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During World War II, Dr. Oliver was Director of Research in a highly secret agency of the War Department, and was cited for outstanding service to his country.

One of the very few academicians who has been outspoken in his opposition to the progressive defacement of our civilization, Dr. Oliver has long insisted that the fate of his countrymen hangs on their willingness to subordinate their doctrinal differences to the tough but idealistic solidarity which is the prerequisite of a majority resurgence.

SOME QUOTABLE QUOTES FROM AMERICA'S DECLINE:

On the 18th Amendment (Prohibition): "Very few Americans were sufficiently sane to perceive that they had repudiated the American conception of government and had replaced it with the legal principle of the 'dictatorship of the proletariat,' which was the theoretical justification of the Jews' revolution in Russia."

On Race: "We must further understand that all races naturally regard themselves as superior to all others. We think Congoids unintelligent, but they feel only contempt for a race so stupid or craven that it fawns on them, gives them votes, lavishly subsidizes them with its own earnings, and even oppresses its own people to curry their favor. We are a race as are the others. If we attribute to ourselves a superiority, intellectual, moral, or other, in terms of our own standards, we are simply indulging in a tautology. The only objective criterion of superiority, among human races as among all other species, is biological: the strong survive, the weak perish. The superior race of mankind today is the one that will emerge victorious—whether by its technology or its fecundity—from the proximate struggle for life on an overcrowded planet."

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George P. Dietz, Editor & Publisher

BOOK REVIEW

By

Charles E. Weber

John Lukacs, *The Hitler of History*, New York: Alfred A. Knopf, 1997. xiv + 282 pages. \$26.

Lukacs emigrated from Hungary to the United States in 1946 and has taught at various universities. He now lives in Pennsylvania.

Lukacs discusses and evaluates many biographical works on Hitler and suggests that there might be a hundred of them in all. Included in his discussions and evaluations are the biographies of Hitler written by German authors, such as those by Joachim Fest (1973 and 1995), Hans-Bernd Gisevius (1963), Hermann Giesler (1977), Percy Schramm (1971) and Rainer Zitelmann (1989). When reading these discussions I had to ask myself to what extent such discussions are futile in view of the present repressive atmosphere in Germany, where deviation from official versions of history is punished by prison sentences completely disdainful of principles of intellectual freedom, such as the one recently imposed on Udo Walendy, who published a series of revisionist historical monographs under the title, *Historische Tatsachen*. Even more grotesque are the imprisonments of Gerhard Lauck and Hans Schmidt, both American citizens who were caught in the web of German courts for sending from the United States to persons in Germany printed matter with which the Bonn government does not agree. By the way, Prof. Percy Schramm's name means much to me, since I translated a paper by him on the extent of German civilian deaths from Allied bombing when I was a War Department employee in 1947. Schramm's estimate, as I recall, was about 800,00 of such deaths, over twice the estimate of Allied authorities.

Lukacs repeatedly attacks David Irving, author of *Hitler's War* (1977) and a number of other important works on National Socialist Germany. Irving now threatens libel proceedings against agents who would distribute *Hitler in History* in the United Kingdom, as he states in his *Action Report* of 1 December, 1997 page 10. On page 26 Lukacs characterizes Irving as an "unrepentant admirer of Hitler." On page 27 Lukacs, while conceding that Irving's contributions to the study of Hitler cannot be ignored, states that almost all of Irving's references "must be considered with caution." On page 179 Lukacs dismisses Irving's contention that Hitler intended to postpone the solution of the Jewish problem until after the war. On page 227 Irving (along with Toland) is characterized as an amateur historian, a statement that is obviously untrue, since Irving earns his living by his historical writings and lectures. I think that Irving has a good right to threaten libel action.

Lukacs discusses at some length (pages 32 ff.) the *Historikerstreit* (Historians' Quarrel), a bitter debate amongst German historians about Hitler, National Socialism and the Second World War which commenced in 1986, over four decades after the "end" of war. The Second World War, by the way, had some rather striking similarities to the American Civil War (1861-1865), which is still the subject of often bitter debates, because the results of that war are still very much with us Americans. (See my essay in the *Liberty Bell* of December 1990.)

Lukacs pays too little attention to the effects of the Versailles Treaty and the resultant loss of large parts of Germany which had been inhabited by Germans for many centuries. These effects had a strong influence on Hitler and the German people as a whole. "Hitler, born at Versailles," as one author put it.

Lukacs shows a good measure of fairness in his analysis of support of Germans for National Socialism in the chapter, "The Germans: Chapter or Episode?" (pages 197-

222), in which he examines the question whether or not National Socialism were a continuation of developments in Germany or an abrupt departure away from them. (One might pose corresponding questions about the Roosevelt administration and its radical measures of 1933 ff. which bitterly divided the American people and set class against class.) On pages 95-96 Lukacs quite justly enumerates Hitler's remarkable successes up to 1938 in reducing unemployment and in bringing Germans in Austria and Bohemia into the Reich, about which they were generally quite enthusiastic. Such considerations remind me of the questions with which I had to deal in 1945 to April, 1946 when I was part of an intelligence team that administered an internment facility for high-ranking former members of the National Socialist Party who had been subject to automatic arrest. This facility was located in Kornwestheim north of Stuttgart.

Lukacs pays little or no attention to the important factor of rivalry for export markets as a reason for the declarations of war against Germany by England and France on 3 September, 1939 after German forces had invaded parts of Germany which had been annexed by the newly formed Polish republic after the Versailles Treaty of 1919. Two weeks after the declarations of war against Germany the USSR invaded Poland from the east, but there was no declaration of war against the USSR, which did not have the kind of industry that would have been effective in competing for export markets. The USSR subsequently annexed parts of Finland and Rumania and all of the three Baltic republics, again with no declaration of war against it.

Lukacs, of course, makes no mention of the book by Theodore Kaufman, *Germany Must Perish* [available from Liberty Bell Publications, \$5.00 + postage], published as early as 1941, which advocated the total genocide of the German population by means of sterilization and which was applauded by all too many American publishers. This

book was well-known to propaganda agencies of the German government, which pointed out this grim threat to the German nation. Then there were the mass bombings of German civilians, the Morgenthau Plan and other threats of genocide. It is futile to try to understand Hitler's conduct of the war without bearing the effects of such threats in mind. The grim Morgenthau Plan, which was partly carried out during the postwar years by the dismantling of German factories, is not mentioned by Lukacs.

Lukacs also makes no mention of the publications on the Jewish question in the *Dearborn Independent* (1920-1922) supported by Henry Ford. These were soon translated into German and seem to have inspired the corpus work on the Jewish question, *Forschungen zur Judenfrage* (Hamburg, 1937-1943 in nine volumes). National Socialism was not an isolated development. There is no doubt that Hitler was influenced by Ford. There were other American influences on Hitler which I intend to survey in a future article. Lukacs mentions Hitler's "Americanism" on page 99.

Lukacs discusses at some length (pages 149 ff. and 225) Hitler's decision to invade Russia. One notable motive examined was the need to deprive England of any hope of exploiting the USSR as an ally, since England showed no signs of willingness to compromise, even after Rudolf Hess' significant flight to Scotland on 10 May, 1941, to which Lukacs gives only a passing mention on page 170. There is also a striking absence of any mention of the book by Victor Suvorov, *Icebreaker* (London: Hamish Hamilton, 1990). Suvorov demonstrates the preparations for a Soviet attack against Germany on the basis of unit histories and features of weaponry of the Red Army.

On pages 153-154 Lukacs discusses with general accuracy Hitler's reactions to Roosevelt's diabolical efforts to drag the United States into a war against Germany while cynically disregarding the wishes for nonintervention of

the vast majority of Americans. When Hitler finally declared war against the United States on 11 December, 1941 he was simply recognizing a virtual state of war which had already existed. Hitler thus gave a free hand to his naval to defend themselves.

Lukacs' sixth chapter, "The Jews: Tragedy and Mystery" (pages 176 to 196), gives little space to the actual aspects of the deportation of and alleged attempt to exterminate the Jews of Europe. Lukacs does a fancy dance around the fact that no written order by Hitler has ever been found for the extermination of the Jews among the mountains of documents which the Allies captured, many of which I held in my own hands when I worked in the document center in Fechenheim near Frankfurt in the autumn of 1945. Lukacs accepts the usual "Holocaust" material at almost complete face value without going into any of the many reasons for doubts about it which are presented in such books as those by Prof. Arthur Butz of Northwestern University (*The Hoax of the Twentieth Century*), Wilhelm Stäglich (*Der Auschwitz Mythos*), and me (*The 'Holocaust' / 120 Questions and Answers*). He mentions none of these authors by name, However there is evidence that he knows Butz' book or at least has heard of it in his use of the word "hoax" on page 180. Lukacs accepts the "Holocaust" material with such blind faith that he writes of the "mass murder of at least 4.5 million Jews due to his [Hitler's] orders, or at least in accordance with his wishes." Since Hitler never controlled more than about 3.8 million Jews, as should seem plausible by pre- and postwar statistics on Jewish populations, such a figure is absurd. Even more damaging to Lukacs' credibility is his statement on page 188 that the "Final Solution (meaning the collection and extermination of most Jews throughout Europe) was being planned and drafted and finally set down on paper by some of Hitler's minions at the Wannsee Conference on 20 January, 1942." Lukacs must be referring to the minutes of the conference, of which only one

copy is known. (Stäglich reproduces it on pages 39 to 53 of his *Der Auschwitz Mythos*. Lukacs has presumably never read this alleged record of the conference, which makes no mention of a plan for the extermination of "most Jews throughout Europe." Instead, the document, which is stamped *Geheime Reichssache!* (= top secret) and at least parts of which might be genuine, mentions the economic employment of the Jews in such tasks as road building ("strassenbauend" and envisages the ultimate release ("bei Freilassung" of the Jews. Strangely, the purported document has none of the usual signatures and other peripheral materials of a secret document and is numbered 16 of 30 copies, of which none other is known.

Every so often one comes across indications even from Jewish sources that if the German government intended to exterminate most of the Jews of Europe, it was pretty dilatory about getting on with the task. Recently I came across the announcement of a book in the *New York Review of Books* (15 May 1997, page 7). This book by Martin Gilbert is the "story of 732 young concentration camp survivors" who drifted into Prague in May, 1945.

Another example of Lukacs' dealing with the "Holocaust" material is the dismissing of Fred Leuchter's significant investigation of the allegedly homicidal gas chambers in Auschwitz without any details of Leuchter's impressive evidence (page 233, not 223, as listed in the index). On the question of the origin of *Kristallnacht* (the anti-Jewish riots of November, 1938) and Hitler's role in it, Lukacs makes no mention of the important book by Ingrid Weckert, *Feuerzeichen*. Miss Weckert documents convincingly that Hitler swiftly put out an order for the cessation of riots against Jewish property. By the way, it is worthy of note that a considerable part of the retail trade in Germany was still in Jewish hands nearly six years after Hitler came to power.

The alleged anti-Jewish brutalities in Germany evoked less support among the German people than among some eastern European peoples (page 220). The reasons for this

were the proximity to the USSR and the brutal Soviet occupations during 1940-1941 in which Jews played a prominent role, as they also did after 1945. The nature of these Soviet occupations should have served as an admonishment to other Europeans as well as to Americans. Indeed, the admonishment was not lost on the hundreds of thousands of Scandinavians, Belgians, Dutchmen and French men who served in the German armed forces as volunteers. A number of prominent intellectuals were favorably impressed by Hitler, such as Robert Brasillach, Knut Hamsun and the American poet Ezra Pound (pages 242 and 247).

I must ask if Lukacs has ever seen such books as those by Suvorov, Leuchter, Weckert, Butz, Stäglich and me or if he just did not dare to mention them lest his book would have been rejected by all major ("establishment") publishers. It seems that Lukacs has a good knowledge of the German language so that he has access to writings in German.

On a future evaluation of Hitler Lukacs writes on page 243: "Yet readers who have followed my book until now will know that a pro-Hitler literature by 'apologists and admirers' does exist, and will continue to exist, and not only among 'a later generation of Germans.'" I could not read this sentence without pondering the possible future evaluation of Hitler in the United States, where the position of the Aryan component of the American population is likely to become ever more desperate in the coming decades. Will Hitler then appear to future generations of Aryans as a hero who once defended their welfare at the cost of his life?

