upon a renunciation of instinct[ual gratifications].”

Marcuse disagreed with this sentiment and argued that since civilization had reached such a level of comfort and affluence, it could withstand the releasing of sexual passion, and a return to this “polymorphous perversity.” His theoretical sexual utopia would result, he wrote, in “a reactivation of all erotogenic zones, and, consequently, in a resurgence of pregenital polyamorous sexuality” and this would make “the body in its entirety . . . an instrument of pleasure.”

One could hardly get more abstract than that.

In a nutshell, as Alt-Right blogger Vincent Law [put it](#), Marcuse’s platform was “a promise of a utopia of sex on demand and every single perversity of every single individual fulfilled on the grounds of it being grounded in their childlike innocence.”



Herbert Marcuse

Using the conflict in Vietnam as their linchpin, Marcuse, the New Left, and the counterculture sexual revolutionaries made Legman's "make love, not war," the motto and attitude of the day.

"When we chanted 'make love, not war,' my draft-resisting friends and I were echoing the words of Frankfurt School theorists," feminist professor Linda Williams wrote in the book *Sex Scene*, giving a firsthand account of her time with the New Left.

Sparked by Marcuse, turned on by music, marijuana, and psychedelics; outraged by the escalations of a war whose injustice was driven home by a draft that affected the entire population of young men, my generation really did think, at least for a moment that making love could be a political act against war.

The most radical of all New Left groups was the Yippies (slang for 'Youth International Party' – the political manifestation of the "hippies"), founded and led by two Jews, Jerry Rubin and Abbie Hoffman.

The Yippies were heavily promoted in the media at the time, and encouraged the most extreme forms of nation-wrecking hedonism imaginable.

Before protesting the 1968 Democratic National Convention in Chicago, which famously got 8 of them arrested and put through a high-profile trial for conspiracy to incite riots, they publicly joked about pouring LSD in the water supply and declared “We will fuck on the beaches! ... We demand the Politics of Ecstasy! ... Abandon the Creeping Meatball! ... And all the time ‘Yippie!’”

Jerry Rubin wrote a book called *Do It!*, which was widely distributed among college campuses, and featured an introduction written by Black Panther icon Eldridge Cleaver, who had previously admitted to raping White women out of racial hatred in his book *Soul On Ice*.

Cleaver was a hero to the New Left and the counterculture, not in spite of being a rapist of White women, but precisely *because* he was a rapist of White women, as hard of a pill as that is to swallow.

He wrote:

Rape was an insurrectionary act. It delighted me that I was defying and trampling upon the white man’s law, upon his system of values, and that I was defiling his women...I felt I was getting revenge. From the site of the act of rape, consternation spread outwardly in concentric circles. I wanted to send waves of consternation throughout the white race.



White-raping hero of the Jewish counterculture Eldridge Cleaver also unironically invented ‘penis pants.’

Rubin was as mentally insane a Jew as can be, and with the help of the Jewish dominated media, he injected his insanity into the 60s generation by making it “hip.” He told people in a speech to be prepared to “kill your parents,” because they “are our first oppressors.” He called his own mother a “white-skinned no-good sexless asshole cap-toothed cancerous venom of a snake who destroyed me from birth.”

“How can you separate politics from sex?” he queried, in one of the more outrageous chapters of *Do It!*, titled ‘Fuck God.’ “It’s all the same thing: Body Politic.”

POLITICO-SEXUAL REALITY: The naked human body is immoral under Christianity and illegal under Amerikan law. Nudity is called “indecent exposure.” Fuck is a dirty word because you have to be naked to do it. Also it’s fun.

When we start playing with our “private parts,” our parents say, “Don’t do that.” The mother commits a crime against her child when she says “Don’t do that.”

We’re taught that our shit stinks. We’re taught to be ashamed of how we came into the world—fucking. We’re taught that if we dig balling, we should feel guilty.

We’re taught: body pleasure is immoral!
We’re really taught to hate ourselves!

Puritanism leads us to Vietnam. Sexual insecurity results in a supermasculinity trip called imperialism. Amerikan foreign policy especially in Vietnam, makes no sense except sexually. Amerika has a frustrated penis, trying to drive itself into Vietnam’s tiny slit to prove it is The Man.

This crescendo of subversive Jewish filth climaxes with Rubin’s following declaration:

Our tactic is to send niggers and longhair scum invading white middle-class homes, fucking on the living room floor, crashing on the chandeliers, spewing sperm on the Jesus pictures, breaking the furniture, and smashing Sunday school napalm-blood Amerika forever.



Jerry Rubin, Jewish pied piper of the Hippie generation.

It's a shame that such blatant assaults on the foundation of our society were tolerated – but here we are.

The main reason they weren't opposed properly, is because they were coming from Jews, and atrocity stories had catapulted the Jews virtually to untouchable status following World War II.

Anyone who would dare criticize the Jews would be ostracized from polite society, and relegated to the absolute fringes of politics, because they would be seen to be just like the Nazis, who the world now hated with a fiery passion.

We'll conclude this segment with a quote from one of the few who were brave enough to speak out: Dr. William Pierce, who witnessed this Jewish counterculture upheaval firsthand while working as a physics professor at Oregon State University in the 1960s:

During the Vietnam conflict the Jewish leaders of Students for a Democratic Society, Americans for Democratic Action, the National Student Association, the Student Mobilization Committee, and a hundred other leftist organizations were using the war as a pretext to turn American society upside down.

These groups had virtually taken over the university campuses in America, because the university administrators were afraid that they would be accused of anti-Semitism if they took a stand against them. And the trendy airheads on the campuses, who had been spoiled rotten by a permissive upbringing, easily fell for the propaganda of these organizations,

which essentially told them that they could do whatever they wanted to and had no responsibility to anyone or anything.

The full extent to which the Jews are responsible for the sexual revolution and the sexualization of our culture is impossible to gauge, of course, but as the above evidence – which only scratches the surface – shows, their contribution was enormous.

This fact is going to have to be reckoned with if we ever hope to reverse the damage these sexual revolutionaries have caused.

No history of sexual liberation would be complete, though, without discussing the Jew Wilhelm Reich, from whom the term “sexual revolution” comes, and second-wave feminism, which was one of its main driving forces. These will be the topics of [part 6](#) and [part 7](#).

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Part VI: Wilhelm Reich and the Sexual Revolution

“Reich antedated the attempt of the Frankfurt School to amalgamate sociology (Marx) and psychology (Freud).” – John Murray Cuddihy

Wilhelm Reich was born in 1897 to wealthy Jewish parents in the Eastern European province of Galicia, where he would spend much of his child and teenage years.

His “conscious sexuality” was awakened, he would later write, at the age of four, through “contact with the maids.”

He eavesdropped on one of them having sex when he was four and a half years old, and reportedly felt “erotic sensations of enormous intensity.” Shortly after that, he fondled the family nurse in a bed, and she let him climb upon and attempt to have sex with her.

He first had actual intercourse with one of the cooks at age eleven and a half, and claimed he had sex with servants from then on “almost every day for years.”



Wilhelm Reich

When he was ten his mother began cheating on his father with his tutor. Reich admitted he got “erotic feelings” watching this through the bedroom door, and even fantasized about joining in: “Once I even considered breaking in on them and demanding that she have intercourse with me too (shame!), threatening that otherwise I would tell Father.”

When his father began to suspect his mother’s cheating he forced Reich to tell him what was happening. His frightened mother then tried to kill herself, only to be saved by Reich’s father who then beat her “mercilessly” almost daily for the following year, until she finally managed to succeed with suicide, on the third try, when Reich was thirteen.

Reich’s role in his mother’s death haunted him for the rest of his life.

Four years later, when Reich was seventeen, his father was dead of pneumonia (possibly self-inflicted – or at least Reich thought so).

All of the above comes from Reich’s highly disturbing autobiography, *Passion of Youth*. Here is a small sample of the innumerable other perversions found in the book:

Since I always bathed with Mother . . . sexual feelings regularly stirred within me and I often attempted to undress Mother with my eyes. . . . Twice I masturbated while consciously fantasizing about my mother . . .

One of our farmhands had a son approximately twenty years old . . . he would lie in front of the house . . . play[ing] with his genitals . . . I enjoyed watching him play with himself and, through this, experienced highly pleasurable sensations. . . .

The sight of urinating stallions, cows, dogs, etc., produced pronounced sexual sensations in me. . . .

One day I grew so excited looking at the animals that I took a whip with a smooth grip, turned it around, and thrust the handle into the vagina of a mare. The animal was surprised at first but then seemed to enjoy it. She spread her legs wide and began to urinate while I had an orgasm . . .

PASSION OF YOUTH



WILHELM
REICH AN
AUTOBIO
GRAPHY

In 1919, after serving in WWI, Reich moved to Vienna, where he met with Sigmund Freud and became the youngest official member of the Viennese Psychoanalytic Society by 20 years.

He began seeing patients and treating them to psychoanalysis (which generally just consists of first diagnosing the patient as 'neurotic,' then discovering they have a repressed sexual "fixation" on someone in their immediate family).

Freud believed, or at least taught, that everyone is sexual from birth and goes through "psychosexual stages," in which their sexual drive, or "libido," is centered around a specific part of their body. First is the "oral" stage, second is the "anal" stage, and so on, with the final stage being "genital."

Getting "hung up" in any of these stages causes mental disorders later in life, such as "anal personalities," according to Freud. Since the final and ideal stage is "genital," Reich's theory was that "genital satisfaction" is the key to mental health.

He became obsessed with this idea and began prescribing for patients to have affairs, sleep with prostitutes, and began teaching – even elderly patients – how to masturbate, with detailed advice on how to have strong orgasms ("total orgasm").

Reich said that "genital stagnation" could result in "heart ailments . . . excessive perspiration, hot flashes and chills, trembling, dizziness, diarrhea, and, occasionally, increased salivation."

It's probably safe to say that this was just a projection of Reich's own peculiarly perverted nature. He once told a colleague that he felt ill and "saw black before his eyes" after going just two days without orgasm, from which he got immediate relief upon release.

This obsession with orgasms made Freud and the other psychoanalysts increasingly uncomfortable. He broke with them around the time of the publication of his book, *The Function of the Orgasm*, in 1927.

He had recently discovered Marx, and now, fusing Marx's theories with Freud's, was seeking to apply the lessons of psychoanalysis to society at large, rather than just to individual patients: free the masses from sexual repression and pave the way toward a peaceful, communist utopia.

Now that he was alienated from Freud, he joined the Communist Party of Austria, in 1928, and began helping them agitate for civil war, which they hoped would precipitate a Communist takeover.

In 1929, he founded multiple sex clinics to continue his sex work, using the motto "Free Sexuality Within an Egalitarian Society."

In 1930, he left Vienna and moved to Berlin, where he again joined with the Communist Party (the largest in Europe).

There he opened up the German Association for Proletarian Sexual Politics (Sex-Pol), and gained many followers. Reich was a very compelling and charismatic speaker; he could gather crowds of up to 20,000 to listen to him preach his radical Sex-Pol doctrine.

These were very turbulent times in Germany: economic depression had caused widespread unemployment, degeneracy was rampant, and the Communists and the National-Socialists were locked in a violent struggle for the heart and soul of the German people, with conflicts in the streets occurring almost daily.



Reich (third from left) with “fellow travelers,” underneath banners reading “Vote Communist!” and “With the Communists Against the Fascists.”

In 1932, an article by Reich was published in the first issue of the journal for the Institute for Social Research (the Jewish “Frankfurt School”). Reich’s fusion of Marx and Freud set the tone for the Institute’s later publications, many of which would end up being highly influential on the “New Left” and “counterculture” that drove the sexual revolution of America and the West during the 1960s and 70s (see [part 5](#)).

That same year, he wrote and distributed a pamphlet titled *The Sexual Struggle of Youth*, in which he encouraged adolescent sexuality to “counter” the pamphlets distributed by the National Socialists, who were promoting sexual morality. Activity such as this put Reich on the Nazis’ radar as they came to power.

On March 2, 1933, just 3 days after the Reichstag fire, which gave Hitler the excuse needed to crack down on Communists, an article in the Nazi newspaper *Volkischer Beobachter* attacked Reich and his pamphlet, prompting him to flee the country.

He went to Denmark and published one of his seminal works, *The Mass Psychology of Fascism*, later that year.

**THE
MASS PSYCHOLOGY
OF FASCISM**

by WILHELM REICH, M. D.

Translated by
THEODORE P. WOLFE, M. D.



ORGONE INSTITUTE PRESS

In *The Mass Psychology of Fascism*, Reich recognized the traditional patriarchal family as a microcosm of the authoritarian state, and theorized that sexual suppression within this structure is the root of fascism. Occurring first in the nuclear family (“the authoritarian miniature state”), sexual repression ensures “later subordination to the general authoritarian system,” he wrote.

In this view, it is an anti-fascist imperative to work towards destroying the traditional, nuclear family at all costs, as well as any and all sexual restraints, even (or even especially) in children. Marx had also called for the “abolition of the family” in *The Communist Manifesto*, and Reich took this declaration very seriously. Reich spoke of the family as a disease – “familitis”.

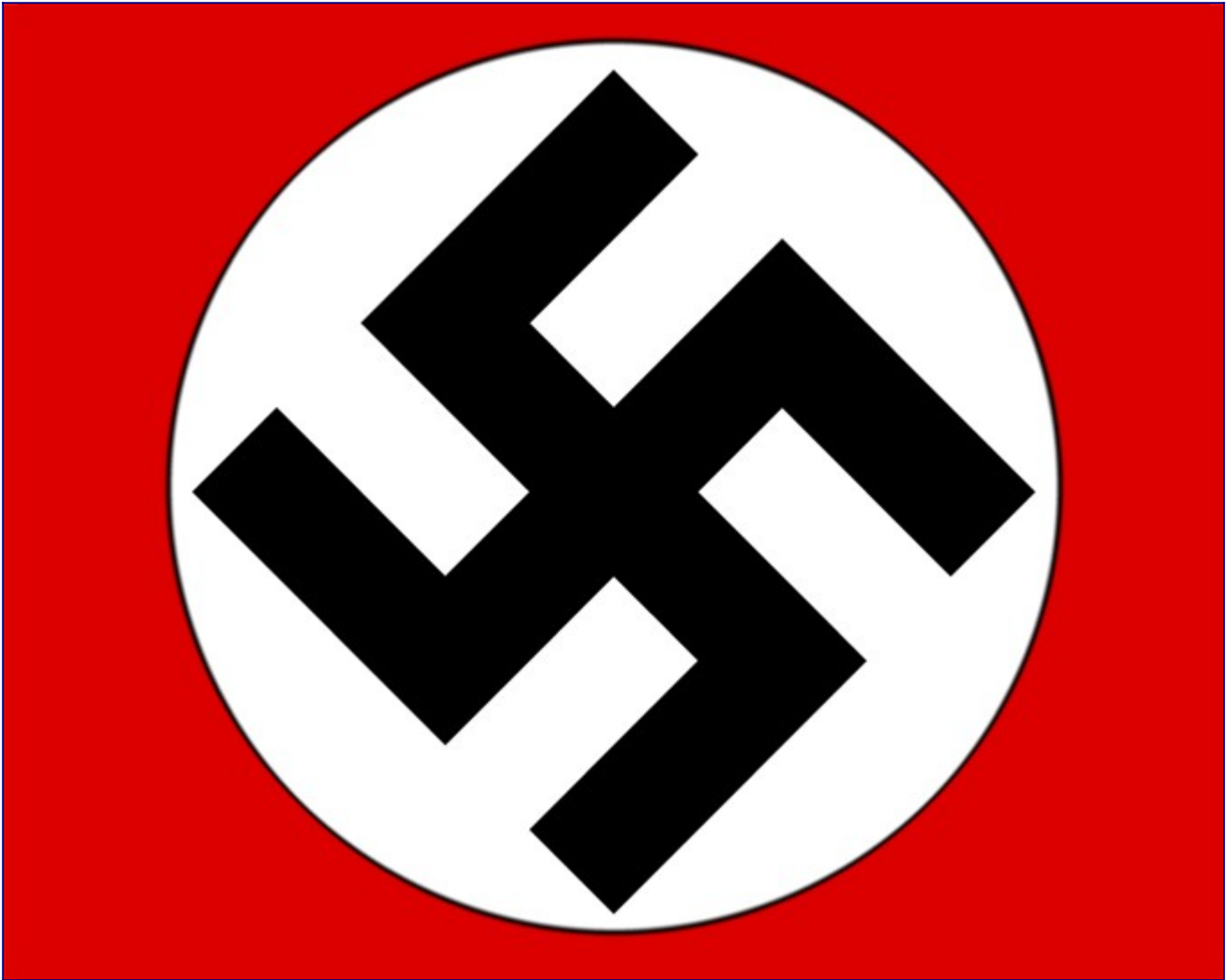
With his perverted mind, Reich found sexual symbolism everywhere in his analysis of fascism. Freud’s theory of the “Oedipal Complex” posits that all children want to have sex with their parents, and Reich wholeheartedly believed this (remember, he himself literally had an incestuous fixation with his mother).

According to Reich, the suppression of the so-called “mother fixation” found its ultimate outlet in the state, exemplified in things such as Goebbels’ “10 Commandments,” where he wrote “The homeland is the mother of your life, don’t ever forget it.”

“Nationalist feeling,” Reich wrote, “is based on the unconscious, deeply anchored mother fixation.”

Race theory, he further claimed, for reasons which fail to even resemble coherency, comes from a “mortal terror of natural sexuality and its orgasm function.”

He even went so far as to claim that the swastika represents “intertwined human bodies” having sex. The more sexually unsatisfied an individual is, he argued, the more powerfully they are subconsciously drawn to the symbol, conveniently drawing a direct correlation between one’s sexual repression and inadequacy and their level of dedication to Nazism.



Two intertwined bodies having sex?

After effectively being kicked out of Denmark, and then Sweden, by those governments refusing to extend his visas due to the blatantly subversive nature of his political and theoretical work, Reich settled in Norway, in 1934.

In 1936 he published the *The Sexual Revolution*, which in part excoriated the Soviet Union for pulling back on the radical sexual policies they had implemented after the Bolshevik Revolution, and in part laid out Reich's own ideas for sexual and social reform.

By this time he had been officially kicked out of both the Communist Party, and the International Psychoanalytic Association, and was under vicious assault by the Norwegian press and scientific community, who publicly denounced him as a "quack," "destructive for the spirit and morals of society," and the "slimiest kind of pornographer."

Reich complained of the

almost daily dispute in the newspapers as to whether I was a charlatan or a genius, a Jew, a psychopath or a sexual monomaniac. They asked the police authorities to throw me out of

the country; they tried to bring a charge against me concerning the seduction of minors, because I had affirmed infantile masturbation.

Reich's insistence on the ridiculous notion of child sexuality was as present as ever in *The Sexual Revolution*.

"[I]n principle," he wrote, "unless we are charlatans or cowards, we must affirm the sexuality of adolescents, help them wherever we can, and do everything to prepare the final liberation of adolescent sexuality. This is a gigantic and responsible task."

Children and adults should be naked in front of each other as much as possible, Reich argued. His reasoning was that first, covering up makes the child develop "guilt feelings," and second, nakedness being "taboo" leads to "lascivious curiosity."

In regard to having children watch their parents have sex, Reich could find "no argument against it," except that it might disturb the adults' pleasure.

WILHELM REICH

The Sexual Revolution



It was around this time he came to believe that “sexual energy” is an actual, tangible thing. The sex act builds up friction and the orgasm is a literal “electrical discharge,” he decided.

He began rigging patients’ nipples and genitalia with electrodes in an attempt to measure this alleged “sexual energy.” Patient’s were attached to the machine and then instructed to “masturbate, to suck each other’s nipples, to scratch, kiss, tickle, pinch, and caress one another.”

He then threw “meat, potatoes, vegetables of all kinds, milk and eggs into a pot,” cooked them, then brought a sample to his microscope and stared at it for six hours until he saw “minuscule blue vesicles” breaking away. This, he hastily concluded, was the life force itself.

Yes, Reich believed he had in fact discovered the origins of life, *in a bowl of soup*. He named these blue phenomena “bions.”

Bions then evolved into “SAPA-bions” (“sand packet bions,” as they allegedly came from heated sand). SAPA-bions radiated energy, he believed. He named this energy “orgone,” after “orgasm,” since he believed it to be sexual in nature.

