

Yankee Steve's Column

for the week of July 2, 2009

Hollywood and Away We Go!

Someone left the barn door open. The proverbial horse has bolted. Movie moguls and Hollywood celebrities are very much like that rider less horse - free, answering to no one but their own kind.

No topic is off limits, no sexual act too lewd to portray on screen, no language is too harsh for moviegoers to have to endure. Screenwriters lacking wit and wisdom are paid top dollar to construct movies around two recurring themes - sex and violence.

Audiences by-and-large approve. Therefore I am certain of one thing. It will not be easy to get the horse back in the barn.

Who Is Boss?

Now if we cannot return the horse to the barn we can keep it out of our own pasture. There are laws that protect Americans from exploitation. We should become familiar with these laws because Hollywood is a danger to us all. We are, as former U.S. Solicitor General Robert Bork [1927-] entitled his book, *Slouching towards Gomorrah (Modern Liberalism and American Decline)*.

If we use the law correctly we may be able to prove as indeed we should, that America belongs to the people and not to that far-out crowd that sits to the left of us most Americans. However, I fear that author Alexander Solzhenitsyn [1918-2008] may be on to something when he said, **“The defense of individual rights has reached such extremes as to make society as a whole defenseless against certain individuals.”**

Hollywood has always wanted to dictate the mores and manners of America. It has known that it is in direct competition with churches that want to do the same thing. Hollywood has always felt that the churches were critical of the way it has presented America to the world. In response to this the people of Tinsel Town have put on their armor and buckled on their sword. Whenever possible they have satirized, criticized, and even vilified those who think that they should live the way prescribed in the Bible. A glaring example of this was, *There Will Be Blood* [2007], a film adapted from a book *Oil!* by the radical Socialist Upton Sinclair. The film starred Daniel Day-Lewis.

In the making of this film Day-Lewis demonstrated to our satisfaction that Hollywood has now turned a corner. It no longer has to hide its contempt for Christianity; as a matter of fact this has now become a badge of honor. This is not the first time Hollywood has allowed us to see into its heart, but nothing that I have ever seen was so blatantly anti-Christian. I wonder if its anti-capitalistic message was timed to coincide with the way in which the Democrats have of late relied on the left in Hollywood to promote Socialism.

I may stand to be corrected. Director Stanley Kramer [1913-2001], a man with a virile hatred of Christianity, presented legal wit Clarence Darrow (played by Spencer Tracy in *Inherit the Wind* [1960] which was a revisionist treatment of the famous Scopes Trial [1926]) to filmgoers as a fair-minded American who wanted nothing more than to protect from prosecution a teacher who had been cited for teaching evolution in the public schools of Tennessee. No mention was made of the fact that the court case was from the beginning a set-up and that the American Civil Liberties Union had wanted to use the evolution debate as a way of limiting state's rights. Federalism, not Scopes, was on trial. The ACLU opposed Federalism because it is a Marxist organization.

Marxists always want to centralize power.

The opposing lawyer, former Secretary of State Williams Jennings Bryan, portrayed by the Communist Frederick March, appeared in the worst possible light along side the people of Tennessee who were deeply insulted when they discovered that Kramer used the film in order to make them look like idiots. The entire film was a hatchet job. On the other hand Darrow, a radical Socialist and an utter scoundrel, came off as a good guy, a red-blooded American who believed in the Constitution. However, Madalyn Murray O'Hair, as much as she loved him, had to admit quite frankly that Darrow "was no saint." Darrow took the case for the ACLU at a time when it was loaded with Communists. He would have known what he was doing. I am also inclined to believe that Kramer knew what he was doing. Hollywood for the longest time has espoused Socialism.

You Seem Different

In the course of pursuing its own agenda Hollywood has managed to desensitize the average American. Not every movie director is a Frank Capra (*It's a Wonderful Life* [1946] and *Mr. Smith Goes to Washington* [1939]). Hollywood now has directors like Martin Scorsese whose handiwork can be seen in films like *Gangs of New York* [2002] a film that also stars Day-Lewis who seems to be happiest when bringing sadism to the screen.

We are not the same people we were in 1925. That was the year when audiences were shocked to find out that a swear word had been used in the film *The Big Parade*. The same word came to the screen in *Gone with the Wind* 14 years later when Clark Gable told Vivien Leigh just how he felt.

That 14-year hiatus indicates that Hollywood was at that time being closely monitored, as indeed it should have been.

Now the change that has come over America should not be blamed on film industry only. La-la Land has a marsupial relationship with television. TV producers and directors have gotten in on the act. Together they have set out to change the way we think about things both sacred and profane.

During prime time [7 to 9 p.m. Central Standard Time] a citizen of this fair democracy can witness that kind of behavior that at another time would have brought out the Keystone cops. Everyone would have been crowded into a paddy wagon and shipped off to pokey. Now, however, things we should never see, or think about, take place right before our eyes in our very own living rooms. And everyone is in on it – ABC, CBS, FOX, and last but not least NBC, which more than any of the other networks has propagandized on behalf of the homosexual community.