In all fairness to Lukacs it must be recognized that *Hitler in History* is a far cry from the biographies of Hitler and works on National Socialism which have been written by uncompromising haters of Germany (e.g., Shirer and Goldhagen) who disregarded and deemphasized the larger historical contexts and who thus provided Americans with comforting rationalizations about their role in damaging so much of Europe and in setting the scene for nearly a half century of the dangerous and costly Cold War. □

MODERN MUSIC:

Where Have All The White Men Gone?

By

A.V. Schaerffenberg

Art always tells us the truth about the society that produces it. Even bad art. *Especially* bad art.

Art is fundamentally the expression of a peoples's soul. The quality of art at any particular moment in the development of a nation speaks more about its creators and its audience than volumes of written history. A picture is indeed worth a thousand words, at least. However, art is far more significant than so many colorful paintings or musical sounds. It has an importance beyond aesthetics. It presents far-ranging social implications for the spiritual health of entire civilizations. It is the barometer of a people's collective sanity. It is the way through which they view and judge their contemporary surroundings. The greatest artists and the worst are essentially alike, in that they reflect the world in which they operate. They cannot help but do otherwise. They "hold the mirror up to life," just as hamlet says. But what do Americans see reflected in the mirror held up by today's artists? We sense a darkly ominous reply to that question.

Before we attempt to answer it, however, let us focus our investigation on a single art form: so-called 'classical' or 'serious' music. Musical societies flourished in Colonial America. Most of our country's Founding Fathers were amateur musicians, and some, such as President Jefferson, were quite accomplished. America produced many very fine composers into the 19th Century, but none of world-class status. Ours was still a new culture that needed time to find its own voice. There was also the domination of German music. This is not to be wondered at. Each of our Aryan nationalities excels in at least one particular art that leaves all others behind. For the Gallic temperament, it is painting (Renoir, Monet, Degas, etc.). For the Slavic, ballet (Pavlova, Nijinsky, Nureyev, etc.). The Latin soul generates incomparable art songs (Italy's Neapolitan, Portugal's Fado, the Spanish Flamenco, etc.). The Scandinavians are superior wood-carvers. Modern Celtic genius triumphs in the stage plays of Shakespeare, Shaw and Wilde. For Americans, it is literature (Emerson, Thoreau, Poe, etc.). The Germans' supreme cultural contribution to

Western Civilization is (or was) symphonic music. No other nation produced as many top-quality composers, conductors, teachers or performers. American musicians, like their European contemporaries, were heavily influenced by what Richard Wagner called "the music of the future," because all the developmental problems of what eventually became symphonic music were worked out by the Teutonic masters of the last 300 years.

GREAT MUSIC, THE EXCLUSIVE PRODUCT OF THE ARYAN RACE!

German genius across the generations from Bach and Handel in the 17th Century, to Haydn and Mozart in the 18th, beyond to Beethoven and Bruckner in the 19th, and culminating in the early 20th Century with Richard Strauss, created music with a strong sense of order (Bach's *Toccatà & Fugue*), (Mozart's *Little Night Music*), idealism (Strauss's *A Hero's Life*) and spiritual power (Bruckner's *Symphony #9*). These became the aesthetic standards for all great musical composition in the Western World. The true voice of our Aryan instinct found voice in the greatest music ever composed and performed. Yet, their symphonic triumph did not *Germanize* music in other lands.

On the contrary, it gave a new artistic language to every people through which to voice their own folkish character. If Richard Wagner epitomized the German soul, then Ralph Vaughn Williams did the same for the British people, as did Verdi for the Italians, Grieg for the Norwegians or De Faya for the Spanish. In the music of Poulenc or Satie listeners hear the heartbeat of France, just as they instantly recognize the national personality of Russia in the music of Glinka, Moussorgski or Rimsky-Korsakov. What do these incomparably enriching differences prove, if not that each Aryan nationality is eminently worth preserving as distinct contributions to Western Civilization, and not to be merged into an indistinguishable sameness that is the goal of race-mixers?

As mentioned at the outset, art is inextricable from the times which generate it. At the time this supreme achievement of "music of the future" was reaching its apogee (1880-1914), Germany rose to become a united nation; the British and French Empires attained their greatest extent; Czarist Russia reached its height of cultural magnificence in the Romanov Dynasty's 300-year history; the United States was emerging as a world power, etc. In other words, Western Civilization was strong, healthy, vigorous, safe, self-confi-

dent, and still largely controlled by the Aryan people who built it over the previous centuries. In those days, virtually everyone took White superiority and supremacy for granted as an obvious, self-evident fact of life. Whenever considered, mixing of any kind with non-Whites was universally regarded with horror as the worst personal degradation and immorality suggestive of bestiality. *It was from this climate of Aryan racial self-consciousness and racial strength only that the great musical achievements of the past could arise.*

HOW THE JEWS

OVERPOWERED AMERICAN MUSIC

In the U.S., around the turn of the last century, a uniquely American voice was just beginning to express itself in the symphonic output of Edward McDowell, John Knowles Paine and Charles Tomlinson Griffiths. They and all their colleagues eagerly followed the Germany lead. But in so doing (and thereby honing and perfecting their extraordinary abilities), they were slowly evolving a folkish sound peculiar to the American experience. This healthy, natural development based firmly on the supreme European traditions, although striving to express its own nationality, was dealt a sudden death-blow with the advent of World War I. Everything German was abruptly condemned and anyone showing sympathetic interest in anything from Central Europe was branded a spy or traitor. Mobs sacked German restaurants and curio shops. Americans of German descent, fearful of having their patriotism if not their personal safety compromised, Anglicized their names. At New York's Metropolitan Opera, all German language performances were canceled. In other cities across the U.S., concert halls banned German music, thereby self-sacrificing most of their own repertoire.

German-American professional musicians were sometimes hounded from public performance, such as the outstanding conductor, Karl Muck. Or, out of fear, they became ostentatiously anti-German, like the opera singer, Augustin Schumann-Heink. Niggers wail about the 'prejudice' under which they suffered throughout American history, but German-Americans in the first part of this century were not unfamiliar with the phenomenon. As a measure of the madness sweeping America at the time, any hungry customer who ordered a hamburger instead of a 'liberty-burger' was circumspect. Americans, under the hypnotic gaze of a managed public opinion through Jewish control of almost every outlet of information, were taught to despise whatever was German, even in their own history

or personal background. This racially suicidal hysteria absolutely derailed the course of American music, because our artists had the foundation of their development knocked out from under them.

But if some felt the pre-war domination by German musicians was too heavy, they were in for a shock when our country was radically transformed under Jewish domination. World War I swept all Gentile American composers into oblivion almost overnight. In their place stood the likes of George Gershwin, the undisputed master of our nation's musical life throughout the 1920's. The Aryan spirit, as expressed in German music, had embodied a sense of order, proportion and spiritual striving, while the Jewish soul, as demonstrated by Gershwin's output, was undisguised vulgarity. He poisoned and cheapened American music by niggerizing it. His opera set the pace for what was to come. The story of a nigger low-life (a spook murders his wife, *a la O.J.*), entirely performed by coons, set to jig-a-boo jazz written by a Jewish composer for almost entirely Aryan consumption, *Porgy and Bess* was a landmark in the destruction of American fine art. The undisputed fact that negroes, (although starring in its production) have almost never attended *Porgy and Bess*, and have shown little or no interest in it, demonstrates that that work was deliberately aimed at eroding racial pride in White people, who overwhelmingly comprise its audiences.

Gershwin's great contribution toward that intentional demise was not only the racial rot he introduced. He kicked away the Aryan European standards on which American music formerly stood. By doing so, he set the musical stage in the U.S. for forthcoming decades of chaos. With no more standards to concern them, composers were not obliged to suffer under the demanding musical discipline laid down by German teachers. But instead of producing sublime compositions to rival those of their predecessors, the artists spawned by Gershwin's aptly named 'lost generation' produced only tumult. They made no distinction between noise and music, because both are, after all, just sounds.

BETTER MIDORI THAN HEIFITZ!

It should come as no surprise that the originator of this madness was a man with a name like Arnold Schoenberg, and so greatly admired by Gershwin that the jazz composer painted a personal portrait of his mentor. Schoenberg's so-called 'polytonality' (many tones going in different directions simultaneously) and 'atonality' ('anti-melody') perverted Western musical composition for almost the rest

of the 20th Century, until it, like its political kin in the Soviet Union, eventually collapsed of its own rottenness. If the World War had opened the door to Jewish domination, Franklin Roosevelt's election to the presidency threw open the floodgates. America's musical life was gang-raped by mobs of Bernsteins, Blitzsteins and Shapiros. And their numbers over here swelled horribly when Adolf Hitler began to sanitize Germany. The sounds these creatures scratched out dug deeper the grave for American culture. Typically neurotic, very often overtly Communist, their work ran the gamut from the trivial to the repellent.

Among the most performed of this period was Aaron Copeland, the termite-faced scribbler of mostly comprehensible but bland music he had the effrontery to palm off as "characteristic of the American folk-sound." In fact, he only cooked up one composition, his annoyingly redundant *Appalachian Spring*, which he reprised over and over again under different titles. Even this work relied so heavily on genuine American folk melodies that its existence would not have been possible without them. Long before the likes of Copeland, a real musician and one of the very greatest, Franz Liszt, nailed Jewish composers as "unoriginal and imitative." He was right, because the Jews have *never* produced *anything* original, relying ever and always for the host nation upon whom they fasten for cultural scraps from the masters' worktable. It is not without reason that the Jews refer to themselves as a 'mosaic people,' taking what fragments, discarded or stolen, they can, like the scavengers they have always been. As though in revenge for the Gentile composer's anti-Jew honesty in the century before, Pauline Alpert was infamous in the 1920's for desecrating his *Hungarian Rhapsody* with a jazz-piano rendition.

The huge influx into the U.S. of Jews deloused from the Third Reich resulted in their absolute domination of America's musical life. Today, as anyone who listens to an FM 'fine arts' radio station knows, the majority of professional performers are Jewish: Barenboim, Pearlman, Ashkanazy, Solti — a recitation of their many and familiar names is a tedious exercise that only confirms the obvious. An immediate consequence of our Jewized art scene is a general lowering of quality concert performances. While no one doubts the average competence of these kosher pianists, violinists or conductors, none among them begin to approach the real genius of a Furtwaengler, a Rachmaninoff or a Kreisler. In effect, just about any students with even mediocre talent, if they have the money to be schooled for years by the best (i.e., most expensive) teachers, could

do at least as well as the overrated Jewish performers.

But the Jews have rotted out American music for so many decades that even *they* are now being ousted by the very miscegenating forces unleashed by their fellow Gershwinites. As our society becomes ever more 'multi-cultural' (a newspeak word for 'race-mixed'), the non-White floodtide is inundating Jew and Aryan alike, as shown by the growing number of Asian performers. The trickle of Oriental artists beginning with that paragon of mediocrity, Seiji Ozawa, soon broadened into a spate with the likes of Yo-Yo-Ma, Kim Wa Chung, etc. To be fair, these Asian performers are not to be blamed for a situation they did not create and represent an improvement of sorts, because they are just filling the vast, empty space left when the Jews gutted serious music of its Aryan creators. Better a Midori than a Heifitz, anytime! And while Asian artists may never attain the heights of a Chopin or a Mengelberg, they generally lack the racial animosity toward Western composers felt by Jews and niggers. And Asian performances, perhaps not consistently inspiring, are almost always faithful to the composers' intentions, thereby preserving our art from Jewish putrefaction

WHO NEEDS BEETHOVEN WHEN YOU'VE GOT SCOTT JOPLIN?

Nevertheless, today's audiences are presented with the insane racial anomaly of music written by Aryan composers, led by Jewish conductors and recreated by Asian players. Of course, it would be asking the impossible of these racial aliens to interpret the real core-meaning of any Aryan composition. Consequently, their performances of *our* music are usually technically adequate and mechanically competent, but bland and unmemorable, as though they were recreated by a computer. The domination of Jewish music by Aryan, especially *German* performers, would be both ludicrous and incredible. And would the Chinese be upset if suddenly they found a preponderance of 'round-eyed-devils' heralded as the best performers of Chinese music? Yet, nobody thinks it strange that Jewish and Asian performers dominate Western Civilization's musical repertoire.