He treated what he thought was a cancerous growth on his cheek with these so-called “SAPA-bions,” and then became convinced he had found the cure for cancer once it cleared up.

Concentrated orgone would be the “final solution to the cancer problem,” he wrote.

He then built a cage in his basement, filled it with these so-called “SAPA-bions,” and then took to sitting in it naked for hours on end. Eventually, he began to see “fog-like formations and bluish dots of line and light” and “[v]iolet light phenomena . . . emanat[ing] from the walls.”



Reich was an actual, real life “mad scientist.”

Reich arrived in America in New York, which he saw as a multicultural paradise, in August of 1939.

He soon landed a teaching gig at the New School for Social Research, which was then known as the “University in Exile,” as it was home to around 200 émigrés who had fled or been expelled by the Nazis or other European nationalist regimes.

By this time, Reich had all but abandoned his political work, and was primarily focusing on his orgone energy delusion.

“I have actually discovered life,” he wrote, grandiosely. “It’s truly incredible. I, a mere nonentity, a non-academician, a sexual scoundrel in the bourgeois sense, have made the discovery of the century.”

He soon came to believe that this orgone energy was everywhere, observing it through one of his makeshift instruments in the sky, in the grass, in the pavement, in the bushes, and so on. He wrote, matter-of-factly, that we live “in the bottom of an ocean of orgone energy. The air which we breathe is in reality orgone energy.”

He then designed another “orgone accumulator,” which he believed concentrated the already omnipresent orgone sexual energy “three to five times.” From then on he built and sold or rented out these boxes, and directed patients to sit in them for varying periods of time to cure “sexual repression” and all manner of other ailments.



Demonstrating an early “orgone energy accumulator.”

Reich wrote fellow Jew émigré Albert Einstein about his perceived orgone discovery, hoping to win his support. “There is some reason to believe that it might be of use in the fight against the fascist plague,” read the letter.

Einstein, a dedicated Freudian and anti-fascist, obliged Reich with the opportunity to meet with him at Princeton. After a five hour meeting, skeptical but intrigued at Reich’s pitch, Einstein requested an orgone box to investigate for himself.

What caught Einstein’s attention was the fact that the air was one degree higher above and around the box, indicating some sort of energy emittance. Much to Reich’s dismay, after a few days of experiments, Einstein was able to find a simple explanation for this phenomenon. He wrote Reich that he regarded the “matter as completely solved.”

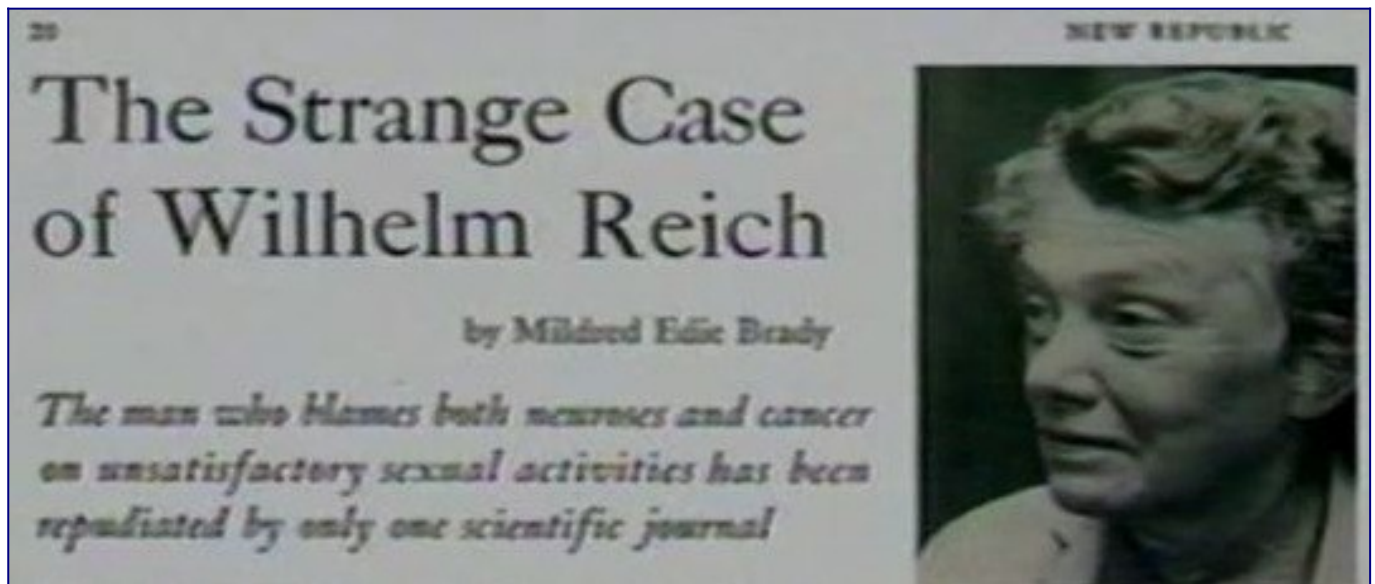
Reich, being psychologically incapable of ever admitting he was wrong, dealt with this rejection by assuming that Einstein must be lying and that he had somehow got sucked into a Communist conspiracy against Reich.

All attacks or disagreements with Reich were always blamed on a Communist conspiracy and/or the shortcomings of the opponent. Analysts who doubted his theories were sexually jealous of him and his “orgiastic potency”; colleagues and students with anything less than blind obedience were suspected of being government or Communist spies.

When journalist Mildred Edie Brady wrote an article attacking Reich and the “cult of sex and anarchy” he had birthed, Reich claimed she also must be part of the Communist conspiracy against him, and that she actually just wanted to sleep with him, labeling her “an intelligent but obviously sex hungry woman.”

“It’s obvious,” he wrote, “that Mrs. Brady believes that I am the only man who could help her to achieve an orgasm, which she so desperately needs. The tragedy is: she is not aware of her need.”

Brady’s article, which was published in *Harper’s Magazine* in 1947, and a subsequent one, titled “The Strange Case of Wilhelm Reich,” published in *The New Republic*, were widely read, bringing Reich much negative attention. Most notably, they caught the attention of the Food and Drug Administration (FDA).



Reich was first visited by an FDA inspector in August of 1947, and remained under investigation by them, along with the FBI (whose file on Reich reached 789 pages), the Immigration and Naturalization Service (INS), and the American Medical Association (AMA), from then on.

The remainder of his life was marked by ever-increasing levels of insanity, paranoia, hallucinations, and delusions of grandeur.

Now living in a world where the nuclear bomb was a reality, Reich hoped that orgone would work as a counter against radiation sickness. In 1951 he began conducting tests, which he called the Oranur (orgonomic antinuclear radiation) experiment.

Attempting to neutralize a vial of radium with orgone, he believed it instead amplified it and erupted a “dark and dangerous mushroom cloud” over Orgonon, the large plot of land with multiple laboratories and other facilities in Rangely, Maine, where Reich was now living.

This, Reich thought, was another very significant discovery. There was a dark side to orgone, it seemed. While orgone energy promoted life, and was a positive force, this energy was the flipside, a killer, a purely negative force. He named it 'deadly orgone energy,' or DOR.



Orgonon, now the Wilhelm Reich Museum.

Reich came to believe that the detonation of atomic bombs had disrupted the orgone energy of the earth's atmosphere. He began seeing dark clouds of DOR in the sky, so he built special devices to shoot concentrated orgone at the sky to break them apart. This he called "cloudbusting."

He then came to the belief that hostile aliens were attacking the earth in orgone-powered spacecraft, maliciously spraying DOR into the atmosphere. Reich fought them back feverishly with his "cloudbuster" devices, believing himself to be the only human with the knowledge and ability to ward off the alien attacks and save the planet from imminent destruction.

In what he dubbed OROP Desert (Orgone Energy Operation in the Desert) he and his family would put a cloudbuster/spacegun in the back of a pick up truck and fight with these UFOs in the desert at nighttime – a "full-scale interplanetary battle," he wrote in his book, *Contact with Space*.



Reich with one of his pickup truck-mounted cloudbusters.

In 1954 the FDA was able to secure an injunction on Reich. All of his orgone accumulators were ordered destroyed on the grounds that he was dangerously promoting them as a cure for cancer.

Reich was very uncooperative with the courts, because he thought that any concession would be akin to admitting wrongdoing, which he would never, ever do. The more he was attacked, the more it just strengthened his belief that he was a martyr for truth in the same vein as Jesus, Galileo, or any other historical genius who had been persecuted for having ideas that were ahead of their time (“A person like me comes along once every thousand years,” he once said).

Eventually, he was sentenced to two years in prison. All known accumulators were destroyed and six tons of his literature was burned.

He was sent to Lewisburg Federal Penitentiary, where he served alongside and befriended fellow Galician-born Jew Samuel Roth (the subject of [part 3](#)).

8 months later, on November 3, 1957, he was found dead of heart failure in his cell.

of Court		ASSOCIATE WARDEN'S RECORD CARD	
Offense Viol. Food & Drug Act-Conf. Not	White	2	60
Sentence 2 years Begins 3-12-57	Married - divorced	Depa.	
Date Imp. 3-12-57 At CT	Citizen US	Relig No p	
Date Rec'd 3-19-57	Physical Cond.		
Par. Elig. 11-30-57	Mental Cond.		
C. R. 10-17-58 Max. 3-10-59	Education: S. A. T. 9.3	G. S. University	
Comm. Fine G. T. 6 days porno	PSYCHOLOGICAL & APTITUDE TEST		
PREVIOUS RECORD:	IQ 118		
Jails Ref.	Occupational Skills:		
Fines: Fed. State	Research & Teacher - Public		
Detainers: Fed. State	Avocational Interests:		
Escapes: Fed. State	Occupational Experience		
CUSTODY: U.S. Prison	Verification of Performance		
Crimes Involved: (Enumerate) No prior arrests	Quality	Dependability	
Aliases:	23937 NE		

The real impact of Reich and his life's work came after his death. His theories about sexual repression being at the root of fascism and aggression, which ironically caused him to be kicked out of the Communist Party in 1933, for having "the wrong view of fascism," were now taken very seriously by the Jewish dominated media and Academia.

That sexual repression leads to sadism was a main theme of the *Mass Psychology of Fascism* (e.g. "any inhibition of natural genital gratification increases the sadistic impulses"). Now, post-Nuremberg, where the Nazis had been accused of sadism on a scale never before seen in human history, this theory appeared to be backed by solid evidence.

Thus, as Christopher Turner writes in his biography of Reich, *Adventures in the Orgasmatron*, *The Mass Psychology of Fascism* became "required reading for postwar intellectuals trying to understand the Holocaust."

During the 60s, the devastation that had been caused by WWII was still a fresh memory, and the US was embroiled in another seemingly senseless war, Vietnam. This made the "baby boomer" generation, who were living in excess wealth and luxury and packed into overcrowded colleges, ripe for the internalization of Reich's crazy and destructive message. And the Jews pushed it on them. Hard.

The Jew Norman Mailer, more than any other, is credited with popularizing Reich's views in America during the 60s, using his widely circulated left-wing journal.

Use of an "orgone accumulator" was made "hip" by Mailer and other counterculture figures such as Saul Bellow, Paul Goodman, Henry Miller and the "Beats" (see [part 4](#)), Woody Allen, and J.D. Salinger. Homosexual "Beat" author William S. Burroughs claimed he had once had a spontaneous orgasm while sitting in one.

All of the big “free love” sex compounds and experimental “swinger” clubs that cropped up in the 60s, such as the infamous Sandstone Retreat, and the Jew Fritz Perls’s Esalen Institute, were based on Reichian philosophies.



Kurt Cobain sitting in one of William Burroughs’ orgone boxes.

Dagmar Herzog, in her book *Sex After Fascism*, writes:

Reprints of Reich's work from the 1920s to the 1940s, initially in bootleg copies, then formally published, were circulated widely in the 1960s. No book display table on a campus was complete without Reich's *The Sexual Revolution* or *The Function of the Orgasm*, and *The Mass Psychology of Fascism* was, as one contemporary reported, read just as "breathlessly."

In 1971, *The New York Times* published an article titled "Wilhelm Reich – The Psychoanalyst as Revolutionary," where they [reported](#) on Reich's influence on the sexual and cultural revolution that was rocking American and European universities at that time:

During the student revolts that shook many European universities in the spring of 1968, the influence of the errant psychoanalyst, Wilhelm Reich, was much in evidence. In Paris, Reichian symbols . . . were crudely painted on the walls of the Sorbonne. In Berlin, student members of free-living-and loving communes pelted police with softbound copies of Reich's "The Mass Psychology of Fascism." Reich . . . was being resurrected everywhere in Europe as a hero/saint to students demanding social reform.

So, there we have it. We have this one blatantly insane, perverted Jew to thank – maybe more than anybody else – for the "sexual revolution."

Another main driving force of the sexual revolution was "second-wave feminism," which took off in the 1960s, and was also heavily influenced by Reich's works.

In fact, much of the platform of second-wave feminism was identical to what Reich had laid out in his radical Sex-Pol doctrine, as far back as 1931 (see footnote), which was in turn similar to what had been implemented by the Jewish Marxists in the Soviet Union in the 1920s, following the Bolshevik Revolution.

The disproportionate Jewish role in second-wave feminism will be the topic of [part 7](#), before we move on to how the Jews have been using film as a weapon to demoralize us, in [part 8](#).

Notes

1. John Murray Cuddihy, [*The Ordeal of Civility: Freud, Marx, Levi-Strauss and the Jewish Struggle with Modernity*](#), 1974, p.111
2. Wilhelm Reich, [*Passion of Youth*](#), 1922, p.80
3. Ibid, p.6
4. Ibid, p.25
5. Ibid, p.29
6. Ibid, p.33
7. Christopher Turner, [*Adventures in the Orgasmatron: How the Sexual Revolution Came to America*](#), 2011, p.80
8. Ibid, p.82
9. Myron Sharaf, [*Fury on Earth: A Biography of Wilhelm Reich*](#), 1983, p.164
10. Wilhelm Reich, [*The Mass Psychology of Fascism*](#), 1933, p.25
11. Karl Marx and Frederick Engels, [*The Communist Manifesto*](#), 1848, p.24
12. Turner, p.113
13. Reich, 1933, p.48
14. Ibid, p.71
15. Ibid, p.87
16. Turner, p.194
17. Wilhelm Reich, [*The Sexual Revolution: Toward a Self-Governing Character Structure*](#), 1936, p.113
18. Ibid, p.62
19. Turner, p.174
20. Ibid., p.190
21. Ibid., p.200
22. Ibid., p.282-283
23. Ibid., p.374
24. Sharaf, p.34
25. Reich, 1933, p.144
26. Turner, p.152
27. For a detailed description of Sandstone Retreat's Reichian philosophy see Gay Talese, [*Thy Neighbor's Wife*](#), 1981, 186ff
28. Dagmar Herzog, [*Sex After Fascism: Memory and Morality in Twentieth Century Germany*](#), 2007, p.159
29. The New York Times, "[Wilhelm Reich – Psychoanalyst as Revolutionary](#)," April 18, 1971
30. Sharaf, p. 157, gives Reich's 1931 Sex-Pol seven point program as follows: "1. *Free distribution of contraceptives to those who could not obtain them through normal channels; massive propaganda for birth control.* 2. *Abolition of laws against abortion. Provision for free abortions at public clinics; financial and medical safeguards for pregnant and nursing mothers.* 3. *Abolition of any legal distinctions between the married and the unmarried. Freedom of divorce. Elimination of prostitution through economic and sex-economic changes to eradicate its causes.* 4. *Elimination of venereal diseases by full sexual education.* 5. *Avoidance of*

neuroses and sexual problems by a life-affirmative education. Study of principles of sexual pedagogy. Establishment of therapeutic clinics. 6. Training of doctors, teachers, social workers, and so on, in all relevant matters of sexual hygiene. 7. Treatment rather than punishment for sexual offenses. Protection of children and adolescents against adult seduction.”

Part VII: Second-Wave Feminism

“As activists, professionals, artists, and intellectuals, Jewish feminists have shaped every aspect of American life.” – Jewish Women’s Archive

The foundational text of what became known as “second-wave feminism” was *The Second Sex*, which was written by the French woman Simone de Beauvoir in 1948, and published in English in 1953 (the “first wave” of feminism had dissipated after the passage of the 19th Amendment, which gave women the right to vote in 1920).

Beauvoir was not a Jew, but one wonders how much of her ideas were influenced by her Jewish lover, Nelson Algren – the one who “advised her” to write the book, as it says in the introduction – and her other long-time lover, the abusive Marxist philosopher Jean-Paul Sartre.



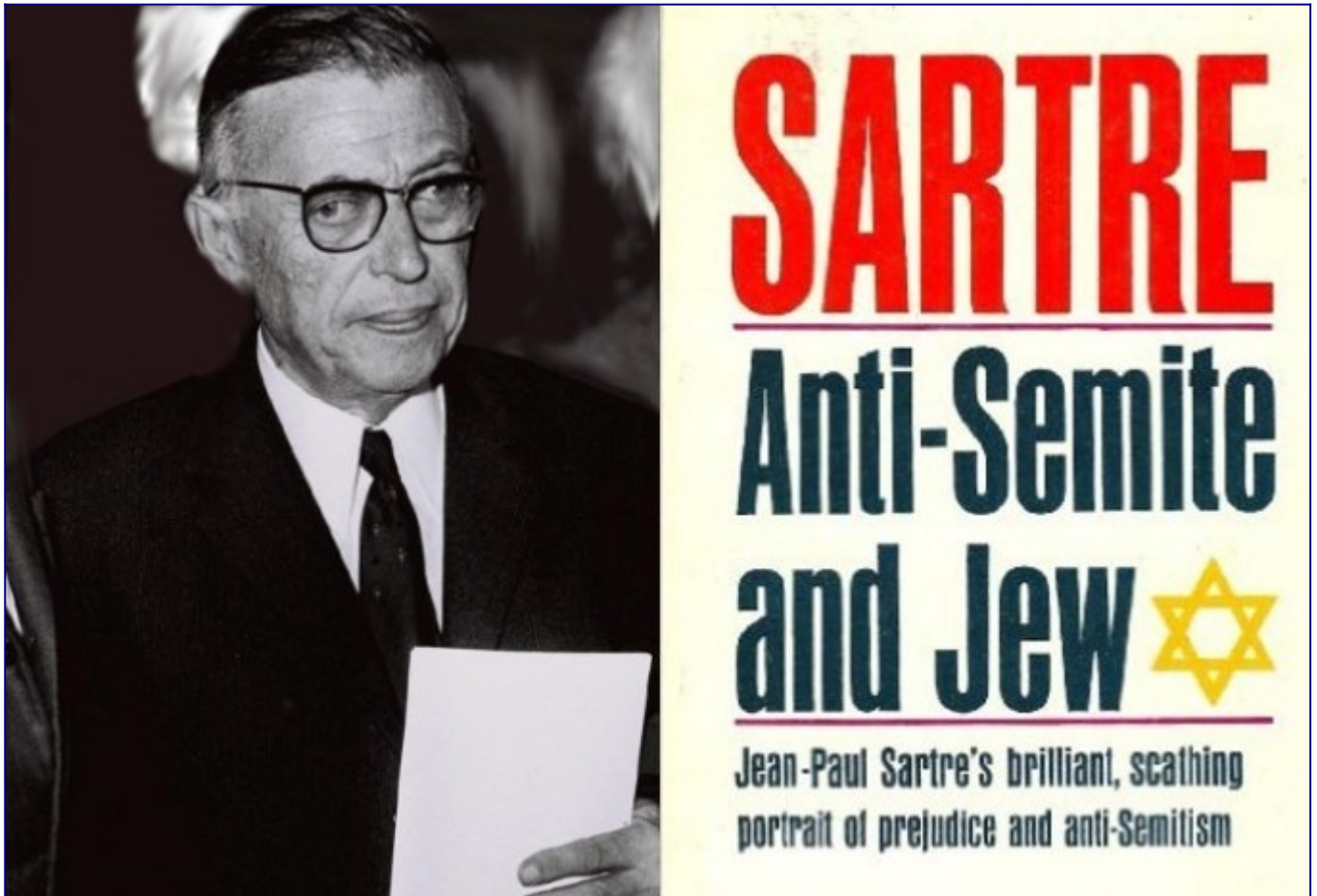
Simone de Beauvoir

Sartre, though also not a Jew, practically worshiped them. He authored what has to be one of the most philo-Semitic tracts of all time, *The Anti-Semite and the Jew*.