La Boheme

Who are the people who make these films and television shows? They are an ancient class of people, the Bohemians.

The American College Dictionary defines a Bohemian as "a person with artistic or intellectual tendencies, who lives and acts with no regard for conventional rules of behavior."

In other words Bohemians are just not like the rest of us. They have more of a stomach for what most would find distasteful. This does not mean of course that they are not well represented. Every major city in Europe and America has a Bohemian section. New York has its Greenwich Village, London its Soho district, and St. Louis its Central West End.

In ancient Greece the Bohemian class was very well represented. Bawdy does not with sufficiency describe the material which competing playwrights presented, especially when they were writing comedies for prizes. It seems that then, as now, that comedy brings out the worst in playwrights who would have us believe that that everything and anything should be ridiculed - life, death, motherhood, and even God.

Hollywood Bohemians lean to the left because they have been influenced by Communists. Take for example Sean Penn who met with Higo Chavez of Venezuela. The FBI reported on June 8, 1949, that the Communist Party had "been successful in using well-known Hollywood personalities to further Communist Party aims." Those efforts by Communists have paid off; Hollywood Bohemians still act as if America is the bad guy.

Congressional investigations began as early as 1946. By 1947 Congress indicted 10 Hollywood writers and directors for contempt because they had refused to divulge their political leanings or name others who were Communists. The "Hollywood Ten" as they were called were convicted and sentenced to prison for terms varying in length. The "Red Channel," published in 1950, stated that 151 professionals in entertainment and on-air journalists deserved to be placed on a list of "Red Fascists and their sympathizers." Among those on the left were Dorothy Parker, Lee J. Cobb, Danny Kaye, Edward G. Robinson, Paul Robeson, Edward R. Murrow, Howard K. Smith, Helen Keller, Dashiell Hammett, and Lillian Hellman (who left money to the National Association for the Advancement of Colored People [NAACP]).

When Ronald Reagan became head of the Screen Actors Guild he discovered that Hollywood leaned so far to the left that it looked as if it would fall over. He soon realized that agents answering to Joseph Stalin whom he described as a "gangster" had infiltrated the film industry. Reagan fully understood that Socialists want all the power of government for themselves, and that if they share power it is with a *coup* in mind. Reagan unequivocally rejected the idea that if you were against Stalin that that meant you were a Fascist and for Hitler.

My readers will know that during the Great Depression, New Deal Democrats instituted a Works Progress Administration [WPA]. Included in this was the Federal Theatre Project. The House Un-American Activities Committee realized that the FTP had been infiltrated by Communists. The film *The Cradle Will Rock* [1937] by Marc Blitzstein starred a lot of evil capitalists and unhappy proletarians. It was apparent that the film was intended to bring about agitation. Interestingly the only endearing person in the film was the prostitute. The film was remade in 1999 by an out-of-work actor of modest talent, Tim Robbins. The film by Robbins does not pretend to hide his Communist sympathies. Example: Mexican artist Diego Rivera was asked by the Rockefellers to create a mural. In the center of the mural was the grim face of Lenin. Immediately the Rockefellers realizing the meaning (Rivera was a Communist) had it destroyed, but Robbins had the mural recreated with Lenin occupying the central place. Myself I will never go to a movie in which Robbins has even the smallest part.

We hear a lot about those who were blacklisted and not allowed to work in Hollywood because they were suspected of being “red.” What we do not hear about is the blacklisting that took place before that time when actors and writers not sympathetic to the left could not find work. Delightful and entertaining films like *Ninotchka* [1939-Greta Garbo] which made Bolshevism look bad were a novelty. Hollywood hated Hitler, but it refused to acknowledge that he was no different from Stalin. Actors like Robbins are too stupid to understand that Socialism is inherently authoritarian. It must lead to a repression of human rights. Fascists are Socialists of one form or another.

Please note that blacklisting by those on the left is still going on today. Any writer or performer, who favors the Iraq war, or who is critical of the homosexual lifestyle, who thinks of homosexuality as a disorder and states as much, will not get work in Hollywood. The Gay community and those who sit on the left exercise full control over the entertainment industry.

Do I have to tell you that Hollywood still blacklists conservatives? Mitch McConnell [R- KY] told actor Jon Voight that he might not any longer find work in the film industry. What would have evoked such a statement from Senator McConnell? At a Republican fundraiser Voight spoke out against Barack Obama calling him a “false prophet.”

Conclusion

Hollywood has an Achilles heel. It is the bottom line. All we need to do to bring about change is for us to boycott what Tinsel Town sends our way. Change will surely follow. Court battles won't even be necessary. We won't have to do battle with the ACLU which for sometime now has been in bed with sick people who lacking the talent to do much else than feed our base desires, and would if they could, create a whole new generation of voyeurs.

Ever yours,

Yankee Steve Cakouros

oldlineconservative.com