The Jews themselves are keenly aware of this preposterous contrast, and are therefore taking measures to deprive us of even our musical heritage. Until the 1920's, the leadership of America's musical life was entirely in the skilled hands of our White forebears. To justify the Jews' modern predominance, they dredged up from the

past as many non-Aryan musicians as they could find. There were precious few. The first one they stumbled upon was the New Orleans Jew, Louis Moreau Gottschalk, a transparently bush-league composer by anyone's standards, who made zero-impact on the mid-19th Century in which he lived. But his compositions were the first of their kind, in that they attempted to popularize nigger tunes for the White folks, once again showing the inherent Jewish predilection to race-mix their Gentile host. Despite efforts by the Chosen Ones and their chosen goyische puppets, Gottschalk's compositions have not caught on with the general public.

Slightly more successful was their promotion of Scott Joplin, a turn-of-the-century spook who entertained at a whorehouse, where he accompanied staff and clients with his beat-up piano. Although generally and erroneously touted as the inventor of 'rag-time', Joplin was virtually unknown during his lifetime and lapsed into total obscurity immediately after his death from syphilis. Despite this and the fact that he was only a very minor composer of popular music, some of the biggest Jews in classical music, such as James Levine and Itzhak Pearlman, vigorously promoted his thoroughly dated 'rags' at every opportunity. There is reason to believe Joplin would be far from happy with his kosher promoters, given the neurotically fast pace at which they invariably perform his music. The cathouse composer was known for insisting that "rag must be played very slowly." Operating under the assumption that if one throws enough muck at least some of it will stick, the Itzhaks who dominate American music forced a brief vogue for Joplin's insignificant compositions during the 1970's. Even a feature film of the period, *The Sting*, featured some innocuous pieces by the otherwise forgotten coon. The artificial media-hype concocted for him by his Jewish promoters fizzled out before the end of the decade, and he began sliding back into the well-deserved oblivion from which he had been dragged to historically argue their case for a 'multi-cultural' America.

That, of course, was the ulterior and real motive for resurrecting the memories of Gottschalk and Joplin; namely, to undermine the Aryan foundations upon which Western music stands. Totally and intentionally overlooked is the plain fact that everything musical—from the symphonic form itself and the very instruments they play upon, even to the notation system and the recording processes that preserve their performances—were entirely the result of the White Man's genius. Neither blacks nor Jews (nor Asians, for that matter) built the musical world created by the likes of Bach and Beethoven. That world is an exclusively Aryan affair, and its domination by ge-

netic aliens hostile to the race who made it will not preserve it, but can only result in its distortion and inevitable demise.

A MUSICAL HOLOCAUST

For example, a Jewish music critic for *Time* magazine wrote a few years ago that whenever he heard Bruckner's 8th Symphony, all he could think about were "the smoking chimneys of Auschwitz," even though the work had been composed nearly 50 years before World War II. The famous fiddler, Isaac Stern, once remarked that he played the Brahms violin concerto "with tears in my eyes for the victims of the Holocaust." No one should be astonished, then, if the great music of Western Civilization in the hands of these gentlemen has been changed to suit their own purposes and mentality from the original intentions of its Aryan composers.

As in everything else the Jews touch, the creation of original American musical scores declined through various stages of decay toward its ultimate demise. It began with Gershwin's negrified compositions in the 1920's, then spread with the atonality of Irving Fine and his fellow Schoenberg frauds through the 1930's over the next forty years. As mentioned earlier, art is a barometer of the society that produces it. So, too, the cheap frenzy of Gershwin was a direct result of the fratricidal World War, which shattered Western strength, just as Schoenberg's anti-music could only have mushroomed from the cultural compost heap that was Weimar Germany. By the 1970's, the Jewish virus coursing through modern music had run its course and in fact died under the stubborn refusal of American audiences to accept it. This mass-rejection of their putrid output enraged Jew composers and critics alike, who railed against Gentile unwillingness to embrace 'American' compositions. Hebrew works were announced with noisy hoopla. But after their premiers, they usually vanished forever, unable to take root in the consciousness of a people to whom such composers and their bizarre products were genetically and spiritually alien.

Even today, Jewish conductors and their managerial lackeys contrive to lure reluctant audiences by scheduling reliably favorite music by Aryan composers on the same concert program with some abhorred kosher monstrosity. A case in point was a recent performance by the Minnesota Orchestra (Japanese conductor, Eiji Oue, director), which began with Beethoven's 9th Symphony and concluded with something called *The Jeremiah Symphony* by Leonard Bernstein. There was not one untaken seat in the great hall when

Beethoven was played and wildly cheered. But during the intermission that followed, a mass-exodus occurred that substantially reduced the size of the audience. Those hardy concert-goers who endured the Jew's uneven patchwork of alternating bombast and quivering paranoia applauded more dutifully than enthusiastically at its long-awaited conclusion. Theater managers learned years ago that programs devoted entirely to music by modern artists meant financial disaster at the box office. People stay away in droves. The only way to get something of a hearing for contemporary composers is to bait the program with established Aryan music. Even so, audiences seldom stay for the new compositions, which bore and annoy them. Actually, the uninspired, uninspiring Jews hurt themselves by juxtaposing their feeble compositions with *real* music. Contrasting Bernstein with Beethoven is no contest for the poor Jew!

For example, I attended a concert last autumn when Mozart's Symphony No. 25 was performed before the third symphony of Aaron Copeland. During the Mozart, the audience scarcely seemed to breathe, in absolutely rapt attention. I furtively glanced around at the facial expressions on people in the audience. They were all in altered states of consciousness, euphorically drugged by the narcotic of musical perfection. For some long moments after the final chord faded away, a collective silence prevailed, as though the audience of thousands were savoring the experience. Then burst thunderous applause loud and long enough for Wolfgang to hear in heaven. What a contrast with the Jew's music that followed!

What Mozart achieved with about twenty instrumentalists, Copeland could not approximate with a battalion of more than a hundred players who crowded on stage. At first, the audience sat grimly dismayed upon being blasted with the awkwardly balanced harmonies that added up to one, big *disharmony* for the next 40 minutes. During that time, the same audience which had revered Mozart earlier began twitching nervously and staring around at the architecture of the hall. I saw several persons reading their program notes by bending down to the aisle lights, trying to figure out what was going on. Others, unable to endure any more, just walked out. Then the ultimate insult: People started talking among themselves during the performance. Behavior that would have aroused the ire of others in the audience while Mozart was being played, seemed to bother nobody for the duration of Copeland. At least no one fell asleep, which, in any case would have been impossible, given the outbursts of disjointed sound the orchestra, transformed by the Jew into some kind of flatulent beast, let loose from time to time without

warning.

THROUGH A GLASS DARKLY

Twenty years ago, 'modern American' composition died of exhaustion without a single atonal fanfare. But onto the fresh grave of polytonality danced the founder of an entirely different kind of written music, Phillip Glass. Another one of the tribe, he was all the rage from the 1970's to the mid-1980's with his 'minimalism,' the logical result of all that had gone before. It was, in effect, musical nihilism, during which a single, very simple phrase (or *fragment* of a phrase) was subjected to a mesmerizing, endless loop of repetitions. As a Gentile musician once defined it, "minimalism is the kind of music that gives a minimum amount of enjoyment at the maximum cost to the listener." Like all fashions grown from the 'if you can't be good, be different' school of thought, Jew Glass's 'minimalism' soon ended in the paper-shredder of history. But it did represent the last attempt undertaken by the Jews to foist their peculiar notions of 'serious music' on a public bemused by decades of impermanent compositions as incomprehensible as they were unpleasant.

If you might expect nothing to come from nihilism, you would be right. There are no American composers today. Having toppled the Aryan standards upon which Western music had been carefully constructed, the Jews utterly destroyed in less than seventy years what the world's greatest composers had taken centuries to create. But it is said that 'nature abhors a vacuum,' and there are signs of Aryan-American resistance and renaissance. In fact, from the very beginning of the Jewish onslaught against our culture, Charles Tomlinson Griffiths, while prevented from composing as his German teachers had inspired him, defied Gershwin's lead and took up where the Aryan impressionists and post-impressionists of Debussy and Ravel had left off. Some of his later compositions were his best and he began to arouse general public interest before his untimely death. But the auto-horns blaring throughout *An American in Paris* silenced his achievements, still largely unknown today. Shamefully, his name does not even appear in most encyclopedias of music.

The compositional skills of the great Gershwin himself were inadequate to orchestrate his own *Rhapsody in Blue*. The job had to be done by a Gentile steeped in the Germanic tradition, Ferde Grofé, who is never credited for scoring the piece. Grofé, too, bucked the Jewish current by evolving a genuinely American character for con-

temporary music. If not the first to do so, he was certainly among the very earliest composers to tap into our folkish soul. His *Grand Canyon Suite* was a lone ray of blazing light in an otherwise impenetrable darkness of Jewish 'experimentation,' whose orchestrated caterwauling never began to approximate the wildly popular success Grofé achieved. It was, in truth, this representational work's broad and enduring acceptance that put to shame all the Jews' worthless 'modernism,' which never found general acceptance. It is not surprising that the *Grand Canyon Suite* was sniped at by envious Jewish critics, who denigrated the masterpiece as "obsolete" and "out of step with the times." Three generations of concert-goers do not agree and continue to applaud Grofé's perennial tone-poem, while ignoring all the chic freaks so enamored by the kosher critics. But they have not been without their revenge, as Grofé's many other wonderful compositions are virtually unheard today.

Grofé was not alone, however. In the 1940's, Randall Thompson's 1st Symphony was unlike anything composed in Europe but mercifully free from Jewish affectation and degeneracy, while Virgil Thompson (no relation to Randall) wrote *The Nordic Symphony*, thereby calling upon the inspiration of our racial origins. The following decade, Gian Carlo Menotti's eminently melodious *Amahl and the Night Visitors* was the first (and, so far as I have been able to determine, only) made-for-television opera. Samuel Barber's *Essays for Orchestra* were not only singularly American, but dramatically advanced the logical development of the symphony beyond its Germanic origins. Meanwhile, Jewish composers did not participate in this on-going evolution of Western music. They were too busy trying to subvert it with nigger tunes and anti-harmony. But they were and still are in positions of supreme dominance over the arts, from which they naturally promote their fellow Jews over recalcitrant Gentile composers. Hence, Aryan American geniuses, from William Billings of Colonial days to Henry Cowell's superb fashioning of traditional American hymns nearly 200 years later, are unknown to the general public, from whom they have been cut off by the more famous names and compositions of Copeland, Bernstein, Gershwin and other persistent musical no-accounts of the same tribe.

White Culture is Politically Incorrect!

Critics lament today the demise of modern American music, a situation they blame on musicians reluctant to perform Jew-trash before consistently unsympathetic audiences. In their frustration,

the same critics condemn the standard repertoire of Beethoven, Schubert, Brahms, etc., as obsolete impediments standing in the way of new music. Several radio commentators have actually suggested that the music of the old masters should be systematically driven from America's concert halls, thereby *forcing* audiences to come to terms with modern compositions, like them or not. This cultural Bolshevism was honestly articulated recently by the concerned sponsor of a New York fine arts radio station. He said that the standard repertoire embodied the height of political incorrectness and should be "modified to fit current norms, because its composers were all White males, mostly Germans." He added that many were "racist, homo-phobic," and, yes, even (get set to rend your garments) *anti-Jewish!* "The music of such artists from another time has nothing to say to our multi-cultural democracy," he rightly concluded. After all, why should members of lower races who bear a persistent grudge against Western Civilization have to listen to our music?

While the Jews undoubtedly relish the prospect of burning all the scores of Wagner and every other Gentile composer, they are torn by their obsession for the vast ticket revenues performances of the wicked goyim's music still net them. Moreover, by having non-Aryan performers, particularly niggers, lay their hands on such music, the Jews vicariously enjoy a kind of spiritual rape of Western Civilization they have despised for so many centuries. As the most politically conscious creature in the world, the Jew's ownership of classical music means he may use it as a propaganda weapon to diminish our racial pride and sense of Aryan identity with our own culture. Every time he allows a non-White to perform Aryan music, we are another step further removed from our heritage. And any people without feeling for a culture that is entirely their own is vulnerable to manipulation, exploitation and slavery at the hands of those who alienated them from their origins.