The book takes as its premise the Freudian concept that anti-Semites are just projecting their own shortcomings onto Jews (“If the Jew did not exist, the anti-Semite would invent him”), and ends with

the outrageous declaration that “not one Frenchman will be secure so long as a single Jew – in France or *in the world at large* – can fear for his life.”

Sartre even dropped his previous philosophical worldview and instead found solace in messianic Judaism during the final months of his life.



Underlying Beauvoir’s *The Second Sex*, and therefore all of second-wave feminism, are the Jewish ideologies of Marxism and Freudianism.

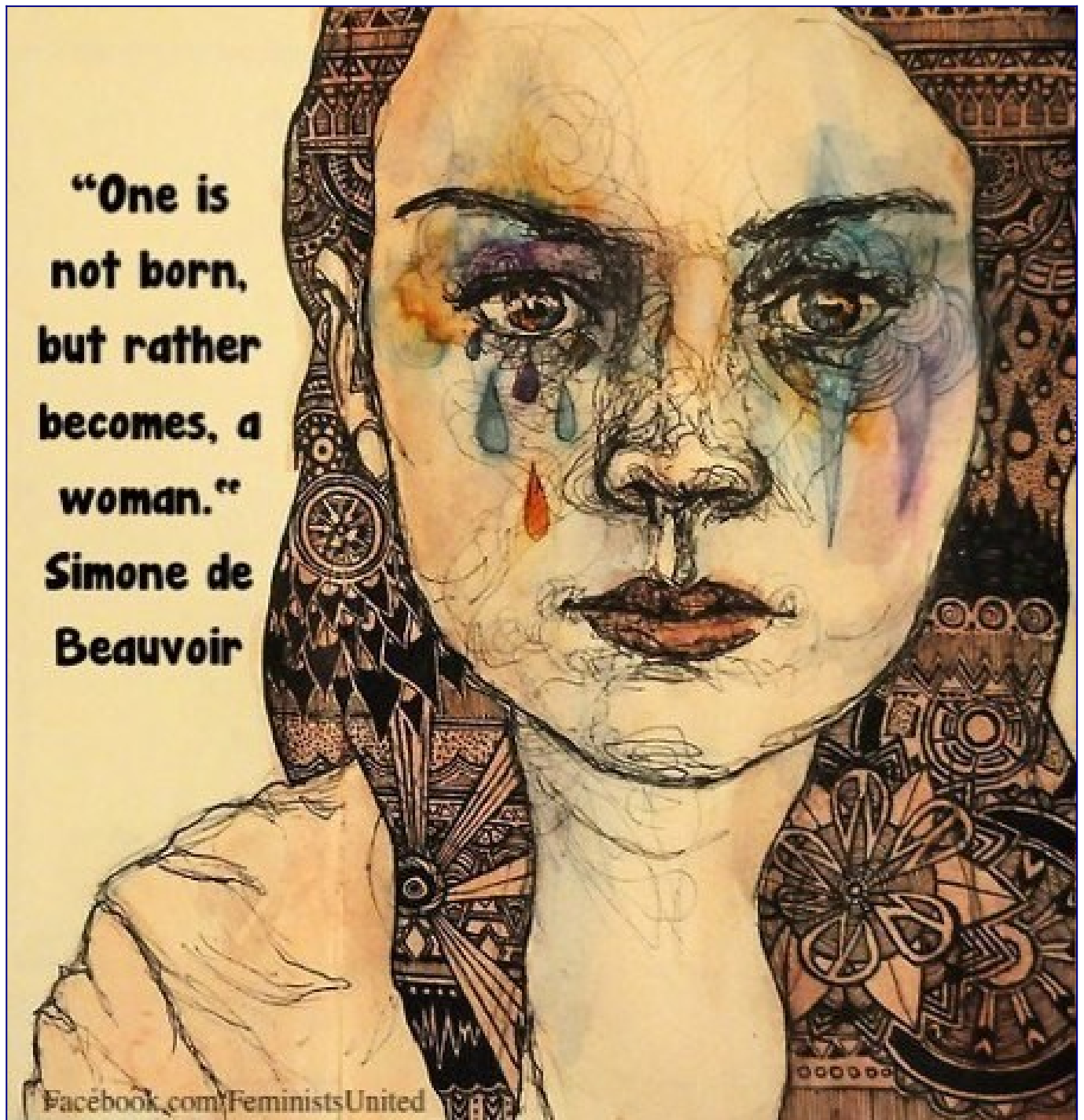
Beauvoir was an egalitarian absolutist – a “blank slatist” – and thus she denied human nature and gender differences in their entirety. According to her, all feminine personality traits have been imposed on women from the outside, by society, by the “patriarchy.”

“One is not born, but rather becomes, woman” she wrote, famously.

The only reason women hold what, in Beauvoir’s estimation, is an inferior role in society and history, is because men have actively held them back. In this she declared women’s solidarity with Blacks and Jews, as mutually oppressed victims of cultural and social conditioning by White heterosexual males.

Beauvoir claimed that “no ‘maternal instincts’ exist,” and that marriage is “domestic slavery.” The only way for a woman to “establish her existence,” she argued, is to get out of the home and get a career; children must be taken care of by the state.

Housewives, Beauvoir stated repeatedly, are “parasitic.” True equality, in her view, would only be reached when “both sexes have equal legal rights,” and “the whole of the feminine sex [enters] public industry.”



The Second Sex betrays an inferiority complex in Beauvoir, and is written in a way that almost seems calculated to instill one into its women readers. This is a constant with all feminist philosophy – and therein lies its danger.

By denying women's natural and sacred role of mother and caregiver, and instead professing they are "equal" to men, the feminist philosophy inevitably invokes in women envy about their historic and current inferior role in the realm of male activities. This in turn leads to feelings of frustration, anger and hatred toward men, as well as a totalitarian impulse to impose their will on society using pro-feminist laws and policies backed by the power of the state.

This feminist totalitarian impulse was readily observable in Beauvoir. In a discussion with Jewish feminist Betty Friedan (who is discussed further below), which was published in the *Saturday Review*, Beauvoir stated that she believed that "no woman should be authorized to stay at home to raise her children" – that society should actually *force* them to get a career instead – "because if there is such a choice, too many women will [decide to stay home]."

"In my opinion," she goes on to say, "as long as the family and the myth of the family and the myth of maternity and the maternal instinct are not destroyed, women will still be oppressed."

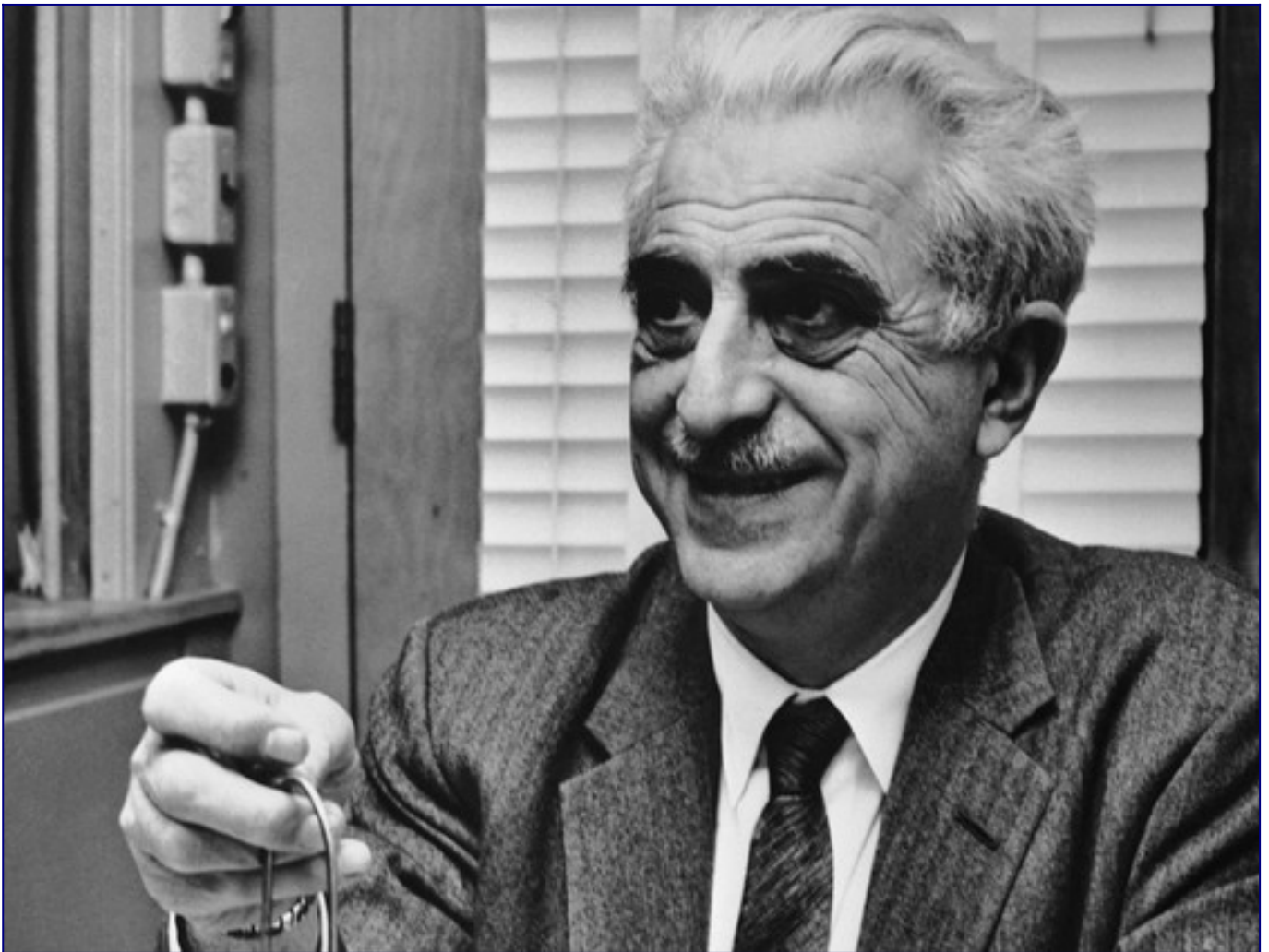
Beauvoir also argued that in order for men and women to be truly "equal," women must be able to engage in casual sex without suffering any negative consequences. The prerequisites for this are: safety (i.e. the force of the state to compensate for physical inferiority), the removal of the social stigma placed upon women who surrender their chastity early (e.g. campaigns against "slut-shaming"), and the removal of the fear of pregnancy (i.e. birth control and abortion-on-demand).



The sex-obsessed early feminist Margaret Sanger, whose surname came from a Jewish husband, campaigned for a pill that would block pregnancy for many decades, believing as far back as 1912 that it would be the only way to properly “emancipate” women.

In 1951, she commissioned the Jewish scientist Gregory Pincus to work on developing such a pill. Though this endeavor was still far from being socially acceptable to the wider public, Pincus had no reservations about how society would view him, and he had nothing to lose.

At the time, he was struggling financially and professionally, and he had been dismissed from his position at Harvard years earlier after receiving widespread condemnation in the press, which characterized him as a mad scientist straight from the pages of *Brave New World* for his experiments in trying to harvest rabbit eggs in test tubes.



Dr. Gregory Pincus

Pincus chose as his partner in developing the pill a Catholic dissident with homosexual tendencies named John Rock. He passed over his first two choices, Abraham Stone and Alan Guttmacher, because they were also both Jews, and Pincus didn’t want to “invite criticism” against Jews.

Pincus, Rock, and Sanger, supported financially by the wealthy widowed Protestant feminist Kathy McCormick, succeeded in developing their pill by the end of the 50s, and by the 60s it was being distributed to millions of American women.

“The Pill” was a necessary prerequisite for second-wave feminism, as well as the broader “sexual revolution,” which had been brewing under the surface of American life for some time, as it allowed women to engage in casual sex without the fear of pregnancy and/or pursue a career without having unwanted children to care for.

FIFTY CENTS

APRIL 7, 1967

TIME

THE WEEKLY NEWSMAGAZINE

THE PILL



VOL. 44 NO. 14

In 1963 Betty Friedan (née Goldstein), a closet Marxist, took the nation by storm when she published *The Feminine Mystique*, which quickly became a bestseller.

The main thrust of *The Feminine Mystique* was that being a housewife is an intolerably miserable existence. She backed up this theory almost entirely with anecdotal evidence from alleged interviews she had conducted with everyday women, and the fraudulent data of Alfred Kinsey's *Sexual Behavior in the Human Female*, which claimed that a shockingly high amount of women were already, in the 1950s, having premarital and extramarital sex and abortions (see [part 5](#) for more on Kinsey).

Friedan claimed that she had been unable to find even one single housewife out of the hundreds – or maybe even thousands – that she had interviewed, who was happy with their life. (This was a bald-faced lie, as examples of women who legitimately enjoyed being housewives were easily found in great numbers back then. It was not the only time that Friedan would deliberately portray a minority opinion as a majority one in order to sell it to the public, as we'll see below.)

She quotes an anonymous doctor as allegedly saying: “You’d be surprised at the number of these happy suburban wives who simply go berserk one night, and run shrieking through the street without any clothes on.”

Again, we must be mindful of the suggestibility of women. All humans are impressionable to some degree, with women much more so than men. By putting out ideas such as these, feminists plant seeds of doubt and suspicion in the minds of women; doubts about their own happiness and position in life, suspicion toward their own husbands, and men in general – the very ones who care for them.

Like Beauvoir, Friedan argued that a housewife is a “parasite,” and that a woman needs to get a career in order to be “fulfilled.”

In the chapter “Seeking Sex,” she claimed that most housewives were sexually unsatisfied with their husbands, and thus either fantasized about, or were already having, affairs.



Betty Friedan

Most controversially, Friedan compared the lives of American housewives to that of Nazi concentration camp inmates. She draws this parallel using the 1960 Holocaust horror-fantasy book *The Informed Heart*, which was written by a Jewish psychoanalyst named Bruno Bettelheim.

Bettelheim claimed that the systematic dehumanization on the part of Nazi guards gradually turned the Jewish inmates into virtual children who, along with becoming “inordinately interested in defecation and urination,” came to sympathize with their sadistic torturers to the point of eventually obediently marching to their deaths.

In the chapter “Progressive Dehumanization: The Comfortable Concentration Camp” (which is what Friedan called the home), she wrote:

The women . . . who grow up wanting to be “just a housewife,” are in as much danger as the millions who walked to their own deaths in concentration camps . . . By adjusting to [the home], a woman stunts her intelligence to become childlike, turns away from

individual identity to become an anonymous biological robot in a docile mass. She becomes less than human . . .

All men, according to this logic, are comparable to sadistic SS guards if they have a wife who is at home raising children instead of out pursuing a career. A pretty extreme claim, to say the least.

Freidan's black propaganda was internalized by countless women: "Her book awakened hundreds of thousands, if not millions, of women to what they had long felt but been unable to articulate, the way the mystique of suburban womanhood smothered aspirations for a more fulfilling life," wrote Jewish author Daniel Horowitz.

The publication of *The Feminine Mystique* is widely considered to be the official launch point of second-wave feminism, and Friedan became its de facto leader and spokeswoman.

DELL
2498

75c

THE YEAR'S MOST
CONTROVERSIAL
BESTSELLER

The
Feminine
Mystique

BETTY FRIEDAN

"The book we have been waiting for
... the wisest, sanest, soundest, most

In 1966, Friedan became the first president of the National Organization of Women (NOW), which she had co-founded along with 48 other feminists.

In 1970, she organized a “Women’s Strike for Equality.” The idea behind this event, which took place on the 50th anniversary of the passage of the 19th amendment, was for women to go on “strike” nationwide by ceasing to cook or clean for their husbands.

She also arranged for there to be marches. Tens of thousands of women took to the streets all across America – as many as 50,000 in New York alone – calling for state sponsored 24/7 day care centers, legal abortion-on-demand, and equality in the workplace and education system.

The women carried banners with slogans such as “Don’t Iron While the Strike is Hot,” “Don’t Cook Dinner – Starve a Rat Today,” and the overtly Marxist “Women of the World Unite!” (a play on the Communist cry, derived from the *Communist Manifesto*, “Workers of the World Unite!”).

Of the five main speakers at the Women’s Strike for Equality, four were Jews – Betty Friedan, Bella Abzug, Gloria Steinem and Bess Myerson – and only one was a gentile – Kate Millet.



Many feminists didn't think NOW went far enough, so they formed the New York Radical Women (NYRW), in 1967. Not content with merely marching and picketing, these women (the precursor of modern day Femen and Pussy Riot) staged outrageous and over-the-top stunts, disruptions and protests all across the nation.

When 5,000 feminists showed up in the Capitol to protest Vietnam with a "Women's Strike for Peace," for example, the New York Radical Women crashed it with placards reading THE DEATH OF TRADITIONAL WOMANHOOD and DON'T CRY! RESIST! Later they crashed the after party carrying a coffin and then symbolically buried it in a mock ritual.

In 1969, the NYRW staged a protest at the annual Miss America pageant. Spearheaded by the hate-filled Jewess Robin Morgan, this stunt became one of the most famous and widely publicized of all feminist activities.

The basis of their protest was the idea that Miss America "objectifies" women – "*The Degrading Mindless-Boob-Girlie Symbol*," as Morgan wrote in the protest's official pamphlet. There they handed out fliers, held up placards, mockingly crowned a sheep, and threw feminine beauty products such as make-up, eyeliner and high heel shoes into a "Freedom Trash Can."



The Miss America protest is where the term “bra-burners” originated, though it is inaccurate as the feminists weren’t permitted to burn anything as they had originally planned.

The NYRW splintered in 1969. Some of them, such as Morgan, went on to form the group WITCH, and others went on to form the Redstockings.

WITCH, which stood for the Women’s International Terrorist Conspiracy from Hell, protested a Bridal Fair at the Madison Square Garden. Dressed in all black, they taunted the brides by singing “here comes the slaves/off to their graves,” and then released white mice into the stadium.

The other splinter group, the Redstockings, was founded by two Jewesses, Shulamith Firestone (born Shulamith Bath Shmuel Ben Ari Feuerstein) and Ellen Willis. Their Manifesto read, in part:

Women are an oppressed class. Our oppression is total, affecting every facet of our lives. We are exploited as sex objects, breeders, domestic servants, and cheap labor. We are considered inferior beings, whose only purpose is to enhance men's lives. Our humanity is denied. Our prescribed behavior is enforced by the threat of physical violence

“All men have oppressed women,” they concluded, categorically.

Later in that same year, 1969, the volatile Firestone split from the Redstockings and co-founded the New York Radical Feminists (NYRF) with Anne Koedt, author of the influential screed “The Myth of the Vaginal Orgasm.” With the NYRF they staged many meaningful and thoughtful protests, such as the one against the “sex-role stereotyping of Christmas toys.”



The Women's International Terrorist Conspiracy from Hell (WITCH)

In 1970, Firestone published her book *The Dialectic of Sex: The Case for Feminist Revolution*, which is considered one of the classic and foundational texts of radical feminism.

The book, which would go on to be an international bestseller, is an unholy mix of Marx, Freud, Marcuse (see [part 5](#)), Reich (see [part 6](#)), and Beauvoir (whom it is dedicated to). It reads like the mad ravings of a supervillain in a bad science fiction novel, revealing its diabolical plan for a dystopian future.