The danger is quite real and historical parallels warn us of what lies ahead for America and the West. The entire music of the Ancient World, an enormous body of creativity accumulated for more than 3,000 years, was completely destroyed with the fall of Classical Civilization. All the music of Pharaonic Egypt, Hellenic Greece (where the same principles of composition still used today were invented) and Imperial Rome, was lost forever, a consequence of the racially-spawned political crises which toppled them. Some of their stonework may still be seen, but not a single note of music from these once-splendid civilizations survives. No doubt, there once lived an Egyptian equivalent to Bach, a Greek Wagner and a Roman

Beethoven. So thorough was the demise of their societies, however, that not even their names, let alone their music, have come down to us. Civilization is more fragile than we may imagine, and we Americans have no right to assume that *our* civilization is immune from the same internal forces that brought down the Classical World. If we continue merrily along the path laid out for us by the Jews, we will end up in the same garbage dump prepared for our ancestors. Then the names and masterpieces of every Aryan composer from Palestrina to Prokofieff will just as surely be expunged for all future generations. What a pitiful heritage we would leave to our descendants!

The Coming 'New Age' of National Socialism

Bleak as the future of Western music does indeed appear, there is a faint light of hope on the horizon. The Aryan reaction against Jewish degeneration which began with Charles Tomlinson Griffiths continues today in a gray area of composition between Serious and Popular music. This is the so-called 'New Age' music, whose mostly Aryan creators, beginning about 15 years ago, sought out a genuine spiritual alternative. Former 'rock stars,' like New Zealand's Jon Mark, turned their backs on the shallowness of contemporary culture and tried to develop a futuristic vision based on old European origins. A successful example is Mark's 1988 compact disk, *The Standing Stones of Callanish*. Taking both its title and inspiration from a pre-historic, megalithic sacred site in the Scottish Hebrides, he combines modern instrumentation (electronic synthesizer) with traditional melodic composition. The result is something altogether new and accessibly familiar at the same time.

Another New Age performer who has achieved an international following is Enya, a Scottish singer-composer with a strong emphasis on her Celtic origins. Like Jon Mark, she uses a synthesizer, but blends it with standard instrumentation. Some of her evocative titles are 'Bard Dance,' 'Epona' (Britain's pre-historic equestrian goddess) and 'March of the Celts.' This is not to suggest that every New Age artist performs music beloved by National Socialists. The New Age, too, has its share of Jews who smell a profit among anything innovative, while militant race-mixers are trying to foist synthesized Afro and Injun rhythms on honest listeners in search of meaningful options to Jewish modernism. Nevertheless, a strong under-current of Aryan racial feeling courses through New Age music, whose creators and audience are largely White. If nothing else, the New Age

proves that the blood instincts of our people as a whole and our youth in particular are still essentially intact, despite everything the Jews have done for the last seventy years to subvert us. There is certainly hope in that recognition.

American music will never recover from its downward slide into extinction so long as the Jews maintain their death-grip on our culture. Yet, their worlds of failed Communism and poisoned cultures are falling apart. Who knows what opportunities for Aryan revival and White victory we may find in their ruins!

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Music in the Third Reich — Then and Now

By A.V. Schaerffenberg

A grim portrait of modern American music was presented in issue #120 of *The New Order*. How could it have been otherwise, given the Jews' domination of our culture? It was no coincidence that fine art in the U.S. was trashed at the same moment National Socialism triumphed in Germany. The kosher corrupters who scurried away from Europe beginning in 1933 were the same alleged 'artists' who poisoned our musical life. We need only look around at the laughably deplorable state of modern American composition and performance to appreciate the magnitude of their disastrous impact.

Elsewhere, Aryan culture was suddenly freed from Jewish domination and blossomed into a late 2nd Millennium Renaissance. Naturally, the source of that Western revival was Adolf Hitler's Germany. It is nothing short of miraculous that during the brief twelve-year period of peace allowed the Third Reich, such an incredible burst of dynamically creative musical achievement took place. The spirit of Aryan genius could at last express its genuine instinct, uncolored by the alien agendas of Jews hostile to everything German.

An Operatic Battle

Generally regarded as the greatest symphonic composer of the 20th Century, Richard Strauss was urged by 'emigre' Jew impresarios to join them at New York's Metropolitan opera. They dangled lucrative performance fees to entice him, but he answered them indirectly by writing a public statement in support of the National Socialist Revolution, signing it in his own hand, 'Heil Hitler!' With the

invention of the first sound tape recorder by Third Reich scientists, Strauss conducted performances of all his major symphonic works, recordings still prized as the best of their kind. During World War II, he composed a concert overture dedicated to the Japanese Royal House on the occasion of its 500th anniversary and to simultaneously commemorate the signing in 1940 of the Axis pact between Germany and Japan. His *Metamorphoses*, a tone-poem lament for the devastation wrought by the duped Allies on Germany, will forever serve as a deeply moving memorial to the worst tragedy in human history.

Strauss's contemporary, Hans Pfitzner, although not well-known outside of his homeland, was among the most important figures in neo-romantic music, and composed what many listeners consider his greatest works, a pair of symphonies in 1939 and 1940, respectively. Four years earlier, Pfitzner became the first 'Reich Cultural Senator.' The reputations of these two musical titans were so established in the world of art that not even the hysterical hatred of the Jews could destroy them, and their compositions are presently available to a larger audience than ever before, thanks to Aryan man's technological advances in audio reproduction.

But what the Jews cannot destroy they poison. A case in point is perhaps the greatest orchestral director ever to take up the conductor's baton, Wilhelm Furtwaengler. It would be untrue to suggest that he was a dedicated National Socialist. His life was music. Furtwaengler was favorably inclined to our Idea, but he was too busy with his art for much of the outside world. As a musician who profoundly cherished traditional compositional values and no less deeply despised the cultural rot of the Weimar Republic, he often expressed his gratitude, both publicly and privately, to Hitler for kicking out the Schoenbergs, Shapiros, et al, of the 1920's. Less than a year after the National Socialist Seizure of Power, however, Furtwaengler found himself embroiled in an extra-musical controversy. He agreed to stage *Mathias the Painter*, by Paul Hindemith. Oblivious to and totally disinterested in both the story of the opera and the political identity of its composer, the innocent music director found his rehearsals being picketed by battalions of angry Stormtroopers.

It seems Hindemith, although Aryan, was a loud-mouthed Communist and his *Matthias the Painter* a blatant propaganda piece urging its audience to take up arms against the government, "even if it had been elected" — a transparent reference to the recent National Socialist electoral victories. Furtwaengler dismissed the work's proletarian politics as so much out-dated flummery, espe-

cially in view of National Socialism's on-going popularity, but insisted the music was good. Performances would proceed as planned, he announced. In a short time, whatever artistic merits or demerits Hindemith's piece might have had were utterly eclipsed by a violent ideological storm gathering over the Berlin Opera House.

Assuming that the last of such Marxist drivel had been cleaned out after January 30th, 1933, the public in general and National Socialists in particular were outraged at news of the up-coming Red Opera. Meanwhile, scattered remnants of the country's enfeebled, dwindling Communists suddenly began to suck a reviving breath of life into their moribund movement and vowed to pack the opera house on opening night, just as they used to in the 20's. Even more so than the Communists, the Stormtroopers wanted *Matthias the Painter* to be staged, because they relished the opportunity of busting up the performance and exterminating the last of the Red vermin. Not without cause, the city police feared a serious ideological confrontation of the kind so common up until only a few years before. Indeed, it was to bring peace and order to public life that the voters had put Adolf Hitler in power. Even so, the National Socialist authorities were inclined to allow the performance, no matter what came to pass, if only out of respect for Furtwaengler, who was, by then, an icon throughout the whole cultural world.

Dr. Goebbels Intervenes

Doubtless, Hindemith's music would have been heard, the old Reds would have had their last hurrah (better yet, the Stormtroopers would have beaten the be'jesus out of them all) and the controversy passed as a footnote in the history of the Third Reich. Instead, America's and England's Jew-dominated newspapers turned the premiere into a *cause celebre* of international proportions. With that, Dr. Josef Goebbels, as Reich Cultural Minister, decided to act. He addressed a long, polite letter to Furtwaengler. The situation, he explained, had gotten out of hand, so much so that the enemies of National Socialism, to whom music was only as good as it was politically expedient, were using the impending performance for obvious, non-artistic purposes; namely, to incite hatred and violence against the new regime. Dr. Goebbels added that Hindemith belonged to a by-gone era when national greatness had been despised. The German people, after fourteen long years of difficult struggle, had overcome that shame. Now was the time for art to extol the folk-genius of our Race, not down-grade it. He asked that the trouble-

some opera be shelved for the sake of present peace and future cultural development. But, if the conductor considered its music worthwhile, performance of an orchestral suite from *Matthias the Painter* could take place.

To the great disappointment of all, save the general opera-going public, Furtwaengler responded with his own public letter, in which he heartily subscribed to each of Dr. Goebbels' objections, including his own observation, "There are moments when even art must make room for the good of something greater." Coming from such a fanatic musician, it was a deeply generous statement. With the cancellation of Hindemith's first and last chance at fame, the defunct Reds were disappointed because their own last chance for a big political demonstration evaporated, and the Stormtroopers were disappointed because they missed their chance to whip Germany's last Communists.

In all the hateful hullabaloo turned up by the Jews ever since, and whenever Hindemith's name is mentioned today, conveniently forgotten was the concert performance of *Matthias the Painter*, which did indeed take place in 1934, as Dr. Goebbels promised. *The piece was even recorded in a Third Reich sound studio under Furtwaengler's direction in 1934!* That this concert version of musical highlights was not much performed thereafter only means that it failed to generate any lasting hold on concert-goers' imaginations, a failure which persists to this day, since it is not often heard, even though it is still touted as some kind of anti-Nazi masterpiece. Indeed, the opera which was supposed to have been too wonderful for the Nazis to appreciate or tolerate, was a huge flop when ostentatiously performed in New York. Since then, it has never again seen the light of day.

It turns out that Hindemith was not such an interesting composer after all, and the controversy surrounding his name had more to do with his obnoxious politics than his own music. Overlooked, too, is the fact that, despite his Red identity, he was allowed to compose, perform and even record in the Third Reich, hardly the tyrannical system the Jews would lead us to believe existed. Hindemith grabbed the U.S. Jews' offer of cash and fled with sheaves of his useless scores. Apparently, New York's kosher environment was less inspiring than that of evil old Nazi Germany, and his artificial reputation withered away into virtual oblivion. Happily, he lived long enough to see his life's work savaged by Jew critics in the 1950's, when they ridiculed him as 'hopelessly obsolete.' True to character, his one-time kosher benefactors eventually turned on their 'righteous Gentile.'

The Crucifixion of an Aryan Musician

Only the newspaper Jews overseas manipulated by the *Matthias the Painter* situation to their advantage, portraying it to gullible *goy* readers as proof positive that great music was being suppressed by the Nazis, to whom Furtwaengler had weakly capitulated. However, they, too, were soon disappointed when, sure he would defect following the Hindemith affair, they offered him (as they had offered Richard Strauss) large performance fees with the New York Philharmonic. He turned them down and, after war came, was personally active in donating a great deal of concert time to soldiers and factory workers. Audiophiles for decades considered his greatest recorded achievement to have been a performance of Beethoven's 9th Symphony, the Choral, given in the presence of Adolf Hitler on the occasion of the Führer's 55th birthday, April 20th, 1944. Until the very end, Furtwaengler was still giving public concerts in Berlin. His last Reich recording (the Cesar Franck Symphony in D minor) is the best performance ever made of that work. It took place in the cataclysmic days of January, 1945.

The Jews castigated Germany's 'Nazi dictatorship' for censorship, a lie, as cited above, when Hindemith was allowed to perform. But immediately after the war, German artists were prevented by the occupation forces from working. Only those who could suck up to the Allies by loudly proclaiming their anti-Nazi sentiments stood a chance of employing their craft. The very censorship the Jewized Allies falsely condemned in National Socialism they practiced themselves when the chance came along. Among the proscribed was Wilhelm Furtwaengler, even though he never held any post in the Reich government. He was not a Party member, and had never even voted for a National Socialist candidate.

The occupation authorities promised he could resume his conducting career if he agreed to sign a public statement begging them for forgiveness for his past participation "in the criminal Hitler regime." He refused, declaring his life then, as always, had been entirely musical, not political, and he objected to the accusation that he had ever been part of anything 'criminal.' The ban against him was upheld and he had to subsist on the charity of friends.

The Jews and their Gentile dupes in uniform tried to show the Germans that their culture was better off under Allied occupation than with their own, elected, National Socialist government. Trouble was, with all the country's real artists dead, jailed or censored, there

wasn't much culture to go around. Desperate to maintain their façade of democratic civilization, they returned to Furtwaengler with a watered-down version of the statement presented for his endorsement two years earlier. This time it read something to the effect that he publicly condemned 'totalitarianism' in all its forms, without mentioning National Socialism. He unhesitatingly signed the document and was allowed to resume his musical duties.

'Democracy, Smockracy!'

Although Furtwaengler's return to the podium was greeted with universal acclaim, his performances mostly lacked the greatness of his wartime and pre-war conducting. Many concerts he held were surprisingly disappointing. The old fire seemed to have died out in him. Only occasionally was it seen to flare to life. While a few appearances, such as his performance of the *Choral Symphony*, at the re-opening of the Bayreuth Festival, exemplified the full scope of his genius, more typical were his lackluster renditions of Beethoven's and Bruckner's works, his long-time favorites. He had been a Wagner specialist, too, but his post-war recordings of *Tristan* and *The Ring* are indistinguishable from any average interpretations. Clearly, the man was not inspired by postwar democracy. Yet, he was no different than artists of all kinds who reached heights of their greatness from 1933 to 1945. Immediately thereafter, Germany and the West fell into their steep decline toward cultural sterility and extinction from which they still have not pulled out.

Artists depend for their supreme achievement on high inspiration. The Third Reich was the most inspiring epoch in all of history, and its artists thereby felt their talents lifted by the greatness of the times. In the dismal, hypocritical world of the Allies sham 'victory,' there was only despair, not inspiration. This is no idle speculation. Proof may be found in the very audio legacy left by Furtwaengler himself. His Third Reich recordings are today widely prized for their universal excellence. It is well-known among collectors that any Furtwaengler performance dated before 1946 will be guaranteed for its high value, even if the technical quality is inferior by later standards, while his postwar recordings are largely shunned for their reputation as mediocre. Recording companies make sure that the date of a Furtwaengler appearance is displayed prominently on the disc cover—if the performance occurred during the Reich. The dates of his postwar performances are virtually never printed, a sure sign to knowledgeable collectors that the concert was made under a de-

mocracy and consequently of relatively slight artistic merit.

Furtwaengler's death in 1954 was followed by decades of commonplace conductors who consistently rendered the great music of the past in uniformly colorless renditions. Almost by chance, after decades of middling music directors, audiophiles rediscovered Furtwaengler's old recordings almost by chance. For a generation oblivious to his art, his preserved performances came as nothing less than a revelation. Sharply contrasting the commonplace output of Leonard Bernstein, Seiji Ozawa, Dean Dixon and other non-White non-entities from the 1960's to the present, his concerts were regarded as by far the best interpretations of great music on record. The international Furtwaengler resurgence which began some twenty years ago not only continues today, but has broadened and intensified. Whenever another lost recording of his is discovered, it instantly shoots to the top of the best-seller lists.

The Recasting of Wilhelm Furtwaengler

It was only a matter of time, of course, before the Jews were alerted to the popular renaissance of this recalcitrant 'Nazi musician'. Banning his recordings or even making them quietly disappear by pressuring C.D. companies into discontinuing them would have lost the shrewd shysters new revenues generated by such sales. Instinctually unable to forego a financial profit, they took over the Furtwaengler revival themselves.

In an irony typical only of unscrupulous Jews, the same kikes who fulminated against him in the 1930's and banned him in the 1940's are peddling his recordings today. As the most politicized creatures on the planet, however, they are not content with the vast revenues his C.D.'s net them. They must distort his memory to conform with their own perverse notions of political correctness. In justifying sales of his music and using their twisted image of him to propagandize their Gentile customers, the Great Masters of the Lie are now depicting Furtwaengler as an anti-Nazi who secretly hated Hitler and stayed in Germany only to help save Jews from being gassed! While such a bald-faced misrepresentation would have flabbergasted the Allied Occupation authorities who banned him from performing, it is just one more piece of the deceitful *chutzpa* for which the Jews have long been infamous.

No one should then be surprised that the loudest spokesman on behalf of a de-Nazified Furtwaengler is Hebrew Henry Fogel. He laments that this "righteous goy, oops, *Gentile*" was mistaken for a

Fascist. The conductor actually loved Jews and risked his life to save them from Hitler, before whom Furtwaengler gave his best performance on the Führer's birthday! Such demented 'logic' could only come from the profit-fevered brain of a crazed Jew. Now that his reputation has been sanitized in the *mikvah* of political correctness, we no longer need trouble our conscience when buying a Furtwaengler recording. The past has been re-arranged to make things work for the Jews in the present. Such insidious duplicity recalls one of the brain-washing slogans concocted by Big Brother in George Orwell's prophetic novel, 1984: *"Who controls the present, controls the past; who controls the past; controls the future."*

But the revival of Aryan music under National Socialism spread through the 1930's and early 1940's beyond the borders of the Third Reich. Helga Rosswaenge, Askel Schiøtz and Thorston Ralf, who made their careers in Hitler's Germany, were, bar none, the greatest tenors Denmark ever produced, before and especially since the end of World War II. Years before the war, Belgium's greatest tenor, Marcel Wittrich, cut a recording of the concert aria *"God Bless our Führer!"*, which topped the best-seller charts for most of the 1930's. Kirstin Flagstad, among the most important Wagnerian sopranos of the 20th Century, left the Metropolitan Opera, where her success in *Die Valkyrie* had been nothing short of stupendous, to join her husband in Norway. He was not only the country's leading conductor, but a high-ranking officer in the *Nasional Samlung*, the Norwegian National Socialist Movement. When a post-war return engagement at the Met was scheduled for her, Flagstad was prevented from performing by hysterical mobs of incensed New York Jews. They openly and successfully prevented a world-class artist from publicly performing for ideological reasons, the very thing for which they had so long falsely condemned the Nazis.

The Vengeful Ghost of Willem Mengelberg

Furtwaengler's only contemporary to approach and even perhaps surpass him on occasion was the Dutch conductor, Willem Mengelberg. His recordings, too, have witnessed a spectacular comeback, although in his case the Jews are far more uncomfortable. Henry Fogel cannot bring himself to utter a dispensatory word on his behalf. While Furtwaengler was little more than emotionally or artistically sympathetic to National Socialism, Mengelberg was dedicated heart and soul to Adolf Hitler. He welcomed 1940's German invasion of Holland as his country's liberation from Jewish tyr-

anny. Like Furtwaengler, his reputation was world-wide and he would have been welcomed in the United States, where he could have lived out his life in safety. Instead, he publicly endorsed the greatness of National Socialism at every occasion and performed all over the Reich. Even so, he was a vigorous champion of Dutch music and all of Holland's best modern composers owed their early success to him.

No less importantly, Mengelberg molded the Amsterdam Concertgebouw Orchestra into what many regarded as the finest symphonic ensemble ever put together. The man's contributions to music are staggering and far exceed the limitations of this newspaper article to describe. Even so, he never joined any National Socialist organization (Dutch or German), and did not work for the Axis war effort, save to perform concerts for troops on R. & R., German as well as Dutch, and all the other Aryan nationalities who banded together under the Swastika to fight Soviet Communism. He was content to lend the weight of his legendary reputation to support National Socialism and did what he could for it with the thing he knew best — conducting great music better than anyone else in the world!

For this harmless involvement in the Movement, Willem Mengelberg was sentenced to death *in absentia* (i.e., condemned without a hearing) by Holland's Allied-dominated supreme court after the war. Fleeing for his life, he found refuge in Spain. It is to Francisco Franco's eternal credit that he refused to turn over the proscribed musician to the Dutch authorities for extradition and execution. Broken in spirit and health, the maestro never again lifted his baton to call forth the incomparably magnificent sounds only he knew how to conjure from an orchestra. He died in exile six years later, condemned and despised by his own countrymen, but cherished and protected by beloved foreigners. The once supreme Amsterdam Concertgebouw he created declined under the mediocrity of more politically correct directors like bland Bernard Haitink, until the orchestra scarcely rated as a world-class organization. Yet, his ghost is avenging itself on all these postwar no-accounts, who are rapidly being forgotten, while Mengelberg's recordings enjoy a resurgence of unprecedented popularity.

Music's Debt to Fascism

A similar tragedy befell Pietro Mascagni. His *Cavalleria Rusticana* is one of the most often performed staples in the whole reper-

toire, and, with *I Pagliacci*, among the best-known operas in existence. Mascagni was also a dedicated follower of Benito Mussolini from the early days of the Duce's struggle. Through the 1920's and 30's and into the war, he held various posts in the Fascist cultural hierarchy and did much to promote the glory of Italian music. His long-time loyalty was proved during adversity, when he joined Mussolini (imprisoned by traitors in 1943, but rescued through the daring heroism of SS commandos) in the north.

With the catastrophic end of the war, Mascagni's name was posted on a death-list circulated by the same Communist partisans who murdered the Duce. Old and alone, Italy's greatest living composer died of starvation and exposure to sub-zero temperatures while hiding from his would-be assassins in an unheated garret during the bitter winter of 1945. The death of one of Western Civilization's last great creators was another legacy that belonged to the Allies' dishonorable triumph of brute force over culture. The legions of opera lovers who continue, year after year, to applaud *Cavalleria Rusticana* are ignorant of the Fascist identity and deplorable fate of its composer.

They also applaud regular performances of music by Antonio Vivaldi, whose *Seasons*, particularly, has become an often-heard concert-piece. Recordings of the 18th Century Venetian's music sell in the millions, and it is recognized throughout the world as a pillar of Western art. Yet, were it not for the diligent research of a famous American Fascist working in Mussolini's Italy, Vivaldi's name and great achievements would be just as unknown today as it was before Ezra Pound made his discovery of the lost compositions. For this incomparable work of rescue, one of the greatest poets the U.S. ever produced was starved and tortured in a so-called 'tiger-cage' by his fellow countrymen after the war. His incarceration consisted of an unheated cell so tiny he could neither stand erect nor lay down full-length, a difficult ordeal even for a man younger than his 61 years. Do the Itzak Pearlman's of this world pay homage to the work of Ezra Pound, without whom they could not perform Vivaldi's music?

Fascist Italy also inspired some of the finest conductors of all time, and the best may have been Victor DeSabata. Like Furtwängler and Mengelberg, recordings of his intelligent, dynamic interpretations, especially of Respighi, Beethoven and Puccini, are highly prized by collectors. As a measure of the greatness of the Fascist era in which he flourished, no Italian conductor since the liberal-Marxist takeover of 1945 has begun to approach DeSabata's achievements. Fascism inspired many extraordinary composers;

among the greatest was Gian-Francesco Malipiero, who was also the most important musicologist of the 20th Century, largely because he restored the complete creative output of Claudio Monteverdi, the 16th Century founder of Italian opera. The huge, meticulous edition, nearly twenty years in the making, until its completion in 1942, is still sought after by musicians throughout the world as the most invaluable sourcebook of its kind. Malipiero's own 1936 opera, *Julius Caesar*, was based on Shakespeare's play and is a triumphant Fascist revival of the Roman origins common to all Western civilizations.

The racial-nationalist Finns, whose blue Swastika flag flew alongside Adolf Hitler's crusade against Soviet Russia, produced the most important composer in the history of their country and one of the finest of the 20th Century, Jean Sibelius. Another comrade-country, Latvia, enjoyed its golden age of composition from its independence in 1918 until its takeover by the Soviets in 1940, then again during the German liberation from 1941 to 1944. With the recent return of Latvian freedom, the splendid works of such composers as Janis Medich, who wrote during the 1930's and early 40's, are being heard with greater frequency by the outside world. Spanish Fascism lasted long after the postwar period with an equivalent endurance of great composition, as evidenced by the extraordinary guitar concertos by Joaquin Rodrigo in the 1950's.