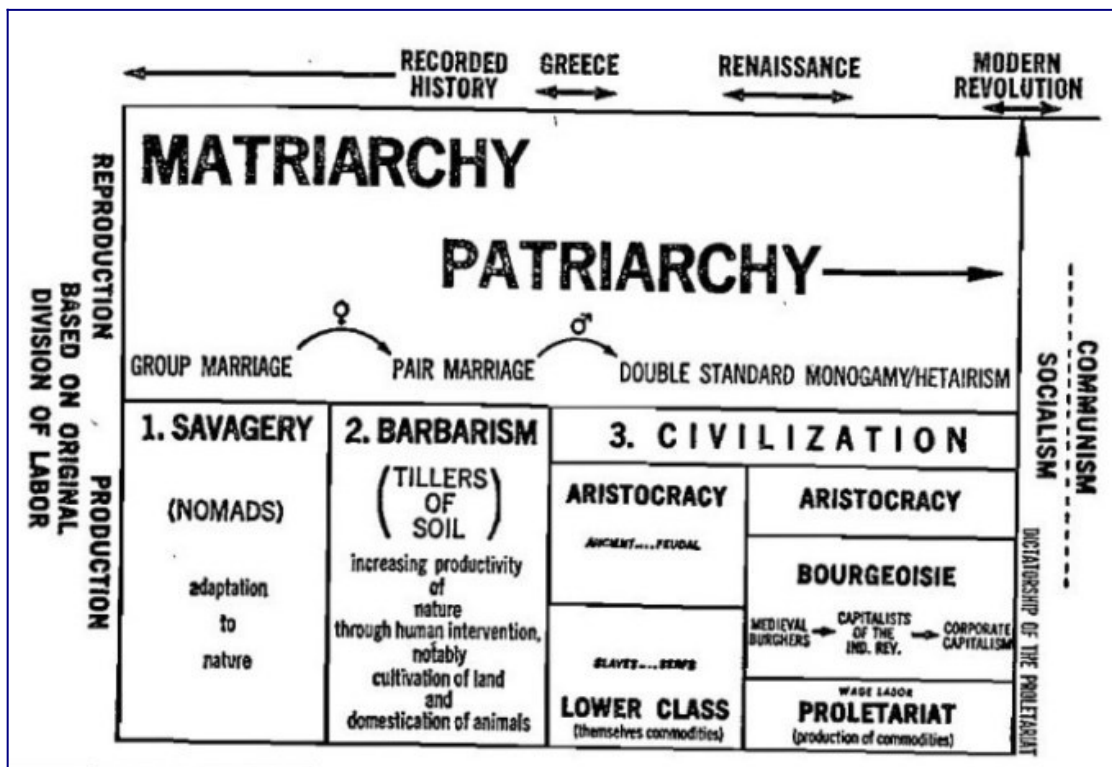
Whereas in traditional Marxist theory inequality stems from economic class division – the exploitation of the worker by the capitalist – Firestone argued that what inequality truly stems from, is *sex class* division.

Sex class division, Firestone acknowledged, is born from biological realities: most of women’s energy has always had to go toward rearing children, making them dependent on males for survival.

And of course only women have the responsibility of getting pregnant and birthing children, which, Firestone asserted, is “*barbaric*” – like “shitting a pumpkin.”

Now that (male invented) technology was reaching a level where women could theoretically be freed from these biologic and reproductive inequalities – “Humanity has begun to outgrow nature” – Firestone was proposing a revolution after which artificial forms of reproduction would be normalized: “[C]hildren would be born to both sexes equally, or independently of either, however one chooses to look at it.”

After the revolution, “the tyranny of the biological family would be broken,” and humankind would become entirely androgynous: “[T]he end goal of feminist revolution must be . . . not just the elimination of male *privilege* but of the sex *distinction* itself: genital differences between human beings would no longer matter culturally.”



As we see in this arbitrary chart in *The Dialectic of Sex*, patriarchy is alleged to have begun with “pair marriage.” Therefore, reaching “equality” (i.e. communism), requires the abolition of marriage – the destruction of the family.

Cartoonishly, Firestone proposed that women would carry out this (presumably violent) revolution all by themselves (men, she conceded, would have no motive to assist them and thus give up their dominant role in society):

To assure the elimination of sexual classes requires the revolt of the underclass (women) and the seizure of control of *reproduction*: not only the full restoration to women of ownership of their own bodies, but also their (temporary) seizure of control of human fertility – the new population biology as well as all the social institutions of child-bearing and child-rearing.

Could you imagine women plotting a “revolt” and physically “seizing” control of anything from men? How were Shulamith and her acolytes supposed to pull this off? This is never explained, nor is it remotely plausible. It’s just abstract, maniacal ramblings.

The Dialectic of Sex – which, again, is considered a classic and foundational text of second-wave feminism – should be all the proof needed that Firestone was fit for a straight-jacket, but just to be sure: it’s a matter of public record that shortly after it was published she descended into full-blown paranoid schizophrenia.

In 2012, Firestone died in obscurity in her apartment while receiving government assistance. Her rotting corpse laid there for about a week, until the neighbors finally complained about the odor to the building’s superintendent.

She is still considered a feminist icon, nonetheless.



Shulamith Firestone

Firestone's writings, while being some of the more radical, were in many ways perfectly in line with mainline feminist thinking. One of their mantras has always been the Margaret Sanger-inspired "woman should have control over their own bodies."

In other words, it isn't *fair* that women should have to bear children and not men, so this inequality – this *burden* – must somehow be overcome.

One of the largest feminist victories in this regard was the legalization of abortion, which they had agitated for from the very beginning.

Betty Friedan was one of the founders, along with two other Jews, Bernard Nathanson and Lawrence Lader, of the National Association for the Repeal of Abortion Laws (NARAL), which was the foremost organization that pushed for abortion in the late 60s – early 70s.

With NARAL these Jews, evidently well-versed in human psychology, purposely used deceit to achieve their nefarious aims, as was revealed by Nathanson years later.

"Lader and I were perfect for each other," he told conservative journalist David Kupelian, in a 2005 interview. "We sat down and plotted out the organization now known as NARAL. With Betty Friedan, we set up this organization and began working on the strategy."

"We persuaded the media that the cause of permissive abortion was a liberal, enlightened, sophisticated one," he continued.

Knowing that if a true poll were taken, we would be soundly defeated, we simply fabricated the results of fictional polls. We announced to the media that we had taken polls and that 60 percent of Americans were in favor of permissive abortion. This is the tactic of the self-fulfilling lie. Few people care to be in the minority. We aroused enough sympathy to sell our program of permissive abortion by fabricating the number of illegal abortions done annually in the U.S. The actual figure was approaching 100,000, but the figure we gave to the media repeatedly was 1 million.

Repeating the big lie often enough convinces the public. The number of women dying from illegal abortions was around 200-250 annually. The figure we constantly fed to the media was 10,000. These false figures took root in the consciousness of Americans, convincing many that we needed to crack the abortion law.

Another myth we fed to the public through the media was that legalizing abortion would only mean that the abortions taking place illegally would then be done legally. In fact, of course, abortion is now being used as a primary method of birth control in the U.S. and the annual number of abortions has increased by 1,500 percent since legalization.



The Jewish feminist Heather Booth organized the Abortion Counseling Service of Women's Liberation, better known by its codename, "Jane," in 1968. They performed illegal underground abortions for thousands of women in two Chicago apartments, until the 1973 *Roe v. Wade* decision legalized it nationwide.

Jane, or the "Jane Collective," was the "go-to" place for illegal abortions. They were only raided once. Seven abortionists were arrested, but the charges were dropped after *Roe*.

On the Jewish Women's Archive website, Booth claims that her motivation for performing illegal abortions was *Tikkun Olam*, which translates to English as "repairing the world."

In practice, it would be more apt to look at *Tikkun Olam* as Orwellian-Yiddish code for "destroying the world."

Just about every destructive policy the Jews push is excused by this *Tikkun Olam*, whether it be opening the borders for mass immigration, LGBT rights, forced integration, or, as in this case, murdering unborn babies in order to "liberate" women from having to take responsibility for their actions. Even outright Communism can fall under its banner.



Heather Booth claims she was “repairing the world” by illegally murdering unborn babies.

Beginning in the early 70s, the Jewess Gloria Steinem became the public face of feminism. This was due, largely, to her striking good looks, which is an uncommon feature among Jewesses in general, and among feminists in particular.

Steinem had first garnered recognition in 1963, after she posed as a Playboy Bunny for an investigative journalism piece for *Show* magazine, “A Bunny’s Tale.” In 1968, she became radicalized by attending a Redstockings meeting.

In 1972, she founded her own magazine, *Ms.*, and put in its inaugural issue a list of 53 prominent women who were proudly “coming out” to say they had had abortions. Within 5 years, *Ms.* magazine had a circulation of 500,000.



Gloria Steinem

Susan Brownmiller, another very prominent Jewish feminist, wrote in her memoir, *In Our Time*: “Saying ‘I’ve had three illegal abortions’ aloud, was my feminist baptism, my swift immersion in the power of sisterhood.” Such is the disturbing mindset of a feminist.

Brownmiller’s main claim to fame was her 1975 book on rape, *Against Our Will*, in which she wrote that rape is “nothing more or less than a conscious process of intimidation by which *all men* keep *all women* in a state of fear.”

Along with legalized abortion-on-demand and other insolent feminist demands, “gender equality” to them meant that women must be allowed to have sex with as many people as they want without facing any consequences. As such, the feminists were 100% in favor of the sexual revolution from day one. Behaving like a raging slut was quite literally, in their minds, an act of “liberation.”



Susan Brownmiller

In 1973, the Jewish feminist Erica Jong wrote the book *Fear of Flying*, which has sold an astonishing 27 million copies worldwide. In *Fear of Flying*, Jong encourages women to cheat on their husbands. She tells them that sex with their husbands is inevitably boring and so they should be on the search for real excitement in no-strings-attached sex with complete strangers. The “zipless fuck,” she calls it.

The book includes such flowery language as “you longed to be annihilated by love, to be swept off your feet, to be filled up by a giant prick spouting sperm, soapsuds, silks and satins, and of course, money.”

Jong goes on at length in the book about her fascination with toilets and feces. She just couldn’t get toilets off of her mind, she explains. In fact, she did so much “thinking about toilets” while in Europe, that she once wrote out a “History of the World Through Toilets,” which she kindly shares with the reader, in all its disgusting detail.



Erica Jong sold a book which encourages women to cheat on their husbands to 27 million women.

This bizarre fascination with feces is a characteristic that is frighteningly common among Jews. It can find no more prominent an example than yet another Jewish feminist leader, the obese lesbian Andrea Dworkin.

In her writings, Dworkin psychoanalyzed sexual acts in the most filthy and fecal-centric ways one could ever imagine, of which the following is just a small sample:

In other words . . . the vagina, is dirty like the rectum. The penis evokes the turd in the rectum because the man has the experience of touching a membrane just like the rectal wall. The relationship of the penis to the actual turd is evocative and symbolic, distant . . . For humans, the descent into the excremental is a descent into sadism and death. For women, being excremental is the dimension of inferiority that legitimates and makes appropriate sadistic sexual acts that pass as simple sex, a cruelty in sex, the brutal domination through sexual subjugation of a worthless, essentially scatological thing.

Dworkin, who, like Firestone before her, called for the end of the “incest taboo” through “destruction of the nuclear family,” was not a fringe figure in the feminist movement, by any means, despite her unbelievably grotesque and hateful rhetoric. Rather, she was a broadly recognized leader and theorist.

What these mentally insane Jewish feminists have pushed on our women is absolutely shocking and breathtaking. Studying the topic at length is surreal. As the above passage indicates, there appears to be no end to the depths of their depravity.



Andrea Dworkin

In conclusion, I will let Dworkin herself spell out the true aims of the feminist movement, so as to avoid any confusion.

In her 1974 book *Women-Hating* – again, a classic and foundational feminist text, not an obscure or fringe one – the Jewess Dworkin wrote:

We want to destroy sexism, that is, polar role definitions of male and female, man and woman. We want to destroy patriarchal power at its source, the family; in its most hideous form, the nation-state. We want to destroy the structure of culture as we know it, its art, its churches, its laws: all of the images, institutions, and structural mental sets which define women as hot wet fuck tubes, hot slits.”

Just to reiterate, in case you didn't catch that: feminists want to destroy gender roles, the family, the nation, culture, art, religion, law, all institutions.

In short, they want to destroy all of Western civilization (which is, indeed, synonymous with patriarchy). And they've gone a long way toward doing just that.

Still going strong, feminism is now in its so-called “third-wave,” with radical Jews still making up a disproportionate amount of its leadership and theorists.

Beginning in the early 1960s, when they first got going, the feminists have scored victory after victory in the legal system – the detrimental effects of which would take many volumes to even begin discussing.

Feminism has proven itself to be quite a formidable existential threat. If the damage that it has wrought is not reversed in its entirety – with a very firm hand – our civilization will soon be gone, forever.

In [part 8](#), we will look at how Jews have been using film as a weapon of moral subversion, and then we will conclude our series with [part 9](#), where we look at the Jewish control of hardcore pornography.

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11. Jonathan Eig, *The Birth of the Pill: How Four Crusaders Reinvented Sex and Launched a Revolution*, 2014, p.73
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29. Ness, p.404
30. Brownmiller, 1999, p.7

31. Susan Brownmiller, [*Against Our Will: Men, Women and Rape*](#), 1975, p.15 (emphasis in original)
32. Erica Jong, [*Fear of Flying*](#), 1973, p.8
33. Ibid., p.19-21
34. Andrea Dworkin, [*Intercourse*](#), 1987, p.238
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Part VIII: Jews and Film

“As soon as the Jew gained control of the ‘movies,’ we had a movie problem, the consequences of which are not yet visible. It is the genius of that race to create problems of a moral character in whatever business they achieve a majority.” – Henry Ford

The movie industry, according to film historian Robert Sklar, was “completely in the hands of respectable, established Anglo-Saxon Protestant Americans,” before Jewish immigrants began taking it over in 1911.

By 1915, the Jew Carl Laemmle had crushed all of his competitors using every dirty trick at his disposal, and had become head of the largest studio, Universal.

“From this point on,” Neal Gabler writes in *An Empire of Their Own: How the Jews Invented Hollywood*, “the Jews would control the movies.”

"The book zips along more like a novel than a history, filled with Dickensian figures, beautifully and sympathetically drawn." — The Washington Post

AN EMPIRE OF
THEIR OWN

*How The Jews
Invented
Hollywood*

HARRY COHN WILLIAM FOX
CARL LAEMMLE LOUIS B. MAYER
JACK AND HARRY WARNER
ADOLPH ZUKOR



There was great concern over the potential harm that movies could do to public morality from the very beginning. In the same year that the Jews effectively took over Hollywood, 1915, the Supreme Court denied First Amendment rights to movies with *Mutual Film Corporation v. Industrial Commission of Ohio*.

This decision gave local censors the right to screen movies before allowing their showing, making film the only medium ever subject to “prior restraint” censorship in the history of America.

“[T]he exhibition of moving pictures is a business, pure and simple,” the court declared.

Acknowledging that motion pictures could be used for good, such as for education, the judges also recognized that they “may be used for evil,” especially since their audiences include not just men and women, but also children.

The salient aspect of the history of the Jewish domination of our film industry in Hollywood is the lack of any open acknowledgement of the Jews as an ethnic group among their opposition. This is despite it being a well-known, obvious, and despised fact that the Jews were using the movies for ill.

For instance, the 1922 anti-Hollywood pamphlet *The Sins of Hollywood* – the most popular of its time – describes a movie producer who is preying on a pretty aspiring actress as “small, dark-haired with a bullet head and a low, receding brow” and “a large nose and small ratty eyes.” Along with the suspiciously Yiddish sounding accent he is given, that makes it pretty clear that the character is a Jew, yet he is never explicitly named as such.

Calling a Jew a Jew was out of the bounds of respectability, apparently, even way back then.

The Sins of Hollywood

PRICE
50 CENTS



The one prominent American who had courage to come forward and openly name and oppose the Jews was the great industrialist Henry Ford. His newspaper *The Dearborn Independent*, which he distributed for free to hundreds of thousands of Americans every week, ran a total of ninety-one anti-Semitic articles. Three of them were concerning “Jews and the movies.”

“There is little wisdom in discoursing against evil in the movies and deliberately closing our eyes to the forces behind the evil,” one such article reads. “The purpose of this and succeeding articles,” it continues

is not to lift hands in horror and point out how rotten the movies are. Everybody is doing that. The case against the movies is not contested at all. It is unanimous. Women’s clubs, teachers, newspaper editors, police officers, judges of the courts, ministers or religion, physicians, mothers and fathers — everybody knows just what the movies are.

What all these disgusted groups evidently do not know is this: their protests will be entirely useless until they realize that behind the movies there is another group of definite moral and racial complexion . . . they can go on beating the air for a lifetime and still obtain no improvement, unless they face the unpleasant racial fact that the movies are Jewish. It is not a question of morals – that question has been settled; it is a question of management.

In 1921 alone, there were almost 100 bills introduced in 37 states calling for the regulation of motion pictures.

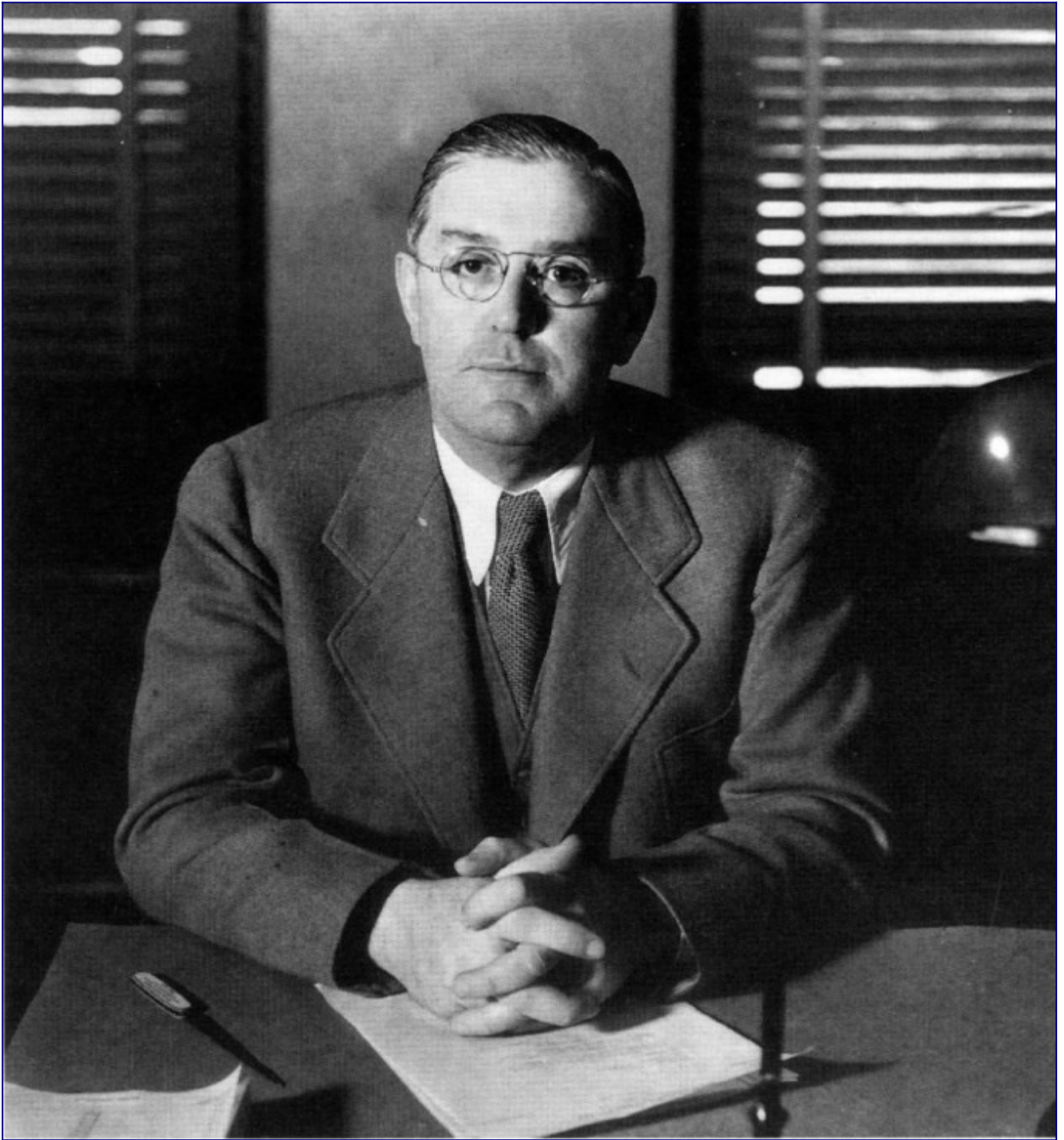
So in 1922 – the same year as the distribution of both Ford’s articles and the *The Sins of Hollywood* pamphlet quoted above – the major Hollywood studios hired U.S. Postmaster General Will H. Hayes to head the newly formed Motion Picture Association of America (MPAA), for the purpose of regulating film content in order to prevent a government crackdown.

The MPAA drew up guidelines in the form of “The Formula” in 1924, the “Don’ts and Be Carefuls” in 1927, and finally the “Production Code” in 1930, which was not fully enforced until they hired Joseph Breen and formed the “Production Code Administration,” in 1934.