The Unmusical Allies

Meanwhile, in the Allied countries, wracked with capitalist exploitation pitted against communist subversion, all the arts fell into decline. The lamentable condition of American music was examined in Issue #120. The situation was not quite as bad in England, but the country had nothing to look forward to under its increasingly Jew-dominated democracy of cultural sterility. Ralph Vaughn Williams, Arthur Bliss, Arnold Bax, Gustav Holst and their colleagues from the early part of the century were rapidly aging with no one to match or exceed their monumental genius, save only Benjamin Britten, certainly the last English composer of any importance, who died in 1976. French musical creativity was sustained during the 1930's by one man, Florent Schmitt, a passionate Fascist, whose compositional greatness foreshadowed the Impressionists. Only his old age and status as France's greatest living composer saved him (barely!) from the postwar hangman's noose. His successor, Francis Poulenc, carried on the torch of great Gallic music. But since his death in

1963, the history of French musical composition is blank.

In the Soviet union, that Frankenstein monster of the Jews, their ludicrous efforts to mass-produce 'proletarian art' failed miserably. Having eviscerated Russian music in the 1920's, the Reds were at first alarmed by a strident nationalist style that suddenly burst forth in the work of Gentiles Serge Prokofiev, Rheinhold Gliere, Ipolatov Ivanov and Aram Katchaturian. These outstanding composers were allowed to proceed with their strongly folkish compositions, however, because the Soviet leaders knew that such art could be used to arouse patriotic fervor against the European fascists.

But after 1945, such ethnic sentiments, being no longer needed (indeed, they were dangerous to the Jews), were condemned. The same Russian composers who were honored for writing 'patriotic' music when it was required to stir up national emotions against Hitler were denounced publicly and hounded personally as 'enemies of the Soviet people.' Some tried to please their masters by composing inoffensive music. Those who could not were tossed into stinking Gulags. As in the allegedly 'democratic' societies of England, France and the U.S., serious musical composition died in the U.S.S.R. with Prokofiev in 1953.

The only bright spots in the musical world were those still illuminated by the sunlight of National Socialism. It is a heritage of which we who carry on in its name can be extraordinarily and justifiably proud. And when our souls are moved as we listen to a Third Reich recording of music heard and enjoyed by Adolf Hitler, we share a living, spiritual kinship with him others cannot understand. Despite the magnitude of the catastrophe that physically destroyed the Third Reich and its heroes, the music of that most glorious epoch survives for us to hear.

And it more than survives! The irrepressible force of its greatness is touching more listeners than ever before. The enduring triumph of the Reich's music represents a sacred sign, an assurance from God, that not far behind the echoing trumpets conducted by Furtwaengler and Mengelberg, marches just as invincibly as our Movement!

From *The New Order*. Subscriptions available from NSDAP-AO, P.O. Box 6414, Lincoln NE 68506.

Group Dynamics in Baltimore Scams

Because the Baltimore suburb of Pikesville has been heavily Jewish for decades it offers a perfect example of Semitic man in his natural habitat. Over time it has earned the less flattering names of Kikesville and Jewtown. Nearby Park Heights Avenue is known as the "longest road in the world," extending from Israel to Africa.

The social pages in the *Baltimore Sun* are the epitome of Jewish cultural aspirations. Nothing more forcefully illustrates the Jewish propensity or compulsion to get to the head of the line at any cost. Nearby beauty parlors are overflowing before major social events, although making Jewish women beautiful is a Herculean task. The local economy caters directly to the Semitic citizenry, its latest addition a lavish new mall in nearby Owings Mills to fuel the fantasies of its JAP (Jewish American Princess) clientele.

Some stores in the fashionable mall, which naively relied entirely on demographics, have unexpectedly closed. They were obviously unaware that JAP jokes are truisms. On special weekend occasions JAPs will flock to jewelry stores to buy large expensive baubles and then return them on the following Monday. Low-level employees dislike JAPs for their pushy, bullying tactics and their propensity to complain to the employees' supervisors, hoping to get them fired. All this back-biting is mostly for fun. These people would enjoy running a concentration camp.

An elegant grocery store nicknamed "The Gucci Giant" caters to the "sophisticated tastes" of its customers. Upscale or not, Jews love to push and shove in stores and be generally downright mean. After a year of living and working among them, my girlfriend, the kindest and gentlest of women, was transformed into a raging anti-Semite. Their wealth and education notwithstanding, they are still a coarse, unmannerly people who seem to have a genetic block to decorum.

Despite the social veneer, their animadversion to anything or anyone not Jewish permeates their biting, sarcastic

human. Most Jews do not even like each other, but remain faithful to their tribal imperative. The occasional nice one is invariably trapped in a marriage to a yenta or some other unpropitious female. Even among themselves they are obnoxious. I once witnessed a typical pushy know-it-all JAP lecturing a Jewish doctor on a medical problem.

They constantly compete with each other. It is not so much keeping up with the Joneses as one-upping the Goldbergs. Maid service is mandatory even for the ordinary middle class. There is a high price for this frenzy. I once heard a psychiatrist on some talk show remark that over half his patients were Jewish. None of the other \$100-an-hour shrinks disagreed.

We should never forget that epitome of local Jewish mischief, the S&L crisis of the late 80s, which rivaled the Bolshevik Revolution in its pervasive Jewish participation. The late Ben Cardin, whose wife Shoshonna is a mover and shaker in Zionist circles, was a major player in the Baltimore area scandals. He spent a modest time in jail while his friends led a vociferous campaign for mercy and a pardon. Jews did not offer any remuneration or even an apology to those who had lost their savings. To the Chosen, reparations only travel in one direction.

Gentile attorney Wilbur Preston's report on the S&L crisis was a political tour de force that delicately tiptoed over the massive Jewish presence in the scandal. Given a deadline of only 60 to 90 days for a necessarily brief report, he only had time to investigate the biggest crooks. To this day he is a pariah in the eyes of many of the powers-that-be. One item in the report is a list of prominent figures who withdrew their funds from the S&Ls the day before they were shut down. It has never been published.

There were over 100 S&Ls in Maryland. Guess which ones had the problems! It was certainly not the 100-year-old Polish S&L in East Baltimore that was speculating in condos in Ocean City. Easily 95% of the names in Preston's report are Jewish.

Regulations, for example, forbid a bank president from

borrowing \$10 million dollars from his bank at 10% interest when rates are 18%. But through a loophole a bank president could lend the money to an ethnic comrade across the street, who would reciprocate from his bank. Another trick was advertising that "their S&L" paid the highest interest. Buried in the fine print was the inevitable Jewish loophole: the rate changed daily and was set much lower on weekends when customers could not check it.

Prominent in the S&L scams was Jeffery Levitt, who rose from the most infamous slumlord in Baltimore to a respected banker and socialite within a few years. Because of their visibility and personal idiosyncrasies he and his wife Carol became the proverbial scapegoats for the entire tribe. Levitt jokes abounded as both he and his missus were obese and famous for consuming five or six desserts at one seating. Ever the sycophant, the *Baltimore Sun* wrote about the "anguish in the close-knit Jewish community." Embarrassment at being caught in the cookie jar is more like it.

Those who pooh-poo group dynamics in this affair should consider my personal legal encounter with a minor-league Jewish banker and crook. During discovery proceedings we found that he had employed the same tactics that would later surface in the Preston report: illegal bank loans to associated builders, bribes to inspectors, fraudulent appraisals, etc. Where did a small-time sleazo learn these slick scams that earned millions for the big guys! Hint: he lived in Pikesville, the hub of ethnic networking.

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Death canceled the cyclic miscegenation

Bye Princess Di

By

Jay Lock

Lady Diana Spencer, formerly her Royal Highness and future Queen of England, who remained the Princess of Wales after her divorce from Prince Charles, is suddenly gone. Adored and adulated as "Princess Di," she is, at least

for the moment, the most popular woman in Western history, perhaps the most popular woman in world history. Her funeral attracted billions of TV viewers.

Di was also the most photographed person in history. Her reproduced image was both a pop icon and, since her death, a pop idol. She was a fairy tale princess come to life. Even after giving birth to two children, including William, in direct line to the British throne, Di worked her way back to physical fitness and beauty in a way that most men and women of whatever race can only admire.

Di was not merely the Princess of Wales, but the Princess of the West. She is worshiped, not only because of her beauty, but because of her public profile, especially her charities. Unhappily, our admiration for Princess Di should begin and end with her beauty. She was the thoroughly modern, feminist traitor to her husband, her family, her faith, her nation and her race.

Di gave herself to Prince Charles in an arranged, ultimately unfaithful marriage. In such circumstances, not unforeseen by her from the very beginning, she eventually chose to be a modern girl. That is, she "got out." She chose to be "honest" and "open," to reveal her marriage problems to the teeming masses of an irretrievably debauched world, a world that hastened to welcome her into that strange, contemporary sisterhood of "victimhood."

Women saw Di as a model of feminist independence. Commentators and critics selected her as the epitome of psycho-social-political correctness. Men fantasized her as a woman of confused emotions and priorities who simply needed a good man to rescue her and straighten her out.

Di chose to publicly criticize and ultimately abandon her husband and her royal family, rather than suffer, forgive and live on to find happiness in her destiny. She forsook the morality, tradition and purpose of the institutions of marriage and the monarchy. Her choices were easily approved by the stupid, immoral public which routinely choose the easy way out of its personal and social covenants.

After her divorce, Di's charities took on an increasingly

politically correct slant, benefiting queers and innumerable Third Worlders and other favored agents of social change. Her hostility to the monarchy was expanded by the media to a revolution against the social order. Like so many of the ultra-elite, her "philanthropy" was fundamentally misanthropic.

Yes, she seemingly put herself at risk by fondling AIDS' babies. Then there was the funeral hoopla of the queer designer from Italy, Versace, who was assassinated by a fellow queer. Photos seen around the world revealed Di and the British homo songster, Elton John, mourning side by side.

It was only a matter of time before Di began consorting and then whoring with rich Pakistani and Arabian playboys. At the time, she appeared to be rejecting the West for the Third World. She chose the harem-mongers, who view a pretty white Western woman as one more trinket to collect and toss into their sandbox kingdoms. In the end, long before she died, she chose death over life.

In her last days she was scarfed up by yet another dusky millionaire, one who had only recently proposed marriage to a Hollywood bimbo. Dodi Al Fayed had a reputation for hulling out Nordic women and consuming their very souls, like sweet fruits, later discarding their carcasses to the hungry ants and vultures on the barren Arabian sands.

Dodi Al Fayed's was not a Western childhood spent hanging onto the apron strings of a doting mother who preserved hearth and home. As happens with Asians and Africans who misconstrue Westernism as mere consumerism, Western culture often bites back with disastrous consequences.

Eventually their easy-come, easy-go wealth convinces Third World hierarchs that they are masters of all they survey.

The Arabs have no business in Paris, London or anywhere in the West. They have no business in and on our lands, buying our homes and companies and moving millions of swarthy Muslims in to take over. Least of all should they be here scoping out the mothers and sisters of our race and luring them into their desert dens.

In the end we must conclude that Princess Di helped to bring about her own unfortunate end. The Royal Family was aware of this and, at first, made few preparations for the funeral and burial services. When public pressure caused them to change their minds, *NBC News* called it a "royal thaw." Hard, icy, detached Elizabeth II finally exhibited a superficial touch of warmth.

The House of Windsor has been condemned by many for its apparent betrayal of Di. It is not the Royal Family, however, who betrayed her. It is Di's tawdry, hypocritical public who lauded her every strike against Western traditions, institutions and morality. Di betrayed us all, like so many influential persons before her, by pretending that all things white and Western no longer matter.

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THE DIANA DAFTNESS

By *Frank*

Colin Jordan

With September a strange fit of madness came and gripped Britain for several weeks, convulsing the public at large with a high fever of hysteria. Scribes penned soaring and saintly eulogies. Flower sellers enjoyed the bonanza of their lives. Souvenir makers made a fortune. A depraved, drink and drug homosexual named Elton John, who appropriately performed as a 'people's star' at the funeral in Westminster Abbey of a 'people's' potentate, sold millions or records of his pop production.