The period between the writing of the Production Code and its actual enforcement – 1930 to 1934 – is what is known as “Pre-code Hollywood,” during which producers were continuously pushing the moral boundaries of the time.

In response, Catholics formed the Legion of Decency, for the stated purpose of boycotting and condemning “absolutely those salacious motion pictures which, with other degrading agencies, are corrupting public morals and promoting a sex mania in our land.”

The Catholic Legion of Decency’s threat of boycott loomed heavily over the Hollywood Jews. It was no empty threat. On one occasion they organized a protest in Philadelphia and the profits for that city dropped by 40 percent.



Joseph Breen

Breen was a prime example of Ford's complaint about the futility of people opposing Jewish behavior without ever naming them directly. Breen, according to multiple private correspondences, was an anti-Semite, but he never dared to say it publicly.

In 1932, he wrote to a Jesuit confidant that the Jews are

a rotten bunch of vile people with no respect for anything beyond the making of money. . . . Here [in Hollywood] we have Paganism rampant and in its most virulent form. Drunkenness and debauchery are commonplace. Sexual perversion is rampant . . . any number of our directors and stars are perverts. . . . These Jews seem to think of nothing but making money and sexual indulgence. . . . Ninety-five percent of these folks are Jews of an Eastern European lineage. They are, probably, the scum of the earth.

He wrote to his assistant, Martin Quigley, that same year: “The fact is that these damn Jews are a dirty, filthy lot.”

Two years later, again in a letter to a Jesuit, while referring to one movie official as “a kike Jew of the very lowest type,” Breen claimed to be the one man “who could cram decent ethics down the throats of the Jews.”

Breen and the Legion of Decency did in fact effectively rein in the Jews’ racial urge to promote degeneracy and immorality – at least for a time.

The first serious “chink in the Code’s armor,” according to Leonard J. Leff and Jerold L. Simmons, in their history of the Production Code, *The Dame in the Kimono*, came with the movie *The Bicycle Thief*, which was imported from Italy by the Jew Joseph Burstyn in 1948.

"ONE OF THE GREATEST
FILMS OF ALL TIME"

PAULINE KAEF, THE NEW YORKER

VITTORIO DE SICA'S
**THE BICYCLE
THIEF**

ACADEMY AWARD®
OUTSTANDING FOREIGN
LANGUAGE FILM 1949



WRITTEN BY CESARE ZAVATTINI & VITTORIO DE SICA

MUSIC BY ALESSANDRO CICCONINI, CINEMATOGRAPHY BY CARLO MONTUORI

After viewing the film, Breen found two scenes objectionable and wanted them removed prior to the issuing of a seal. Both seem rather innocuous, especially by today's standards. One of the scenes showed a boy, filmed from the back, pausing to urinate on a wall before his father called him away, and another showed characters running through a brothel, though nothing even remotely explicit is shown.

The former Breen considered "toilet humor," which he categorically rejected; the latter he considered dangerous in that "such locales inescapably suggest commercialized vice and human depravity, and arouse unwholesome interest and curiosity on the part of youth."

Burstyn skillfully whipped up controversy over this, knowing the film would rise in popularity accordingly. After it won the Academy Award for Best Foreign Film, Breen, under pressure from multiple civil liberty organizations, the media, and even the Legion of Decency, finally backed down and gave it a seal without the recommended cuts.

Breen's reasoning for wanting the scenes cut was the following: "If, for any reason whatsoever, such scenes are to be appraised as acceptable, such approval may be properly deemed to set a precedent for all future motion pictures . . . the motion pictures will be flooded with similar scenes."

A very prescient observation, I would argue, given the nature of what Jewish Hollywood films – especially "comedies" – have devolved into, now being filled front to back with almost nothing but "toilet humor" and "human depravity."



Joseph Burstyn

Joseph Burstyn was a Polish-born Jewish immigrant. He was initially a diamond polisher, but after making a decent enough turnover from a screening of the movie *A Jew at War*, he went into the business of exclusively importing foreign films.

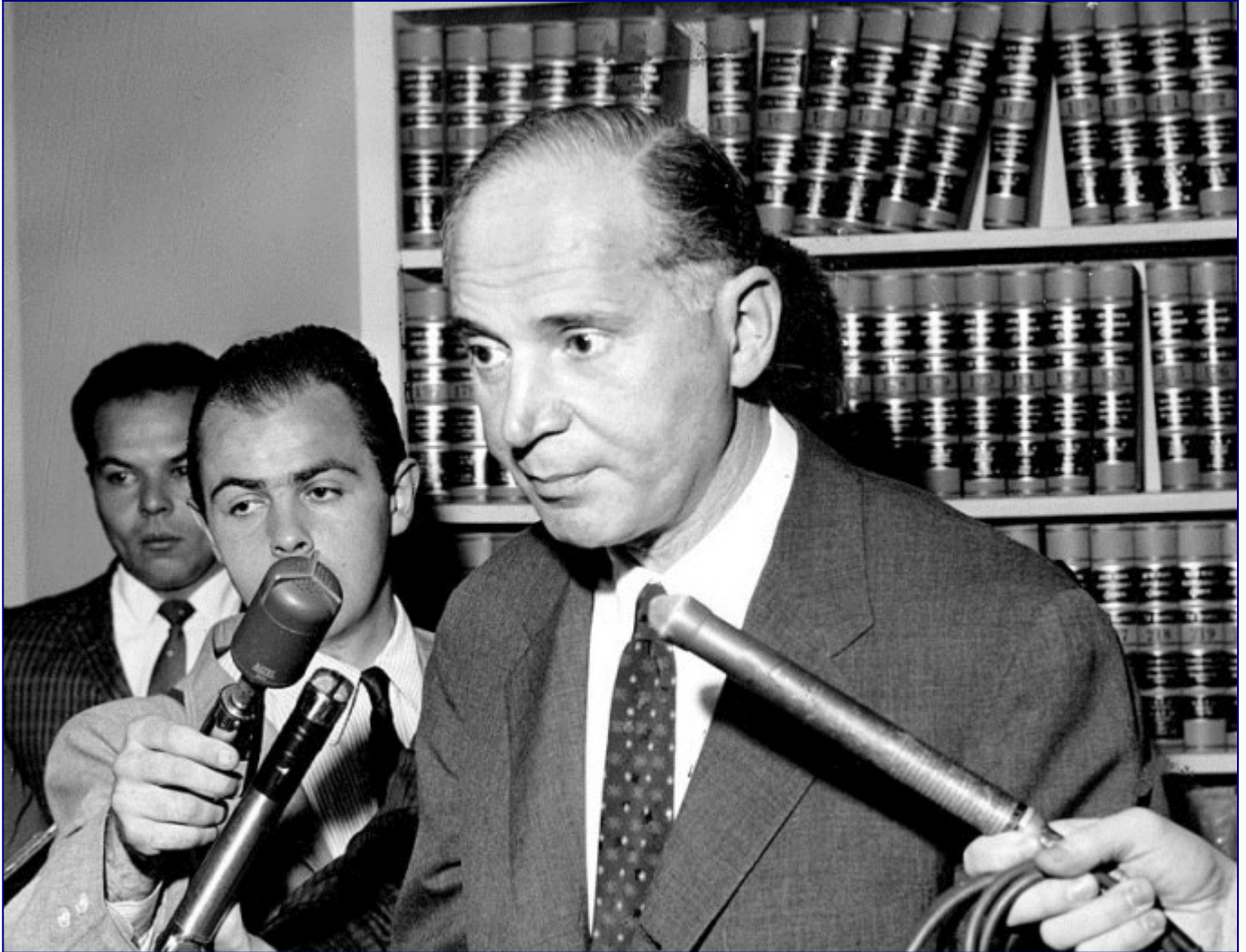
In 1952, four years after *The Bicycle Thief*, Burstyn again caused controversy when he imported another Italian film called *The Miracle*.

Catholics protested *The Miracle* and blocked its showing in New York theaters, because they found it to be blasphemous. Burstyn, spending more than \$60,000 of his own money (over half a million in today's value), brought the movie to the Supreme Court, where it resulted in the landmark decision of *Joseph Burstyn, Inc. v. Wilson*, also known as the Miracle decision.

The Miracle decision overturned the *Mutual* decision, and freed movies from the burden of prior restraint. Films were not seen as “a business, pure and simple” anymore, but as a medium worthy of full First Amendment protections.

The movie was defended by the Jew Ephraim London, who was the uncle of the prominent Jewish feminist Robin Morgan of the Women's International Terrorist Conspiracy from Hell (see [part 7](#)).

London – who once opined on a television show that if people “want to publicly perform intercourse on a nightclub stage, or defecate or anything like that,” they should be allowed – ultimately argued nine film cases before the Supreme Court (*The Miracle* being the first), and, incredibly, won them all.



Ephraim London

The Production Code’s main nemesis was the Jew Otto Preminger, who actively and openly defied it repeatedly. Following the *Miracle* decision, he submitted the script for *The Moon is Blue*, and it was subsequently rejected by both the Legion of Decency and the Production Code Administration, with Breen accused it of having “an unacceptably cavalier approach toward seduction and illicit sex.”

Preminger went ahead with the film anyway. During the press conferences for it he repeatedly slammed Breen for his “hypocritical interpretation of an antiquated code,” and, foreshadowing the weapon the Jews would soon use to topple the Code entirely, compared the very concept of censorship to Nazism: “It is an evil institution, and if we give in to it on small matters this is the first step toward the kind of totalitarian government that destroyed my country, Austria.”

After having the film rejected by both Warner Bros. and Paramount, for being “too risky,” Preminger convinced the Jews Arthur Krim and Robert S. Benjamin to produce it unedited with their company

United Artists, and then released it without Code approval – a full “frontal assault on Joseph L. Breen,” as Leff & Simmons put it.

Following its release, *The Moon is Blue* was censored in many states and outright banned in three – Maryland, Ohio and Kansas. Preminger and United Artists took the Kansas ban all the way to the U.S. Supreme Court where, with the help of Ephraim London, they got the decision reversed.

The Moon is Blue, due to its success in spite of not being Code approved, “sounded the death rattle of the legion of decency and the Production Code,” wrote Leff & Simmons.



Otto Preminger, along with being a producer and director, was also an actor, frequently typecast as Nazi “heavies.”

Following the the Miracle decision, and the subsequent 1957 *Roth* decision (see [part 3](#)), independent film-makers, who were not bound by the Production Code as the major studios in Hollywood were, began pushing the envelope by producing “nudie cutie” and “sexploitation” films.

Beginning with Russ Meyer’s *The Immoral Mr. Teas* (1959), these were the first “above ground” films to feature gratuitous nudity (without being in the “nudist” or “naturalist” genre). They initially played in what were known as “grindhouse” theaters, but slowly moved into more mainstream ones.

Next to Meyer, the Jew David F. Friedman is by far the biggest name associated with sexploitation. In 1963, he produced *Scum of the Earth!*, using the pseudonym Davis Freeman. *Scum of the Earth!* is considered the first in the “roughie” subgenre of sexploitation. Roughies, in general, were violent revenge films. In the beginning they would show a woman, or multiple women, being brutally raped or otherwise abused and tortured by men; by the end the men would be shown on the receiving end of the graphic violence.

Also in 1963, Friedman produced *Blood Feast*, which is considered the first in the “gore” or “splatter” genre.

Later, in 1969, using the pseudonym Herman Traeger, Friedman produced *Love Camp 7*. This was the first film of the most bizarre sexploitation subgenre of all: “Nazisploitation.” Nazisploitation films were sexually explicit, gory, over-the-top horror fantasies, which were generally about cartoonish German Nazis conducting all kinds of deranged experiments on Jewish concentration camp inmates.

The mother of all Nazisploitation films was *Ilsa, She-Wolf of the SS*, which was, again, produced by Friedman/Traeger.

Here is part of the plot summary for *Ilsa*, as found on [Wikipedia](#), to give you an idea of how sick and weird these types of movies actually were:

Ilsa is Kommandant of a Nazi prison camp, who conducts sadistic scientific experiments designed to demonstrate that women are more capable of enduring pain than men are . . . Ilsa is also portrayed as a buxom woman with a voracious sexual appetite for men. Every night she chooses another of her male prisoners and rapes him; however, owing to her hypersexuality she is disappointed when her current victim eventually ejaculates, and promptly has him castrated and put to death. Only one American prisoner, who can avoid ejaculating, manages to use her weakness to his favor.

**THE
MOST
DREADED
NAZI OF
THEM
ALL!**

A DIFFERENT KIND OF (X)

**She
committed
crimes so
terrible
...
even the SS
feared her!**

ILSA
She Wolf of the SS

starring
DYANNE THORNE as ILSA



**All the youthful beauties of Europe
enslaved for the pleasure of the 3rd Reich**

WE GUARANTEE YOU
THAT YOU WILL NOT
LIVE LONG
ENOUGH TO
FORGET
THE THINGS
YOU WILL
WITNESS
AND
EXPERIENCE
INSIDE...

LOVE CAMP 7

color

Maria Lease
Kathy Williams



**FROM THE SHADOWS
OF THEIR
SORDID HAUNTS...
THEY SLITHER LIKE
PREDATORY BEASTS...
TO STALK THEIR PREY!**

**Hell is their only address
and they offer you a cheap
substitute for fulfillment...
in exchange for your soul!**

**DEPRAVED
DEMENTED
LOATHSOME
NAMELESS
SHAMELESS**

These are the

SCUM OF THE EARTH!



**SIGHTS AND SOUNDS INTENDED
ONLY FOR ADULT EYES AND EARS!**

In 1964, the Supreme Court again weighed in on the issue of film censorship with the highly significant landmark case, *Jacobellis v. Ohio*. It was this case, which was over the showing of the French film *Les Amants (The Lovers)*, where Justice Potter Stewart, when trying to define pornography, made the famous, oft-repeated and mocked statement: “I know it when I see it.”

The *Jacobellis* case, which was again argued by Ephraim London, applied the liberal *Roth* test to film, meaning now as long as a film had “socially redeeming value,” and its “overall effect” was not to “appeal to prurient interest,” it was legal and could not be suppressed.

Local censors’ hands were now somewhat tied by the Supreme Court. Hollywood, on the other hand, was still ultimately beholden to the Legion of Decency and the Production Code, and so it went into all out assault on them both.

In 1964 alone, the Legion faced by far more Code breaking films than any previous year. “34 films, of which 20 were major Hollywood productions,” Monsignor Thomas Little of the Legion reported at the time, “would have been released with scenes employing nudity,” had his organization not successfully pressured them to edit.

There was one film that year that wasn’t be dismissed so easily though: *The Pawnbroker*, which was centered around the Holocaust. The Jews cleverly weaved the nudity into scenes that they could claim were “necessary to the movie.”

ROD STEIGER
GERALDINE FITZGERALD

THE PAWNBROKER

A SIDNEY LUMET FILM

1965 ACADEMY AWARD® NOMINEE
BEST ACTOR—ROD STEIGER



This being a Holocaust film, the moral responsibility was entirely flipped on its head: the Jews were not in the wrong for wanting to put nudity on the big screen, the censors were in the wrong for condemning it. It was “art,” they argued, not smut, and the Holocaust is a deeply emotional topic for the poor, innocent Jews who had just suffered so much at the hands of the Nazis (see footnote).

Though thoroughly intimidated by the Jews’ Holocaust guilt-tripping, the Production Code Administration and the Legion nevertheless both rejected *The Pawnbroker*, recognizing that allowing it would be the first step on a slippery slope: “If we were to agree to that, how could we hold back the next one?”

The Jews released the film anyway, uncut and without Code approval, through Allied Artists, which was controlled at the time by the Jewish Mirisch family. The Jewish producer of *The Pawnbroker*, Ely Landau, then appealed the film to the board of the MPAA. The board overturned the prior ruling and awarded the movie a seal, claiming the “sole exception granted *The Pawnbroker* is to be viewed as a special and unique case and in no way setting a precedent.”

This, of course, was nonsense, and everybody knew it. *The Pawnbroker* “exception” set off a string of events that saw the Production Code completely abandoned within five years. It was replaced by the MPAA ratings system, which is still in use today, though it has been altered a bit throughout the years. Initially, the ratings system was: G for General, M for Mature, R for Restricted, and X for not rated.



Negress prostitute in The Pawnbroker – the first nude scene ever to pass Code approval.

Michael Medved, with his book *Hollywood vs. America*, gives us many astonishing statistics about these crucial years, such as the following:

Theater profits were a steady 40 to 49 million a week for 12 years prior to the beginning of the dissolution of the Code (1953-1965). The numbers then dropped from 44 million in 1965, to 17.5 million in 1969.

That is almost a full two-thirds loss of theatergoers and profit. From 1966 to 1967 alone, it went from 38 million to 17.8 million – well over a 50% drop in one year!

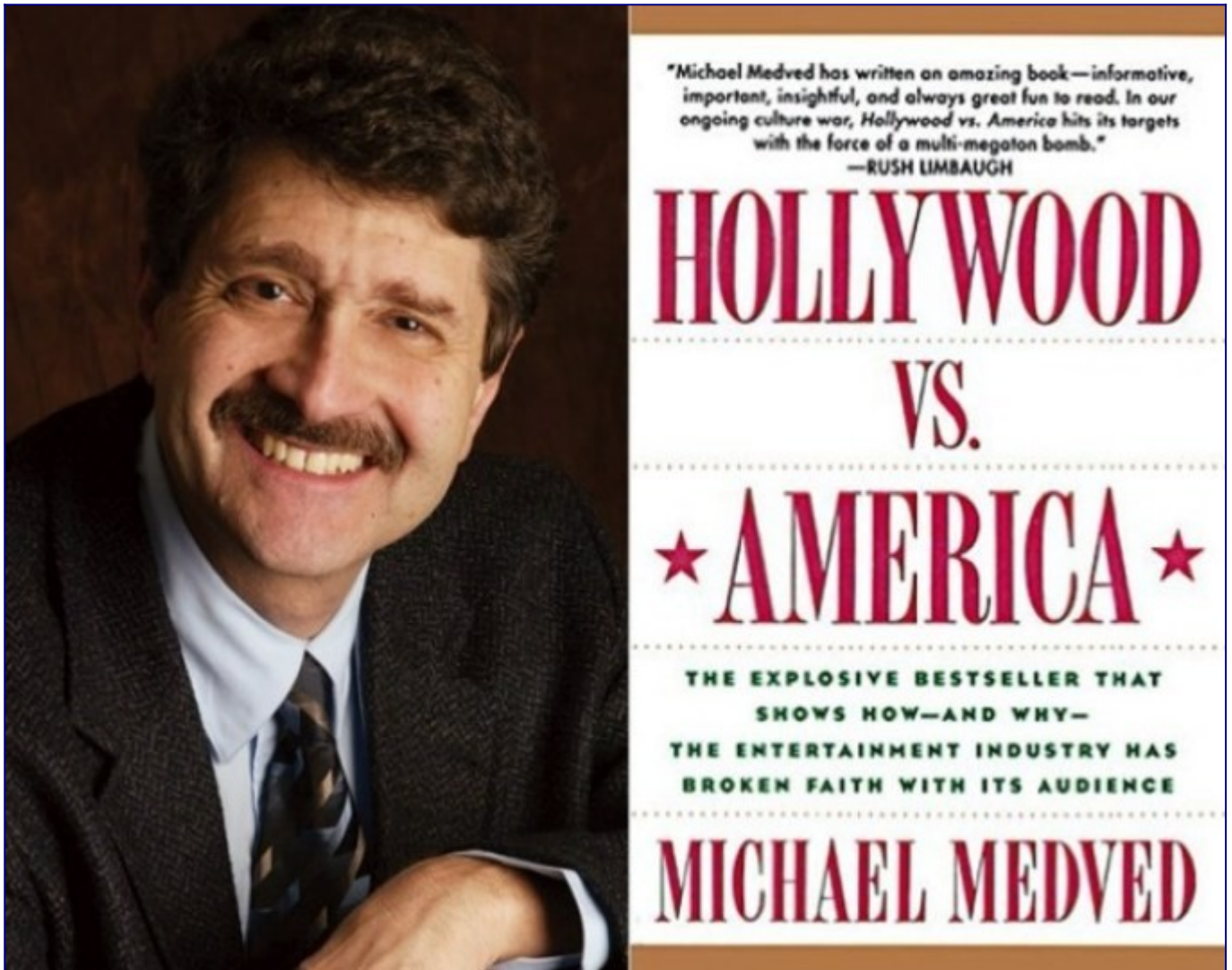
Medved goes on to provide data that prove unequivocally that G-rated movies make an overwhelmingly larger monetary return than others (more than twice as much as R-rated movies on average, with PG-13 and PG-rated movies falling pretty evenly in between). Yet the producers have continuously made more and more R-rated films and less G-rated ones, in spite of the millions upon millions – possibly *billions* – of guaranteed profits going out the window.