The Queen interrupted her summer sojourn at Balmoral to return to London to broadcast to the nation. A minute's silence was observed far and wide. Suggestions for commemo-

ration encompassed an eternal flame, a specially named bank holiday, the minting of new coins, the renaming of Heathrow Airport, the permanent closing to traffic of London's leading thoroughfare The Mall, and the award of a Nobel Peace Prize.

The passing of what great person occasioned this extravaganza of the century? What stirred the press, pulpit and public to such a frenzy of adulation and hullabaloo of grief? It was not the death of some giant of nobility after lifelong labour for the benefit and betterment of Britain. Not a manifestation of concern for the fate of our race and nation in the face of present, destructive trends. Not an awakening of reverence for the millions in past times who have truly served the community or died to keep Britain for the British.

Instead, this fantastic convulsion of a nation was caused by the death in a car accident of a comparatively worthless young woman who, born into luxury and idleness, can hardly have ever done a hard day's work in her life. Hers was a death caused by a lack of sufficient common sense in concern for herself and her children as not to be wearing a seat belt when allowing herself to be driven at up to 100 miles an hour or more (around 3 times the speed limit in that part of central Paris) by a drunken driver who was more than 3 times over the drink-driving limit and, moreover, taking medications impairing his driving ability.

The Diana Daftness, as we may dub the public response to this appalling irresponsibility, was the truly weird canonisation of a deeply instable, indeed mentally ill character subject to tantrums in the course of which on one occasion she threw herself downstairs when pregnant, thus endangering a future heir to the throne; subject to the derangement known as anorexia, namely a disposition to starve herself; subject to an inclination to suicide as shown by an attempt at Sandringham; and subject to an indulgence in self-mutilation as a symptom of severe mental disturbance as reported in the *London Daily Telegraph* (13 July 1996).

At school this glossy idol of the gaping masses had failed all five of her O-levels, and, but for her plutocratic back-

ground and chance elevation to royalty, could have failed to qualify for a check-out job at a supermarket. She was a notably shallow person devoted to pleasure and display, devoid of cultural attainment, her musical level, for instance, being that of rock concerts she attended and jumped up and down at her favourite pop group having been one popular with the frenetic youngsters known as 'teenie boppers'

Violating fidelity like her husband, Charles, as a rotten example to the nation, this candidate for sainthood indulged in an adulterous affair with an army officer, and another one with a riding instructor, not to mention any more. Before her demise and the ensuing suspension of criticism the London *Sunday Telegraph* (16 August 1997) said of her sexual roving that she 'always ends with second-class riff-raff like James Hewitt or dullards like Christopher Whalley'.

With her image in danger of resolving accurately into no more than that of a pretty, entirely playful princess, she entrusted herself to and was taken over by professional image-makers, particularly and principally the Jewess Susie Orbach, a feminist guru and psychotherapist, and given a year-long series of training sessions, thrice weekly, with her. The outcome was fast-forced, synthetic presentation of a new 'caring' princess of hearts. She contrived to be pictured fussing with Coloured children in Brixton and elsewhere; shaking hands with AIDS patients at Middlesex Hospital and elsewhere; and opening a drug centre in Glasgow; thus winning fans from the scum of society, and emerging as a queen of queers and drug addicts. She was even shown pushing herself before TV cameras she had brought into a Harefield Hospital, London, operating theatre so she could portray concern for a Negro boy brought from Africa for a heart operation, before which she had taken care to be seen kissing and cuddling him.

While this pop-star princess of artificiality made out, when she had an overdose of it, that she was hounded and driven to desperation by the media — and it was initially declared after her fatal accident that she had been brought to it by pursuing paparazzi — the fact is that she was a publicity

addict who pursued and played with that media whenever it suited her for the gratification of her vanity. She tipped off the press whenever she fancied their presence. She approached editors on occasions seeking attention. She supplied material to the media through friends. She paraded in front of them at impromptu press conferences. With her eager connivance, the media profitably transformed a nonentity into a constant, front page feature; so much so that she came to fancy herself as a special ambassador for Blair's Britain, and he was moving towards making her such.

Her charitable disposition as far as her own pocket was concerned was put in question by her extravagance regarding personal adornment. She was reported as expending £100,000 on clothes for a trip to Italy in the 1980s and £80,000 on clothes for a trip to Saudi Arabia and other neighbouring places in the same decade. Her dress at a 'charity ball' in New York the year before she died cost £10,000. Her total expenditure on clothes during her performance as a tinsel princess of 'compassion' must have run into millions. If she had been less of a show-off, she could have benefited her showcase charities by personal donation in place of some of this luxury.

Our Diana of decadence not only put herself into Jewish hands with her backstage mentor, Susie Orbach, she was surrounded by Jewish friends and confidants, among them Jewish film producer, David Puttnam, banker Lord Jacob Rothschild, the Jewish editor of the *Sunday Telegraph*, Dominic Lawson, and his wife Rosa (president of the jewelers Tiffany & Co.); and her lawyer, the Jew Lord Mishcon. Even a Jewess, Elizabeth Emmanuel, designed her wedding dress and clothed her for years, so that in fabric as well as in thought she was a Jewish product.

In view of who she really was behind the gloss, it can be no real surprise that this playgirl of a princess gravitated to an Egyptian playboy, and at the end seemed set, as the mother of a future king of England, to marry him and become a Muslim. Dodi, her final beau — son of Mohamed Fayed, vastly wealthy owner of Harrods, the huge London

store and the enormously expensive Ritz Hotel in Paris, along with other properties and investments said to total in value £1.5 billion — was an utterly useless parasite, enormously wealthy with a collection of multimillion pound properties around the world including a castle in the Scottish Highlands, a fleet of cars, an impressive record of philandering, and an ability to gobble down £300 tins of caviar.

It was not the first time our trumpery princess had gone Asian. Earlier in the year she had been dancing in the arms of Asian millionaire, Gulu Lalvani, and the next day, garlanded and with a Hindu mark on her forehead, had been to a Hindu temple in North London. She had other Asian friends.

The reason why *Gothic Ripples* here expends such an amount of space in summing up and cutting down to size a paltry character who never said or did a single thing for the benefit of our beleaguered race, and who instead was greatly harmful in regularly seeking opportunity to promote Coloureds and race mixing and various other forms of degeneracy, is that the Dianamania following her departure vividly showed the acute stage which our national sickness has now reached. In a milieu where the bulk of the nation seeks to make something of a goddess out of a Diana, there is clearly a sense of void in the public mind, a sense of the absence of anything of an uplifting national mission in the Britain governed by the likes of Blair. The public responds to this by creating false idols such as pop stars and fairy princesses under the tutelage of a captivating media. The BNP's [British National Party] belief that it can detach the public from this enslavement is a fond and fatal illusion.

From *Gothic Ripples*. Subscriptions are available from Colin Jordan, Thorgarth, Greenhow Hill, Harrogate, N. Yorkshire, England HG3 5JQ

The Giant Gold Robbery

by Dr. William Pierce

I've mentioned the Jewish program of extortion against Switzerland before, but this is such a fascinating subject I just can't stay away from it. Almost every day the Jews outreach themselves in setting new records for arrogance, deceit, and greed. It's really breathtaking to watch them.

For the sake of review, the whole thing started last year when a group of Jews, looking around for a new way to milk more money from the "Holocaust," hit on the idea of announcing that Swiss bankers were keeping money that had been deposited by Jews before or during the Second World War who had then died or been killed during the war. Like most clever swindles, this one contained a grain of truth. Among the dormant accounts in Swiss banks there are some which did belong to Jews who died during the war. Every bank in the world accumulates dormant accounts, and some of these accounts undoubtedly were opened by Jews.

Now, the Swiss bankers have standard procedures for dealing with their depositors and for handling dormant accounts, and those procedures have nothing at all to do with the ethnicity of the depositor. Jewish depositors are and always have been treated just like everyone else. The same efforts are made to contact the owners of dormant accounts, regardless of whether those owners are Jews or Gentiles. And regardless of what you think about bankers as a whole, Swiss bankers are generally recognized as especially reputable — as bankers who are especially careful to play by the rules. That's one of the reasons Swiss banks are so highly regarded around the world.

If a group of Tibetans or Laplanders had begun raising a fuss about dormant accounts their grandfathers had opened in Swiss banks, the Swiss bankers would have dealt with them in the standard manner: the bankers would have said to them, just show us some proof that you are the legitimate heirs of depositors who have died, and we will give you any money in the accounts, and that would have been it. No one would have expected more than that, and no special media attention would have been given to the Tibetans or Laplanders.

In fact, before this particular swindle was launched last year,

Jews, along with people of just about every other race and nationality on the planet, had claimed and been awarded dormant accounts in the standard way, without any special difficulty.

But the Jews who launched this scheme weren't interested in having dormant accounts handled in the standard way. They were interested in blackmail and extortion on a grand scale. And they had reason to believe that they could get away it, while the Tibetans and Laplanders obviously couldn't. That reason was the control of the news and entertainment media by their fellow Jews.

The first act in the scheme went like this: The schemers got together with some of their buddies in the media, and front-page articles appeared simultaneously in newspapers all over the world to the effect that Swiss bankers were unscrupulously holding onto as much as \$7 billion which belonged to the heirs of so-called "Holocaust" victims. The members of the Jewish group wanted the Swiss bankers to turn this money over to them. The Swiss responded, as one might have expected, with denials and outrage. The president of Switzerland denounced the Jewish demands as an extortion attempt. And had only Tibetans or Laplanders been involved, that's where the affair would have ended. But instead, the Jewish media shifted into second gear and counterattacked, feigning outrage themselves over the charge of extortion. How could a bunch of nice, Jewish boys possibly be involved in extortion — especially when the magic word "Holocaust" had been invoked to sanctify their claim for money?

Then the Swiss made their first big mistake: they apologized for accusing the Jews of extortion. They explained their procedure for claiming dormant accounts. They hired public relations firms. They said that there couldn't possibly be \$7 billion in dormant accounts belonging to "Holocaust" victims, but that there might be some money and that they would make another examination of their dormant accounts. They announced that as a charitable act they would donate \$180 million to the Jews, not from dormant accounts but from their own general funds, just for the sake of goodwill.

The Swiss didn't understand the Jewish mentality. They didn't understand that Jews aren't people you can live with. With Jews there's no compromising. The Jews correctly viewed the Swiss apology and the Swiss offer of a charitable donation to "Holocaust" survivors as signs of weakness, and so they stepped up their demands. They got one of their step'n'fetchit Gentile

politicians involved, New York Senator Alphonse D'Amato, who is chairman of the Senate Banking Committee and who has made a career out of doing favors for the Jews. And they began escalating their demands and their threats.

And the Swiss kept making mistakes. They kept apologizing and backtracking and trying to placate the Jews. Aside from their reputation for honesty, the big thing Swiss banks had going for them was their reputation for confidentiality. A person could put his money in a Swiss bank account and reasonably expect that no one would ever learn about it if he didn't announce the fact himself. Last month, in an attempt to prove to the world that they weren't hiding any Jewish money, Swiss bankers compromised their reputation for confidentiality by publishing a list of the names of the account-holders for all 1,756 accounts they could find which had been dormant since the end of the Second World War. These accounts contained a total of approximately \$40 million.

Do you think this pleased the Jews a bit? They scrutinized the list, and the first thing they noted was that fewer than ten per cent of the names on it were Jewish. They didn't say much about this, however, except in their own Jewish community newspapers, because it tended to deflate the fable they had concocted of the Swiss bankers hoarding the savings of many thousands of Jewish "Holocaust" victims totaling billions of dollars. Instead they began screaming that, based on a similarity of names, eight of the 1,756 accounts on the list might belong to people who had been connected in one way or another with the German government during the war. There were names on the list which were the same as or similar to a former vice-president of the Reichstag, Hitler's official photographer, the wife of a top SS official, and five others. "Oy, veh! You've been doing business with Nazis!" the Jews shrieked.

The Swiss reminded the Jews that Switzerland had been a neutral country during the war and that Swiss banks had customers from both sides of the conflict. Reminding everyone of that was another mistake for the poor Swiss. The Jews, Senator D'Amato, and the rest of the Jews' camp followers began moaning that the Swiss really had sympathized with the Germans, that they had wanted the Germans to win and had helped the German war effort by trading with Germany.