Even foul language, Medved reveals, is shown to be rejected by “huge majorities of potential moviegoers” in “innumerable surveys,” yet it has only, as we all well know, gotten more and more offensive over time.

Medved is a Jew himself, and as such is a staunch apologist for his tribe’s role in Hollywood. He feigns ignorance as to why his own data shows what it does, choosing to place the blame on “liberalism,” but those of us with the PC blinders off, who are willing to deploy even a modicum of common sense, know there can only be one possible explanation for this phenomenon: the Jews are more concerned with demoralizing society and pushing their own ethnic and political agenda than they are in making profits.

And we all know how much the Jews love profits.

Those figures (and Medved’s book in general), are in and of themselves proof that the Jews are using film as a weapon to deliberately attack the morality of gentile society (just as they admittedly do with outright hardcore pornography, as we’ll see in [part 9](#)). This is not conjecture by an anti-Semite, but an incontrovertible fact, thoroughly documented by a Jew – and it needs to be understood.



To draw further contrast between these years, it's worth noting that in 1965 the Academy Award for best picture went to the G-rated, family-friendly musical *The Sound of Music*, and in 1969 – the very first year after the breakdown of the Code – it went to United Artists' disturbing X-rated film *Midnight Cowboy*.

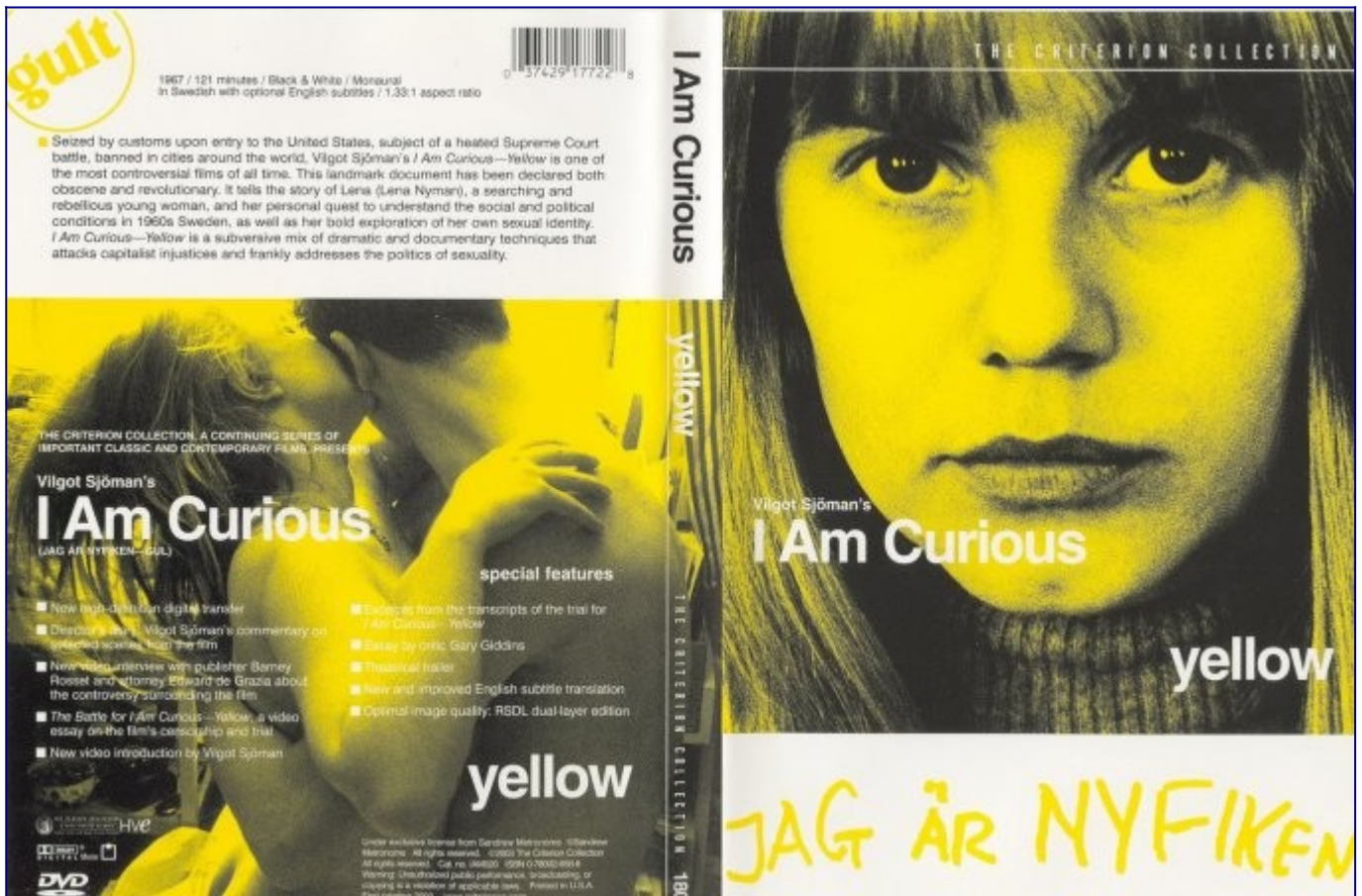
Midnight Cowboy was directed by the Jew John Schlesinger, and featured multiple scenes of homosexuality and other perversions, including one where the “cowboy” character (meant to symbolize the quintessential masculine, heterosexual White American male) is forcibly sodomized.

The year 1969 also saw the founding of the first explicit hardcore porn advocacy group, the Adult Film Association of America, of which David Friedman, the aforementioned Jew of sexploitation fame, was elected president five times.

The popularity of sexploitation films had waned quite significantly by that time due to the fact that hardcore porn, featuring actual sex, was now becoming more acceptable.

In January of 1968, the Swedish countercultural sex film *I Am Curious (Yellow)* had been seized by customs after being imported by the Jew Barney Rosset, who, as we discuss in depth in [part 4](#), had

been at the forefront of the major landmark obscenity cases in regard to banned books in the mid-60s (*Lady Chatterley's Lover* and *Tropic of Cancer*, specifically).



I Am Curious (Yellow) featured multiple scenes of nudity and simulated sex, including one where the lead actress is shown kissing a flaccid penis.

Rosset paid Sandrews, the Swedish film company that produced *I Am Curious (Yellow)*, \$100,000 in order to secure American distribution rights for the film, and agreed to pay them 30% of its profits. He also promised to pay all legal fees should the film run into trouble, boasting that he “may win for the film industry the same freedom afforded literature in the *Lady Chatterley's Lover* case.”

Being the first movie that featured sex and nudity to be shown in regular theaters, rather than back alley porn theaters, viewers flocked to see *I Am Curious (Yellow)*. By September, 1969, it had already grossed \$5 million. A month later it became “the first foreign-language film to top *Variety's* list of the top-grossing films.”

Predictably, the film became the subject of many obscenity trials across the country. It was shown in 53 cities, and contested in 15, ultimately getting banned in about 10 states.



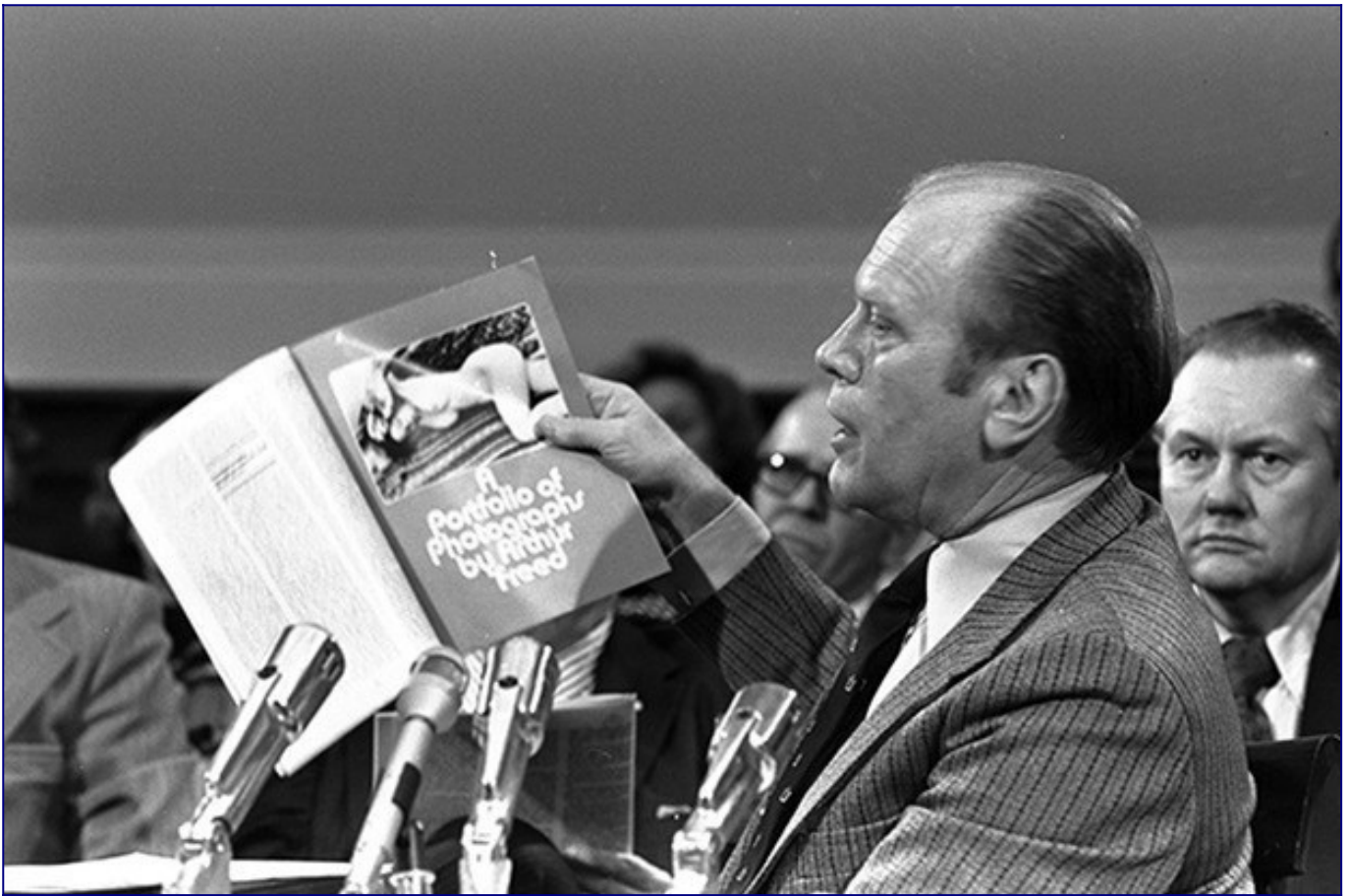
The 2nd U.S. Court of Appeals eventually overturned the New York customs' ban, but this was not a nationwide ruling, as those, of course, only come from the Supreme Court.

When the Supreme Court did finally hear the case it ended with a 4-4 split. Justice William O. Douglas, who was a radical First Amendment "absolutist," had recused due to a conflict of interest (some of his anti-censorship writings had been featured in Rosset's journal, the *Evergreen Review*).

The split upheld the lower court's ruling by default, and though this still did not overturn decisions in other parts of the country, it nevertheless spelled the end of the censorship of *I Am Curious (Yellow)*, as it became clear the issue would never be decisively resolved in the censors' favor.

Altogether the film earned Rosset an astonishing \$14 million, but, ironically, by paving the way for true pornography, it undercut the agenda of his publishing company, Grove Press. "*I Am Curious (Yellow)* was a big success," he said in an interview,

But it was a disaster for us in many ways. Because we made a lot of money, I went and bought a lot of foreign films—which were no longer commercially viable because all the art theaters had closed down, overnight, in 1970. They had started showing X-rated porno films. There had been a big market for foreign films in this country, and suddenly it was gone. After *I Am Curious (yellow)* played, that was the end. We killed our own market.



Future president Gerald Ford holding up the issue of Evergreen Review which featured the anti-censorship writings of Justice William O. Douglas, in a move to have him impeached from the Supreme Court.

In the first post-*Curious* above ground pornographic films – Andy Warhol’s *Blue Movie* (1969), and *Mona the Teenage Nymph* (1970) – the sex was shown while the man had a flaccid penis, carefully following the *I am Curious (Yellow)* precedent, and then it progressively became more graphic.

By 1972, the infamous, full-on hardcore porno *Deep Throat* was a nationwide theatrical blockbuster, earning over \$100 million, and staying on *Variety*’s list of top 10 highest-grossing movies for 48 weeks. *Deep Throat* was soon followed by the similarly successful *Behind the Green Door* (1972), and *The Devil in Miss Jones* (1973).

A nation-wide backlash to these and other liberal excesses swept conservative Republican Richard Nixon into power in 1969, and there was a last ditch effort to stem the tide of hardcore pornography.

This effort, which culminated in the Nixon-stacked Supreme Court’s 1973 *Miller* decision – the precedent of which still stands as the test for obscenity today – and the preminent Jewish role in hardcore pornography from then up to the present time, will be the topic of [part 9](#).

Notes

1. Henry Ford, *The International Jew – The World’s Foremost Problem*, 1922, p.218
2. Matthew Bernstein, *Controlling Hollywood: Censorship and Regulation in the Studio Era*, 1999, p.20-21
3. Neal Gabler, *An Empire of Their Own: How the Jews Invented Hollywood*, 1988, p.64
4. *Mutual Film Corporation v. Industrial Commission of Ohio*, 236 U.S. 230 (1915)
5. Ed Roberts, *The Sins of Hollywood*, 1922, p.77 (For a highly listenable audio version see [here](#).)
6. Ford, p.239
7. Ibid., p.244
8. Fredrick S. Lane III, *Obscene Profits: The Entrepreneurs of Pornography in the Cyber Age*, 2001, p.22
9. Gregory D. Black, *Hollywood Censored: Morality Codes, Catholics, and the Movies*, 1994, p.70
10. Leonard J. Leff & Jerold L. Simmons, *The Dame in the Kimono: Hollywood, Censorship, and the Production Code*, 1990, p.47
11. Ibid., p.165
12. Ibid., p.163
13. Ibid., p.172
14. Laura Wittern-Keller & Raymond J. Haberski Jr., *The Miracle Case: Film Censorship and the Supreme Court*, 2008, p.59
15. Richard Kuh, *Foolish Figleaves? Pornography in-and out of-Court*, 1968, p.4
16. Foster Hirsch, *Otto Preminger: The Man Who Would be King*, 2007, p.191
17. Ibid., p.197
18. Leff & Simmons, p.199
19. Ibid., p.203
20. E. Michael Jones, *John Cardinal Krol and the Cultural Revolution*, 1995, p.303
21. See Leonard L. Jeff, ‘[Hollywood and the Holocaust: Remembering the Pawnbroker](#),’ *American Jewish History*, 1996
22. This wouldn’t be the last time the Jews used their Holocaust story as leverage to get nudity approved on the screen. In fact, it was how they did it every time. The first time nudity was ever shown on television was in the Holocaust TV series *War and Remembrance* in 1978 (see [here](#) and [here](#)), and the first movie ever to be shown on TV with nudity – during “primetime,” to 65 million people, many of them children – was none other than *Schindler’s List*, in 1997. It has aired unedited ever since (see [here](#) and [here](#)).
23. Jones, p.325
24. Thomas Doherty, *Hollywood’s Censor: Joseph L. Breen and the Production Code Administration*, 2009, p.331
25. Michael Medved, *Hollywood vs. America: Popular Culture and the War on Traditional Values*, 1992, p.277
26. Ibid., p.283
27. Ibid., p.287
28. Ibid., p.291
29. Eric Schaefer et al., *Sex Scene: Media and the Sexual Revolution*, 2014, p.107

30. Loren Glass, [*Counterculture Colophon: Grove Press, the Evergreen Review, and the incorporation of the Avant-Garde*](#), 2013, p.207
31. Ken Jordan, '[Barney Rosset, The Art of Publishing No. 2](#),' *The Paris Review*

Part IX: Jews and Porn

“I am probably the epitome of everything the Nazis hated: the Jew pornographer who besmirches the pure morals of the white Aryan world. Hitler would have thought of me as the Devil incarnate.” – Al Goldstein

As we saw in [part 8](#), explicit pornography began seeping up out of the underground and becoming widely available in America by the late 60s – early 70s, due to various Supreme Court decisions.

Predictably, this caused nationwide controversy, so Lyndon Johnson assembled a President’s Commission on Obscenity and Pornography, ostensibly to study its effects on society.

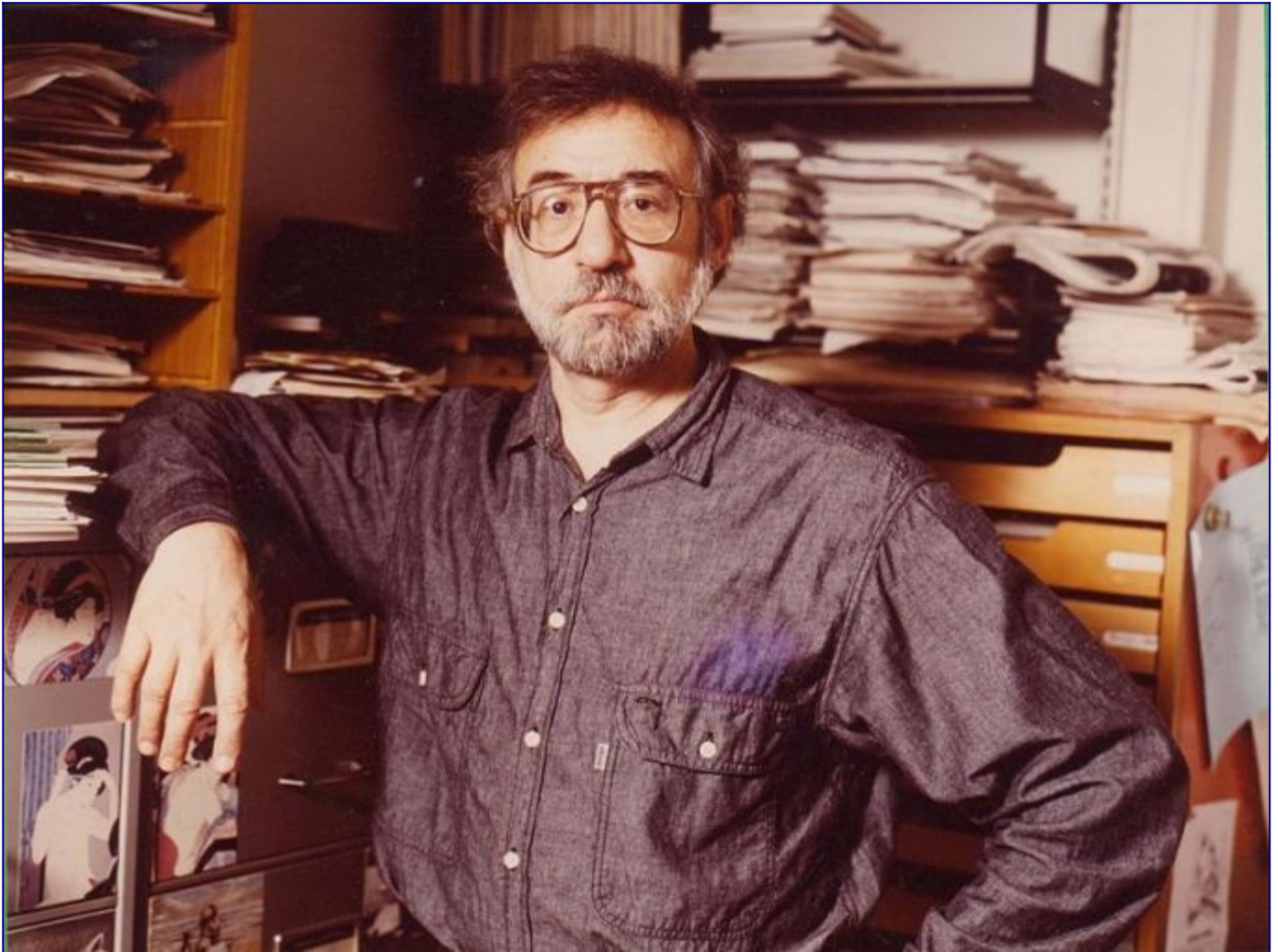


The Commission, though claiming to be “neutral,” was stacked with members of the American Civil Liberties Union (ACLU), which had been the foremost organization fighting to loosen obscenity laws in America since the 1920s (see [part 1](#)). Even its chairman, William Lockhart, was a known member.

This outrageous conflict of interest made a liberal outcome a foregone conclusion. Indeed, their final report claimed that not only is access to pornography not harmful to society, it might even be *beneficial*, in that it will make people more “liberal” and “tolerant.”

Furthermore, they urged that all laws against pornography, except those which protect children, be repealed, and a “massive sex education be launched.”

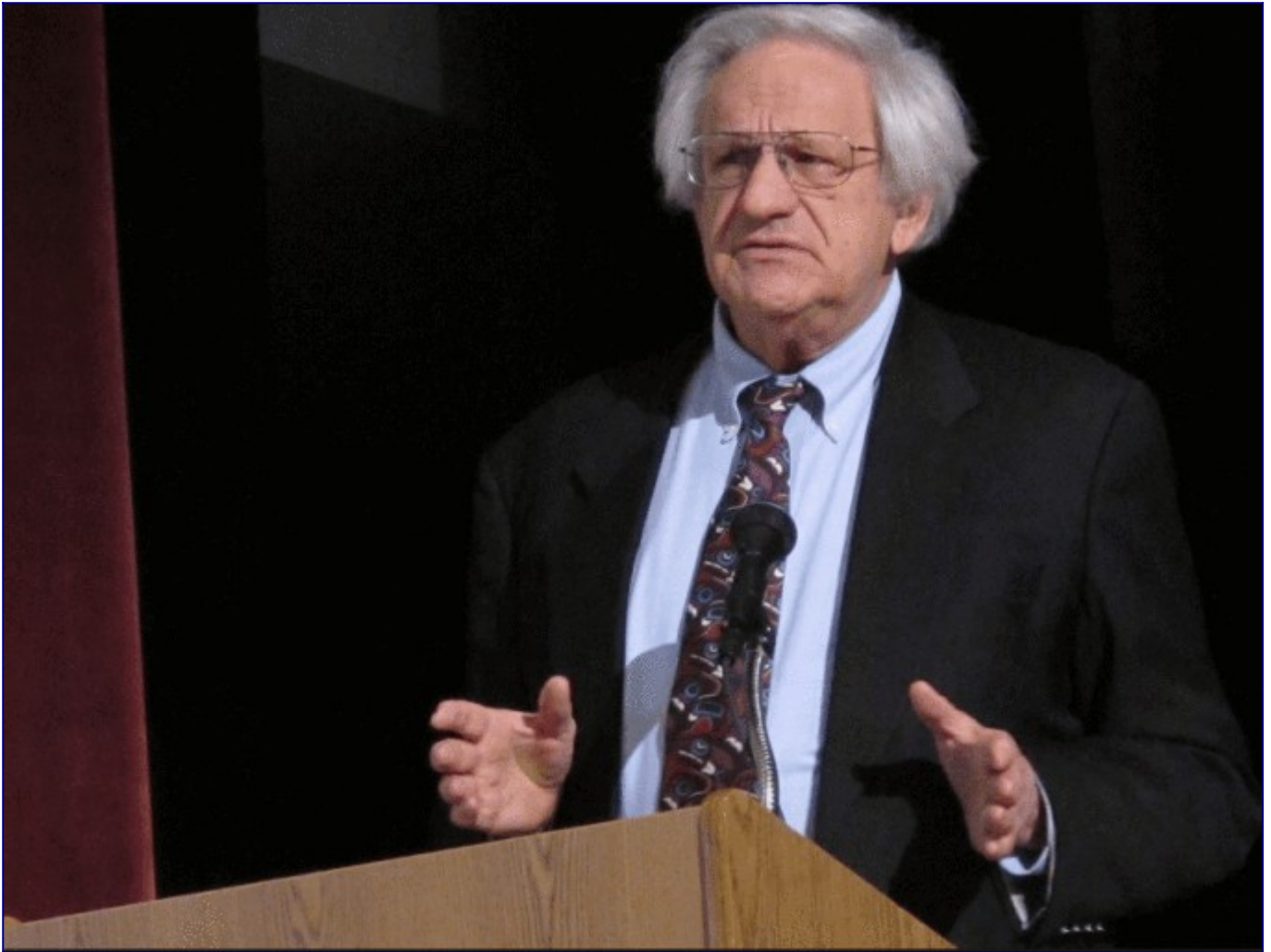
The panel relied very heavily on the findings of just one Danish Jew, Berl Kutchinsky. In 1967, Denmark had become the first country to legalize hardcore pornography, so Kutchinsky was commissioned to study the results and report his findings back to the Commission. He concluded that sex crimes had not increased, but rather had decreased, therefore pornography is safe.



Berl Kutchinsky

The Chief Counsel of the Commission was the Jew Paul Bender, also an ACLU member. Bender, who’s been called the “architect of the Commission’s report,” would later go on to be an outspoken defender of child pornography.

In 1977, he testified to the United States Senate Committee on the Judiciary that strict anti-child pornography laws are not morally justifiable because “the conclusion that child pornography causes child abuse involves too much speculation” and “most kids who act on these films probably are doing these acts aside from the films anyway.”



Child pornography defender and Chief Counsel to the President's Commission on Obscenity and Pornography, Paul Bender

A 300 page dissent from Charles Keating, which had been largely ghostwritten by a young Pat Buchanan, was attached to the final report.

When Nixon had come into office in 1969, he filled the one empty slot on the liberal-stacked commission with Keating. Keating was at the time the head of the Citizens for Decent Literature (CDL), which had been the premier group fighting against pornography since its founding in 1958.

From the beginning, Keating had been recommended for a seat on the commission by hundreds of people including governors, judges and congressmen, but a Jewish aide to Johnson, Ernest Goldstein, had successfully advised against it. He argued in a memo that "having Mr. Keating on the Commission will be a mistake."



Ernest Goldstein

The findings of the Commission were overwhelmingly rejected by Congress. The Senate rejected them with a 60-5 vote. One senator quipped that they “might just as well have asked the pornographers to write the report, although I doubt that even they would have had the temerity and effrontery to make the ludicrous recommendations that were made by the Commission.”

Nixon, for his part, also categorically rejected what he called the “morally bankrupt conclusions and major recommendations” of the Commission.

I will quote Nixon’s [statement](#) on the matter at length, due to its refreshing clarity:

The Commission contends that the proliferation of filthy books and plays has no lasting harmful effect on a man’s character. If that were true, it must also be true that great books, great paintings, and great plays have no ennobling effect on a man’s conduct. Centuries of civilization and 10 minutes of common sense tell us otherwise.

The Commission calls for the repeal of laws controlling smut for adults, while recommending continued restrictions on smut for children. In an open society, this proposal is untenable. If the level of filth rises in the adult community, the young people in our society cannot help but also be inundated by the flood.

Pornography can corrupt a society and a civilization. The people’s elected representatives have the right and obligation to prevent that corruption.

The warped and brutal portrayal of sex in books, plays, magazines, and movies, if not halted and reversed, could poison the wellsprings of American and Western culture and civilization.

The pollution of our culture, the pollution of our civilization with smut and filth is as serious a situation for the American people as the pollution of our once-pure air and water.

And Nixon was well aware of exactly who it was behind the proliferation of pornography.

In a [tape](#) recorded conversation from February 1, 1972, with Reverend Billy Graham – the most powerful preacher in the country at that time – Graham is heard telling Nixon that the Jewish “stranglehold” on the media “has got to be broken or the country’s going down the drain.”

“You believe that?” Nixon replies. “Oh, boy. So do I. I can’t ever say that, but I believe it.”

“And they’re the ones putting out the pornographic stuff,” Graham goes on to say, to no objection from Nixon.

In [another](#) taped conversation from February 21, 1973, Graham refers to the Jews as the “Synagogue of Satan,” and again accuses them of being “the ones putting out the pornographic literature” and “these obscene films.” Nixon, again, offers no objection.

Therefore, two of the most powerful people in the country knew it was the Jews behind the spread of nation-wrecking pornography, yet they felt that they could do nothing about it because of the Jewish “stranglehold” on the media. Pretty incredible.



Billy Graham and Richard Nixon

Nixon is [heard](#) discussing the pornography question in a January 2, 1973 taped conversation with his newly appointed Chief Justice, Warren Burger. They both mock the ridiculous “socially redeeming value” rule of the *Roth* decision, which had been the reigning obscenity precedent since 1957 (see [part 3](#)). Burger calls it “one of the biggest frauds ever.”

“That’s a phrase that emanated from some of the campuses in this period,” he says. “You know this means if they have one of these outrageous orgies, then if they mention Vietnam or the condition of the ghettos, that ‘redeems’ the whole thing.”

Ultimately Nixon was able to appoint four conservative justices to the Supreme Court (the other three being Harry Blackmun, Lewis Powell, and William Rehnquist). Concerned citizens across the nation waited breathlessly for them to do something about the liberalized obscenity laws.

The case in which they finally attempted to scale them back was *Miller v. California*, which again had a Jewish defendant, Marvin Miller. Miller had been convicted for mailing pornographic advertisements for his “Adult Entertainment” business to random people in California. A mother complaining about how her child had opened one is how the case had been initiated.

The Burger Court upheld Miller’s conviction by a 5-4 vote on June 21, 1973, and the decision resulted in a new obscenity “test,” called the Miller test.

The Miller test superseded the previous Roth test, but it was very similar. Really, only a few words had been altered here and there. Most significantly, though, it shifted the legal responsibility away from the national standards that had been set during the 60s (see [part 4](#)), back to “contemporary, community standards.”

Once *Miller* became the new precedent, it put a stop to there being any more nationwide theatrical hits such as *Deep Throat* (see [part 8](#)), and the authorities quickly moved against several high-profile porn figures, including the Jew Al Goldstein, who was probably the most subversive and disgusting pornographer in the entire country.

Goldstein had begun his pornographic magazine, *Screw*, in New York in 1968. He beat 19 obscenity charges within the next two years.

It was arranged for Goldstein to be tried in Wichita, Kansas, where public sentiment was thought to be more conservative than New York, now that local rather than national standards were the criteria again (a law official in Wichita ordered an issue of *Screw*, and once it was mailed, the charge was made).



After three high-profile, very expensive trials, Wichita failed to get a conviction for Goldstein.

Part of the reason Goldstein was not convicted is the fact that by this time the Jewish cultural revolution (see [part 5](#)) had been largely victorious. As Whitney Strub wrote in *Obscenity Rules*:

Miller seemingly made prosecutions easier, but in fact this cultural drift made convictions harder to obtain. Juries were tougher to shock, more reluctant to send people to prison for obscenity. A more liberal culture reigned in the more conservative doctrine.

Another reason Goldstein was not convicted is that he and his team of lawyers exploited one particular phrase in the Miller test: “appeals to the prurient interest.” This line was also in the Roth test, and forcing the court to take it literally is a tactic that lawyers of obscenity cases had been using for years.

In one of Jewish comedian Lenny Bruce’s numerous trials (see [part 4](#)), for instance, a Jewish lawyer exploited the “prurient interest” line by asking: “Anybody at that show, after hearing Mr. Bruce, did they masturbate?”

Carlos Porter gives us some background on this curious bit of Jewish trickery:

It was finally decided that “obscenity” meant “appeal to prurient interest”. So in every obscenity trial, the defense lawyer simply asked the prosecution witnesses whether the material appealed to his/her “prurient interest”. The question always went something like this: “How do you feel about this material personally, do you find it stimulating?”

(Remember, these are prosecution witnesses being asked the question, the people who brought the complaint.)

The answer was always, “No, I think it’s disgusting”, or, “I think it’s boring”. Then, since nobody would ever admit that the stuff turned him/her on, it was argued that it didn’t appeal to anybody’s “prurient interest”, and was therefore not obscene!

In one Supreme Court case ([U.S. vs. Cohen](#)), it was held that the words “Fuck the Draft” did not appeal to anybody’s “prurient interest” and were therefore not obscene; a long series of other cases then held that expressions such as “mother-fucking racist pig cop” did not appeal to anybody’s “prurient interest” either, so nothing was ever obscene, so everything had to be legalized! (See footnote for Porter’s sources.)

HERE'S
A LITTLE
SOMETHING
* * * FOR * * *
MOTHER'S
* * * DAY * * *

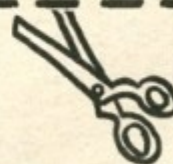



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This is how Goldstein himself put it in his book *I, Goldstein: My Screwed Life*:

The big threat of obscenity was whether it ‘appealed to prurient interest.’ Aside from being dirty, morbid, and offensive, the contents of *Screw* were only deemed criminal if it was sexy enough to, in the words of legalese ‘create an erection in a male or a moist vaginal area in a female.’ . . . Put in the position of having to admit to a boner on the stand, expert puritans waxed apoplectic. Thus, the prosecution would crumble on the matter of ‘prurient interest.’

Goldstein’s trial, coupled with the other two unsuccessful high-profile obscenity cases of the time (one for the sleazy *Hustler* pornographer Larry Flynt, and the other for the Jewish actor of *Deep Throat*, “Harry Reems”), took much of the wind out of the Miller precedent.

In a [video](#) in 2013, Goldstein eloquently boasted:

I give my very fucking best. When I eat pussy, when I lick asshole. I try to be a good hump. I try and give you the best writings and insight. What makes Al Goldstein? Al Goldstein’s a fucking legend. How many people legalized pornography? I mean fucking Fishbein is coasting, and Ron Jeremy is coasting. *I changed the law.*

Goldstein didn’t actually “change the law.” Rather, he *beat* the law. His trials sent a message: If even the most filthy and brazen pornographer couldn’t be convicted in a supposedly conservative area such as Wichita, Kansas, who could?

Thus began what is known as the “Golden Age of Porn.” The rest, as they say, is history. Our country has been flooded with all manner of perverted filth ever since.

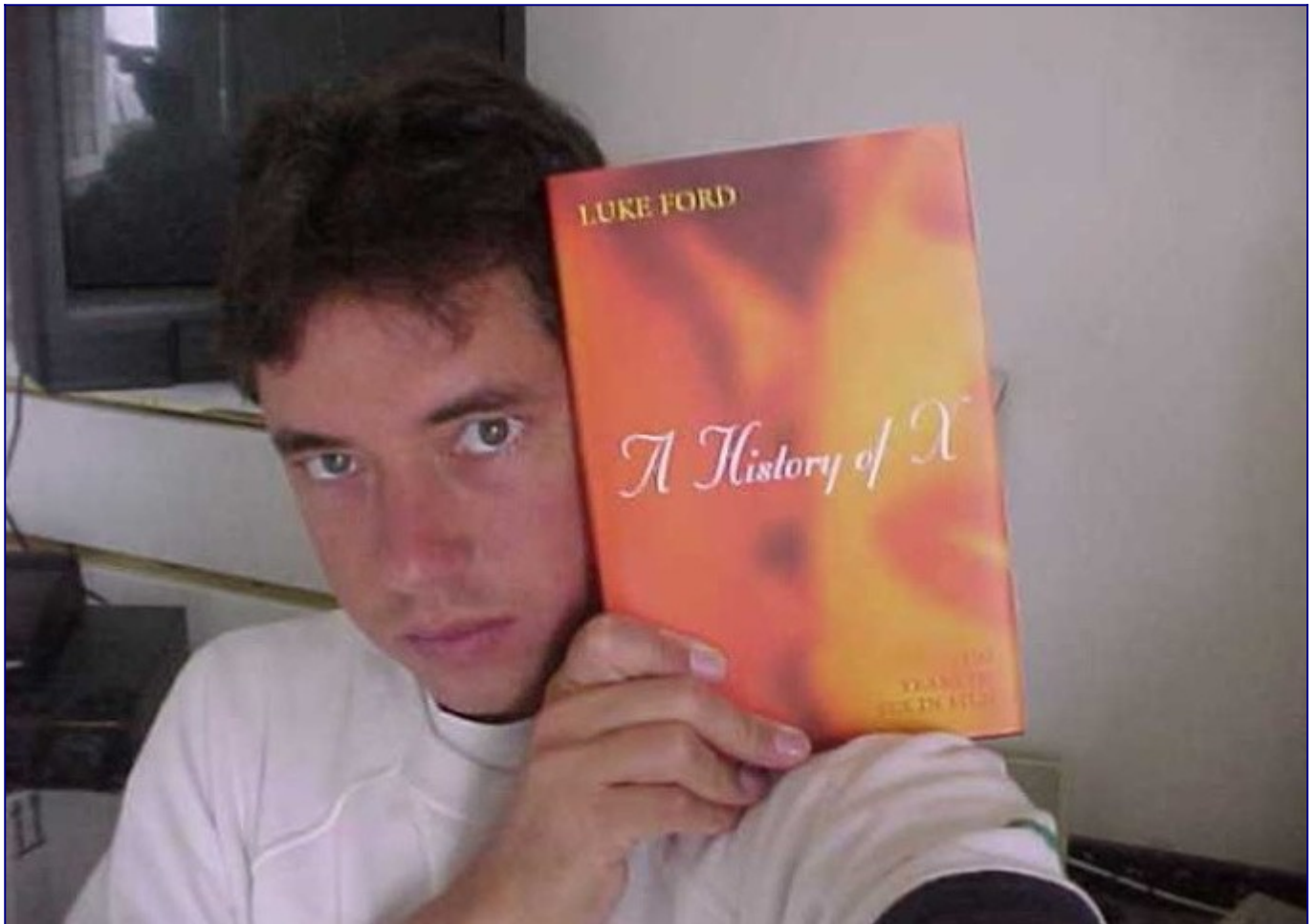


Al Goldstein

The Jewish domination of porn is so well-documented – and admitted openly by so many Jews – there’s not a whole lot that needs to be said about it.

Luke Ford, for instance, who is not racially Jewish but is a convert to Judaism, writes in his book on the history of pornography, *A History of X*:

Though only 2 percent of the American population, Jews dominate porn. Most of the leading male performers through the 1980s had Jewish parents. Leading Jewish pornographers include Wesley Emerson, Paul Fishbein, Lenny Friedlander, Paul Norman, Bobby Hollander, Rubin Gottesman, Hank Weinstein, Fred Hirsh and his children Steve and Marjorie, Steve Orenstein, Theodore Rothstein, and Rueben Sturman.



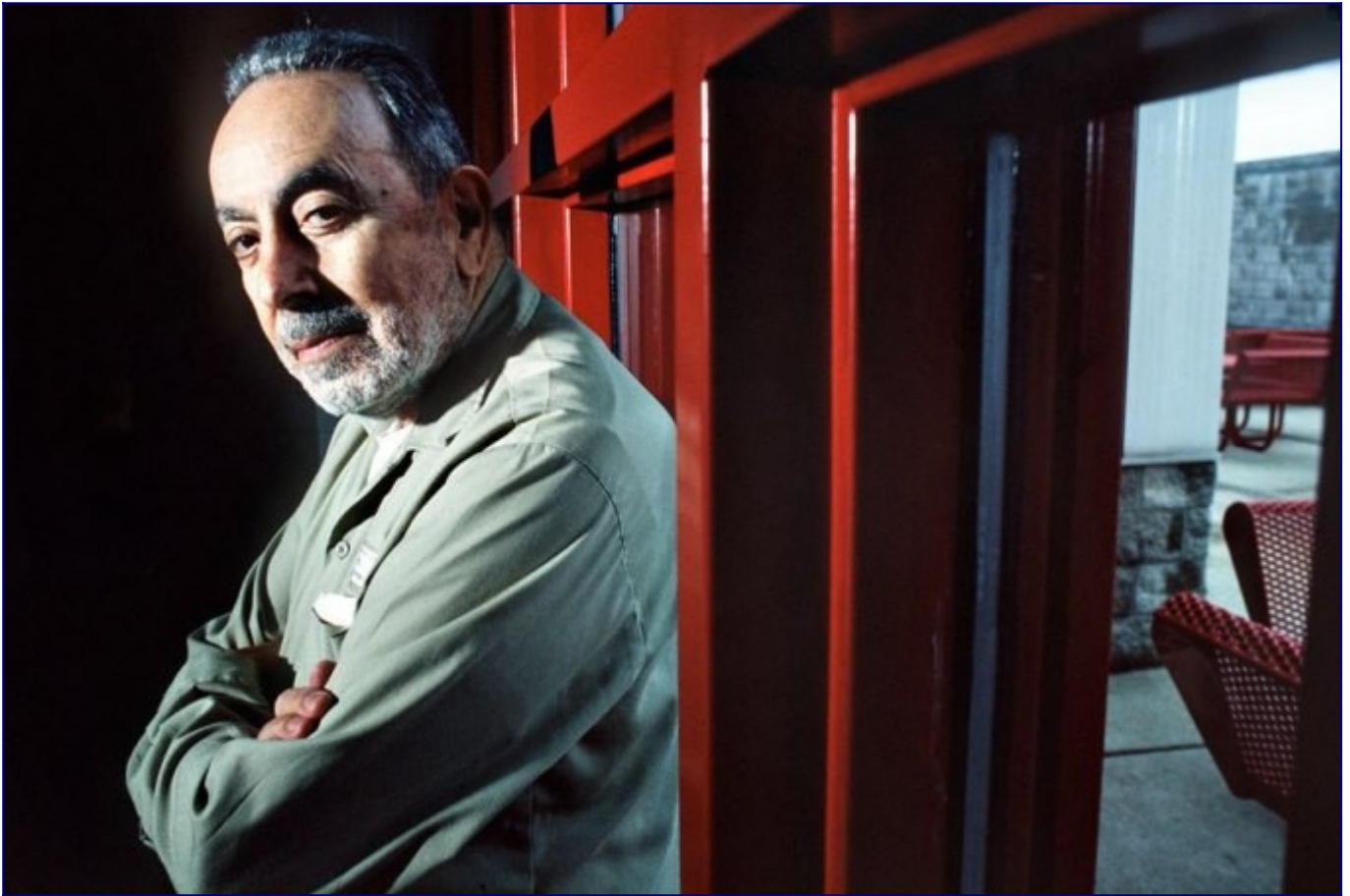
Luke Ford

Jewish scholar Dr. Nathan Abrams documented the extensive Jewish role in pornography in an article for the Jewish Quarterly titled "[Triple-exthnics](#)." It begins with the following:

A story little told is that of Jews in Hollywood's seedier cousin, the adult film industry. Perhaps we'd prefer to pretend that the 'triple-exthnics' didn't exist, but there's no getting away from the fact that secular Jews have played (and still continue to play) a disproportionate role throughout the adult film industry in America. Jewish involvement in pornography has a long history in the United States, as Jews have helped to transform a fringe subculture into what has become a primary constituent of Americana. These are the 'true blue Jews'.

Reuben Sturman, whom Dr. Abrams calls the "Walt Disney of Porn," and Ford calls the "Godfather of Porn," was the foremost distributor of porn in America throughout the 70s and 80s.

"You wanted to know how the sex industry started," Sturman said to his biographer, Eric Schlosser, "well you're looking at the person who started it."



Reuben Sturman

The empires of Sturman's three closest competitors, according to Schlosser, "were easily dwarfed in size" by his.

"In 1991," Fredrick S. Lane notes in his book *Obscene Profits*, "*Time* estimated that Sturman's empire grossed roughly \$1 million per day 'from the sale of lewd magazines, videos and marital aids.'"

All that porn money apparently wasn't enough for this greedy Jewish gangster, so he constantly cheated on his taxes. It was a point of pride for him. It took an agent tracking him full-time 14 years to finally bring an indictment. In 1989 he was sentenced to 10 years and millions in fines for his tax evasion.

He later earned an additional 19 years for extortion. In 1992, he managed to escape from prison via helicopter, but was recaptured shortly after. He finally died in prison in 1997, while facing yet another charge for conspiracy in a bombing.

The "contemporary incarnation of Sturman," writes Abrams, "is 43-year-old Jewish Clevelander Steven Hirsch, who has been described as 'the Donald Trump of porno.'"



Steven Hirsch

Even *Playboy* magazine, which was founded by the gentile Hugh Hefner, has unsurprisingly operated under heavy Jewish influence since day one.

Josh Lambert, in an [article](#) for the online Jewish journal *Tablet*, quotes a former top Jewish *Playboy* editor, Nat Lehrman, as saying: “The whole staff, practically, was Jewish. We were the dominant, probably the brighter ones.”

In 1980, the Jewish Anti-Defamation League (ADL) presented Hugh Hefner with a “Freedom Award.” This just goes to show the almost monolithic Jewish support for pornography, as the ADL is one of their main official organizations.

Abe Foxman, the long time director of the ADL, once claimed that the “Jews who enter the pornography industry have done so as individuals pursuing the American dream.”



Abe Foxman, former director of the Jewish Anti-Defamation League.

Again, there's no real reason to belabor this point, as saying the pornography industry is Jewish is like saying the sky is blue.

The real question is: why? Why are the Jews so prominent in pornography? Pornography is an extremely profitable business, of course. But are the Jews only motivated by money when they produce and distribute porn?

“The adult industry was pretty much founded by the Jews,” says Mike Kulich in [a 2015 filmed interview](#). Kulich, who is now deceased, was the Jewish owner of “the biggest porn company in the world,” Monarchy Distribution, when the video was recorded.

Kulich explains that most of the male porn stars since the 70s have been Jewish, while most of the female performers have been Roman Catholics. He says when he asked many of these male Jewish performers what their motivation for doing porn was, their answer was always because they get “to fuck Roman Catholic chicks” and “fulfill like every fantasy that every Jewish boy has ever had” (“Roman Catholic,” in this context, is basically just a euphemism for “White gentile”).



Mike Kulich (right) with “conservative” Jewish homosexual Milo Yiannopoulos.

Kulich specifically named Ron Jeremy, the repulsive Jew who has been turned into a sort of folk hero by the Jewish-dominated media, as being one of the porn stars who told him this.

Kulich’s statement parallels what Harvey Cohen had allegedly told “undercover Jew” Adam Goldstein: “As you’re aware, it’s Jewish fantasy to screw gentile women...Besides, why would Jewish pornographers care about gentile fantasy?”

Dr. Nathan Abrams also says the same of the Jewish male/White female porn star dichotomy: “The standard porn scenario became as a result a Jewish fantasy of schtupping the Catholic shiksa.”

“Shiksa” is a derogatory Yiddish term Jews use for White women. It translates to English, according to Lambert, in his book *Unclean Lips: Jews, Obscenity and American Culture*, as: “‘unclean creature,’ reptile; abomination, detestation, uncleanness.”



Gross Jew Ron Jeremy has become rich and famous by fulfilling his fantasy of “schtupping the shiksa.”

When Al Goldstein was asked by Luke Ford why there were so many Jews in porn, he replied: “The only reason that Jews are in pornography is that we think that Christ sucks. Catholicism sucks. We don’t believe in authoritarianism.”

Here is one final quote in regard to the Jews’ motivations for producing and promoting pornography. It again comes from Dr. Nathan Abrams, and is probably the most revealing and shocking of them all:

Jewish X-rated actors often brag about their ‘joy in being anarchic, sexual gadflies to the puritanical beast.’ Jewish involvement in porn, by this argument, is the result of an atavistic hatred of Christian authority: they are trying to weaken the dominant culture in America by moral subversion.



Dr. Nathan Abrams

It doesn't get much more straightforward than that.

Let's recap, in case that didn't sink in. Pornography – by the Jews' own admission – is an opportunity to weaken our culture through “moral subversion,” denigrate Christianity, and defile our women – who, I repeat, they refer to derogatorily as “shiksas.”

They admit all of this *openly*, with nothing but contempt for us “*goyim*.”

How does that make you feel, dear reader?

Notes

1. Al Goldstein, *I, Goldstein: My Screwed Life*, 1999, Kindle version, loc.1995-1998
2. Whitney Strub, *Perversion for Profit: The Politics of Pornography and the Rise of the New Right*, 2010 p.156
3. Christopher Cook, "[Is Paul Bender Really 'Independent?'](#)", *Western Free Press*, December 8, 2010
4. [Statement on Paul Bender by the Honorable Orrin G. Hatch \(PDF\)](#)
5. Strub, 2010, p.152
6. Carmine Sarracino & Kevin M. Scott, *The Porning of America: The Rise of Porn Culture, What it Means, and Where We Go from Here*, 2008, p.87
7. Whitney Strub, *Obscenity Rules: Roth v. United States and the Long Struggle over Sexual Expression*, 2013, p.216
8. Ronald K. L. Collins, *The Trials of Lenny Bruce*, 2002, p.124
9. Carlos Porter, *Satires*, 2014, p.129 (see, for example, *Gooding v. Wilson*, 405 U.S. 518 (1972); *Rosenfeld v. New Jersey*, 408 U.S. 901 (1972); *Lewis v. City of New Orleans*, 408 U.S. 913 (1972); *Brown v. Oklahoma*, 408 U.S. 914 (1972)). All legal references are from chapter 54, "Defense of an Obscenity Case", by Richard I. Targow and Paul N. Savoy, in *Criminal Defense Techniques*, The Matthew Bender Co., edited by Sidney Bernstein, 1984 update.
10. Goldstein, loc.2092-2100
11. Luke Ford, *A History of X: 100 Years of Sex in Film*, p.18
12. Eric Schlosser, *Reefer Madness: Sex, Drugs, and Cheap Labor in the American Black Market*, 2004, p.208
13. *Ibid.*, p.140
14. Fredrick S. Lane III, *Obscene Profits: The Entrepreneurs of Pornography in the Cyber Age*, p.48
15. Josh Lambert, *Unclean Lips: Obscenity, Jews and American Culture*, 2013, p.119

Conclusion

The logical and reasonable response to Jewish behavior is to organize politically and remove them from society entirely, as populations have had to do [repeatedly](#) for thousands of years.

Understanding this possible outcome, naturally the Jews do whatever is in their power to prevent it from happening again. Most of their policies – such as pushing for mass immigration and “rights” for various minority groups – are geared towards making this potential eventuality less likely or impossible.

Same goes for all of the considerable media they have brought under their control. They use it to brainwash and socially engineer society in a way that makes them feel more safe and comfortable. The majority demographic, Whites, are generally portrayed as evil oppressors, while Jews and other non-Whites are portrayed as our hapless victims.

This serves the dual purpose of making Whites feel guilty, while simultaneously giving minorities a burning hatred toward us. In short, it is conditioning for our genocide.

We’ve also seen a phasing out of traditional White heroes from television and Hollywood movies. Even TV commercials now put out a consistent anti-White message, with White males frequently being portrayed as weak and incompetent pussies, and non-Whites – mainly Blacks – being portrayed as intelligent, alpha males.

An atomized, weak, and passive populace poses much less of a threat to a highly-organized, hyper-ethnocentric hostile minority. It’s as simple as that.

Thus the Jews have a vested interest in neutering and emasculating the men of their host societies – in this case, *us* – because strong men are the only ones who will be willing and capable of rising up against them and kicking them out – not a bunch of emasculated beta males, sitting around jerking off to porn.



“Best you and your hook-nosed tribe of filth merchants get outta town before there’s trouble.”

This phenomenon has reached a fever pitch. “Transgender” people are now put up as heroes, tearing down “toxic masculinity” is an explicit goal that is worked towards in our colleges and universities, and our society is completely saturated with pornography and sexualized imagery.

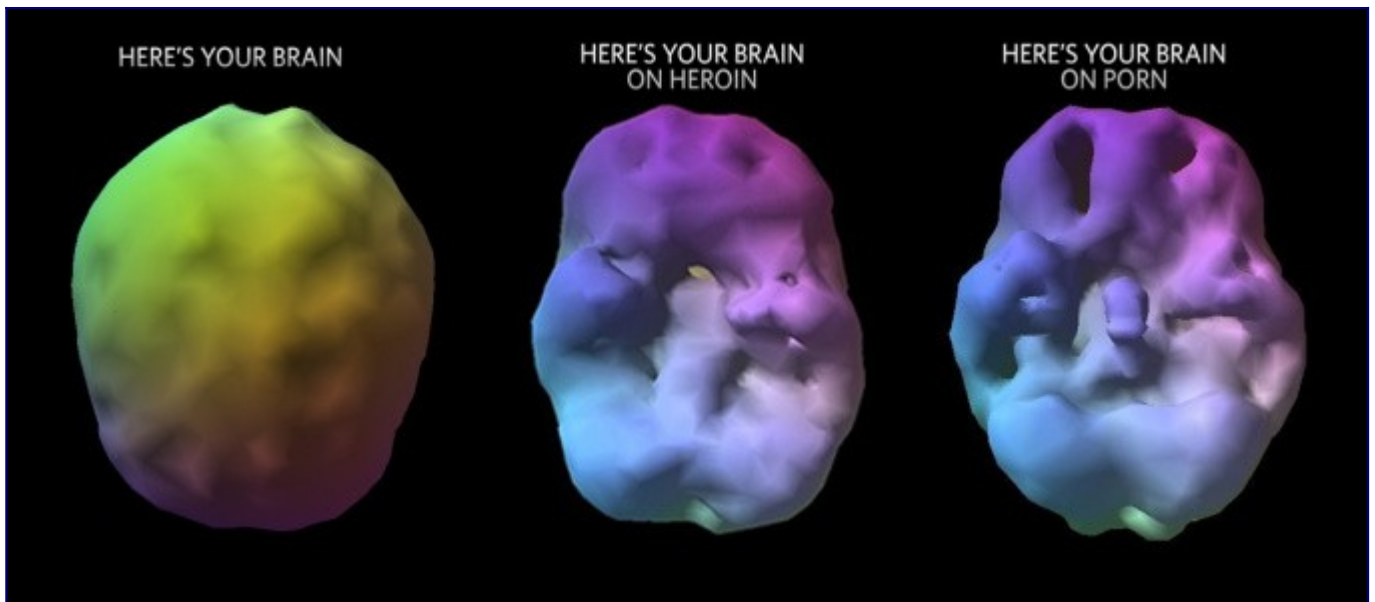
Whether or not the Jews, in sexualizing our culture, are doing it to deliberately cause us harm, or are just acting on instinct (or, the most likely: some combination of the two), doesn’t matter one bit. The outcome is the same.

Masturbation to pornography is emasculating not just spiritually and emotionally, but also *physically*. Conversely, quitting porn results in a process of remasculation, as recent revelations by tens of thousands of men who have been addicted to it and then found the will to reject it have unequivocally shown.

This issue of masculinity cannot be stressed enough when dealing with the question of pornography – which is why I am pressing it so strongly.

Pornography is comparable to a hard drug, such as heroin or cocaine, in that it is addictive and it releases dopamine into your brain from your biological reward center, and gives you a mental high (this is why drugs are nicknamed “dope”).

In evolutionary terms, the reason for this is obvious, as it has encouraged us to procreate through the years. Things which are potentially beneficial or even necessary such as eating, having sex, winning the hunt, etc., trigger a positive chemical response, just as things which may potentially cause us harm will trigger a negative one (fear, pain, embarrassment, etc.).



Each time we look at a sexualized image of a healthy female, our brain gets a dose of dopamine, which is telling us: *go forth and multiply*. High speed internet, with its limitless amounts of thumbnail pictures and real-time videos, has made it so that our brains can be flooded with this dopamine over and over and over again, in a short period of time.

In an especially vile [interview](#) with *Playboy* magazine, Jewish singer-songwriter John Mayer acknowledges the problem with high speed internet porn perfectly (yet then goes on to say he supports it anyway):

Mayer: . . . By the way, pornography? It's a new synaptic pathway. You wake up in the morning, open a thumbnail page, and it leads to a Pandora's box of visuals. There have probably been days when I saw 300 vaginas before I got out of bed.

Playboy: What's your point about porn and relationships?

Mayer: Internet pornography has absolutely changed my generation's expectations. How could you be constantly synthesizing an orgasm based on dozens of shots? You're looking for the one photo out of 100 you swear is going to be the one you finish to, and you still don't finish. Twenty seconds ago you thought that photo was the hottest thing you ever saw, but you throw it back and continue your shot hunt and continue to make yourself late for work. How does that not affect the psychology of having a relationship with somebody? It's got to.

Playboy: You seem very fond of pornography.

Mayer: When I watch porn, if it's not hot enough, I'll make up backstories in my mind. My biggest dream is to write pornography.



John Mayer

This continual flood of dopamine dulls men's minds, saps their motivation, and actually begins to rewire their neural pathways. This can even [be seen](#) in brain scans.

Years ago, many young men who had self-diagnosed themselves as internet porn addicts, and had recognized its side effects, began to gather online in support groups to work together toward breaking the habit. They came to call themselves NoFap, and what they discovered is nothing short of incredible.

Every side effect reported by the NoFap community is directly related to emasculation. Those who have managed to quit have, all reinforcing each other, reported the same effects, which are the following:

- Increase in motivation
- Increase in confidence
- Ability to make and hold eye contact
- Increased attention from women
- Deeper voice
- Thicker hair
- Gain in muscle mass
- Relieved depression

- Better memory
- Better able to concentrate and focus
- More energy
- Decrease in social awkwardness

[Here is an 157-page PDF of positive results from NoFappers, compiled from various NoFap forums.](#)



What's more, porn causes many of its users to escalate to more and more extreme forms of porn as the novelty of each wears off.

Eventually, they lose all attraction to real women, and the ability to even hold an erection while having sex with them.

I repeat: *Porn addicts can only hold an erection by looking at a computer screen and not with a real woman.*

It is therefore not an exaggeration to say that the widespread availability of Jewish pornography is a civilizational-scale crisis of alarming proportions. Coupled with Jewish feminism (see [part 7](#)), it will destroy us completely, in very short order. With entire generations having been warped and emasculated by the concentrated Jewish poison I have outlined in these articles, our society has been ripened for conquest by hostile outsiders. We are now actually witnessing this happen in real time.



This kind of thing would not be tolerated in a strong and healthy White society.

So, what can we, the minority who is able to see what is happening around us, do about it?

Well, first of all – and this should go without saying – we must categorically reject all pornography and Jewish filth in our own lives.

To do otherwise means actively and willingly participating in the destruction of our civilization, our race, and ourselves.

If you are struggling with pornography addiction, search out the online [NoFap](#) communities and begin working to break the habit today. There are literally hundreds of thousands of men who are eager to help you through it.

NoFap

subscribe

233,182
Fapstronauts



● Fapstronauts currently online: 1,586

PANIC BUTTON! - RELAPSE PREVENTION TOOL

ADD OR UPDATE DAY COUNTER BADGE

This is the current count of the [Reddit](#) NoFap community alone.

Along with rejecting degeneracy, as I've already said, we need to strip the Jews of all power and expel them. The former is a necessary prerequisite for the latter.

This is a difficult task, and it will be an uphill battle – but it needs to be carried out. There is no Plan B.

It is a terrible situation we find ourselves in, but it is also an important lesson. What doesn't kill us will make us stronger. Maybe this was all meant to be, to put us through a test.

Maybe we needed to hit rock bottom to really find it in ourselves to again rise to the top and learn for all time what mistakes we can never afford to make again.

The bottom line, as far as I see it, is this: Yes, the Jews are largely responsible for the mess we're in. But, it is up to us to get ourselves out of it – nobody is going to do it for us. If we are not strong enough to reject pornography and degeneracy in our own personal lives, then we will perish as a people and will not have deserved to live in the first place.

If this is our fate, going to our grave pointing at the Jew as the reason for our downfall is not going to cut it, and frankly is a weak and pathetic way to go down.

We know what the Jews are. This series and endless amounts of other books and articles unmasks them, as does their own words and actions.

They are our enemy.

Will we again find who and what we are and overcome them, or will they succeed in destroying us and everything we hold dear?

Only time will tell.

I know I for one will die on my feet before kneeling to these parasites, and I know plenty of other men who are filled with the same resolve. Our numbers are growing by the day.

Hopefully you will join us on the Alt-Right, if you haven't already.

It will be the best choice you've ever made, I can promise you that.

If you've enjoyed this series, please consider tipping the author. A considerable amount of time and money was spent on writing and researching it.

You can also support this work by [purchasing a print copy from Amazon](#).

Btc address: 14KQkvSS26QbY264yLXK586GuYZkmM7BS4