Now, that's another one of those little grains of truth in this whole fabric of lies the Jews have constructed. A great many

Swiss, especially in the German-speaking parts of the country, were pro-German. And of course, they did carry on trade with both the Germans and their allies as well as with the allies of the Jews, such as the United States and the Soviet Union. The Jews seized on the fact of Swiss trade with the Germans and began beating the Swiss on the heads with that. The gold the Germans gave the Swiss in return for manufactured products during the war probably had been confiscated from Jews, they screamed. Some of it probably was gold teeth extracted from Jewish concentration camp victims. "Give it back! Give it back to us!" The Swiss responded by apologizing for having remained neutral during the war and by donating another \$100 million to the fund for "Holocaust" victims they already had set up.

That's nowhere enough to satisfy one Jewish leader, Avraham Burg, the head of Israel's Jewish Agency. (That's actually its name: the Jewish Agency.) Burg has demanded for the Jews not only all the gold which had gone to Switzerland from Germany during the war to pay for manufactured goods, but also gold which the victorious Allies confiscated from Germany at the end of the war and have been doling out ever since to various countries occupied by the Germans during the war to compensate these countries for their wartime losses. Burg claims that this gold once belonged to Jews, and he has demanded that all of the vaults holding this gold be sealed until it is officially turned over to Jews. He has demanded — and I quote him exactly — "that the corrupt division and distribution of Jewish spoils from World War II to world governments must immediately be ceased, and every last cent must be returned to Jewish hands."

Isn't that interesting wording? "[E]very last cent must be returned to Jewish hands." Not necessarily to the hands of the Jews Burg claims originally owned the gold, since it would be impossible to determine who those Jews were, but just "to Jewish hands." Just get it away from the Gentiles and put it into Jewish hands. The Jews will figure out what to do with it.

Imagine how that demand would sound if, instead of Jews, Lutherans or Baptists were claiming the gold. During the war the Soviet government forced millions of ethnic Germans — the so-called "Volga Germans" — off the land they had owned for 150 years, since being invited to Russia by Catherine the Great, and deported them to Siberia. After the war the communist and democratic victors forced millions of other ethnic Germans off their land in eastern Germany in a huge and murderous "ethnic

cleansing" program, to which the western Allies consented.

Most of these plundered and dispossessed Germans were Lutherans, and what was stolen from them dwarfs any claim the Jews have made. Imagine the Lutheran church demanding today that it be compensated for everything that had been stolen from those plundered Germans during and after the war. We would laugh at the absurdity of the church's claim. The fact that Avraham Burg and his fellow Jews make such a claim today tells us something about their mentality, about their ethnocentricity and sense of racial solidarity, about their "us against them" attitude toward the world, as well as about their greed for gold. And it tells us about the folly of thinking of Jews as merely people with a different religion, who become anything other than Jews when they change their religion.

The reason that Avraham Burg can confidently make such demands, while no Lutheran spokesman dares do the same, is based on the fact of Jewish media control. The Jews have spent 60 years, since before the Second World War, using the media to complain about their mistreatment by the Germans, the Poles, the Ukrainians, the Latvians, the Lithuanians, the Hungarians, the Croats, and so on. After the war they poured such a deluge of pro-Jewish propaganda out of Hollywood that most Americans today think of Jews as being the principal victims of the Second World War. Almost no one has heard about what Jewish Communism did to the Russians, the Ukrainians, the Poles, and the other European peoples unfortunate enough to be ruled by Communists before, during, or after the Second World War. Almost no one has heard about the mass murder of millions of German civilians after the war. In fact, most Americans can't even give a good estimate of the number of Americans who died in combat during the war. But everybody has heard about the grossly inflated figure of "six million" Jews supposedly killed in gas chambers by the Germans and then converted into soap, lampshades, and gold dental fillings.

This incessant Jewish "Holocaust" propaganda has got most people, including the Swiss, buffaloed. It has given the Jews a special status, a martyr status. Most people are afraid to criticize them or contradict them. But even the Swiss bankers and politicians who aren't fooled by the Jewish "Holocaust" exaggerations are afraid of the power of the Jewish media. They understand that the U.S. government is practically under the Jews' control. They understand that American politicians who are in the Jews'

pockets, like Senator D'Amato, can cause them a lot of trouble. They understand that the Jews have enough political power through their media control to persuade the U. S. government to go along with a boycott of Switzerland if they demand one. And so instead of standing up to the Jews the Swiss keep on apologizing and trying to buy the Jewish blackmailers off. And the Jews continue to see this as weakness, and so they keep on pushing. They keep on demanding more.

And, hey, don't think that's because the Jews are greedy! They're not really interested in the gold, but only in the principle of the thing, they assure us. Israel Singer, the secretary of the World Jewish Congress, one of the groups applying pressure to the Swiss, has announced, "This is not about money. It is about justice." Right.

This business of demanding reparations for things which allegedly happened 50 or 60 years ago does bring up some interesting principles. The descendants of our Black slaves in this country are a bit slower at spotting opportunities than the Jews are, but even they can recognize a profitable principle when they see one. They're beginning to talk about the reparations that White people owe them for slavery. They might want to add up all of the man-hours their slave ancestors worked, multiply that by, say, \$5 an hour, add interest at six per cent since the Emancipation Proclamation of 1863, and present us with the bill. Why not?

And what about the Indians and the real estate they can claim we owe them for? Why should it be only the Jews who can get away with making such claims — and with collecting on them? They've already extorted \$55 billion in reparations from the German people since 1948. Suppose the Germans started figuring up what is owed to them? Or suppose the Scots presented a bill to the English? Or suppose the English presented a bill to the people of Normandy? Why is it only the Jews who are entitled to go back into history and add up their carefully nursed grievances and present a bill to the rest of the world?

The latest concession they've blackmailed the Swiss into is a \$5 billion so-called "solidarity fund" to be used to compensate "victims of poverty, war, and genocide." A panel, a majority of whose members are Jews, is to decide how to dole out this money after it is collected from the Swiss people. If the Swiss are prompt in coughing up this money, then the Jews say they will not organize an international boycott of Switzerland.

Fortunately for the Swiss, they have at least one patriot among their politicians. He is a 56-year-old industrialist and member of the Swiss parliament, Christoph Blocher, and he is telling the Swiss people that they ought not to give in to this blackmail. He is telling his people that they owe nothing to the Jews and they ought to pay them nothing. And he is gaining strong support from Swiss voters. We'll see what happens next year, when the Swiss vote on whether or not to let the Jews take them to the cleaners for another \$5 billion.

So far the Jews have been so pleased with the way the Swiss are caving in to their demands for gold that they're talking about similar claims against Sweden, Portugal, Spain, and Turkey. Hey, why not? When you've got the whole world buffaloed with "Holocaust" baloney, why not go for everything you can get?

If you really want to get some insight into the Jewish mentality, go to any big library — or to the Internet — and start collecting news clippings on these Jewish claims for reparations. Study the details. Try to see the big picture. Make some of the comparisons I've hinted at today: comparisons of the way the Jews look at their history to the way in which other races, other nations, look at their own histories. It will amaze you. It will take your breath away. And it will convince you that it's time for the world to do something about getting this Jewish monkey off its back.

☆ ☆ ☆

Slavery and Race

by Dr. William Pierce

I have before me a news story written by a correspondent for the London *Daily Telegraph*. It's a story about the flourishing child-slavery business in West Africa: in countries like Nigeria, Togo, Benin, and Gabon. Businessmen in the coastal cities send buyers into the interior with buses, where they collect surplus children, in the seven- to 15-year-old age range, and bring them back in groups of 50 to 100 — in other words, a bus load — to the slave markets on the coast. Typically the buyers pay parents anywhere from 10 to 30 dollars per child. In some areas, they simply bribe local officials to look the other way and kidnap the children.

Once in the coastal cities, the children are housed in large, supermarket-style buildings where shoppers can stroll through, select the children they want to buy, and pay for their merchandise at the door as they leave. Some of the purchasers send the children out on the streets to work as prostitutes. Others use them as house servants or as factory workers.

This is not a small-time thing or an occasional thing. This is a thriving business involving thousands of children bought and sold every year in dozens of slave markets in West African cities, in the region which used to be known as the "slave coast," because that's where the slave dealers, during the 18th and early 19th centuries, would buy ship loads of slaves to take to the West Indies and the Americas for plantation work. After slavery was outlawed in Europe and America, it continued as an ongoing institution in Africa, just as it had for countless centuries before White men began buying African slaves.

The only reason Europeans and White Americans ever hear anything about this ongoing African slave trade is that there are a few tender-hearted White groups, such as Amnesty International and Anti-Slavery International, whose sensibilities are offended by this sort of thing. These groups try to arouse public opinion in America and Europe against slavery. They also work through politicians, trying to persuade them to put anti-slavery amendments into aid agreements with African countries. As a result of such aid-agreement amendments most African countries recently have gone through the motions of enacting legislation outlawing slavery. All this means in practice is that the slave dealers must pay bribes to the politicians or the police in order to avoid interference with their business.

Now, the news story I mentioned appeared because the London-based group Anti-Slavery International has just released a report detailing the latest facts and figures for child slavery in West Africa. Do you wonder why you don't see more news about the slave trade? Do you wonder why the *New York Times*, the *Washington Post*, the *Wall Street Journal*, and the major television news networks have virtually nothing to say about it? Can you imagine the outrage you would see in these controlled media, day after day and week after week, if White people were behind this trade in Black children?

Of course, you can! But news about Blacks in Africa, behaving the way Blacks always have behaved, whether it is buying

and selling child slaves in Nigeria or engaging in ritual cannibalism in Liberia or "necklacing" accused witches in South Africa, is news which doesn't fit and is therefore deemed not newsworthy by the masters of the controlled media. In fact, the media masters consider such news positively harmful, because it conflicts with the image they have built in the minds of the White public: an image of virtuous, peaceable, freedom-loving, industrious, sensitive, and creative Blacks, essentially noble Blacks, who have failed to rise to the cultural level of Europe and America only because they have been enslaved and exploited by cruel, greedy White supremacists. It's important to maintain this deceptive image, because it reinforces the sense of White racial guilt; it helps keep Whites convinced that they owe something to non-Whites, that they must never think of their own racial interests or feel any sense of White racial solidarity, because that can only lead to terrible things like slavery and the oppression of noble Blacks.

Actually, the media masters have quite different reasons for wanting to keep White thinking about racial matters confused. If Whites ever begin thinking racially, ever begin thinking in terms of their collective racial interests, the way the media masters do, they will be much more difficult to control — and the media masters themselves will be in grave danger. So That's why we hear and see so much in the media about the evils of White racism, and the need for the government to crack down on what the media bosses call "hate," and the importance of giving the poor Blacks a few special advantages like affirmative action to make up for the way we mistreated them in the past — and, ahem, the correctness of pressuring the Swiss people into coughing up as much gold as another poor, oppressed minority group demands. And It's also why we almost never see or hear anything about Black slavery in Africa today — and, more generally, about what all of these wonderful minorities with which we are blessed are actually like and the way in which they really behave when left to themselves.

I've done a lot of thinking about this problem of the Jewish control of our news and entertainment media, and I've probably talked more about it on these *American Dissident Voices* broadcasts than any other problem we're facing as a people. That's because It's the most important problem we're facing. It's the key to all of our other problems. It's the one problem we must overcome if our people are to survive.

Let's look today at a couple of aspects of this problem of Jewish media control that I haven't discussed much in the past. What I have discussed often before is the fact that most people aren't really rational in the formation of their opinions and attitudes. They don't believe what makes the most sense. They don't believe what they see the best evidence for. They believe what is fashionable. They believe whatever they think other people believe. And so the task of the mass media is not primarily to present either factual or contrived evidence for a particular point of view they want the public to adopt; instead it is simply to convince the public that this point of view is fashionable; that it is the point of view most other people already have. And the media do this convincing primarily with advertising and with entertainment: they show fashionable actors expressing the opinions they want the viewers to adopt. Sometimes they use news for the same purpose: they'll sample the reactions of people on the street to some event in the news and then select those reactions for broadcast or publication which match the reaction they want the public to have. But the main task of the news media is to screen out facts which don't fit and present only those facts which seem compatible with the opinions the media are promoting.

And that technique works quite well with most people. But there are many White Americans who are able to think for themselves, who are able to entertain even unfashionable ideas, if that's where the evidence points. Why don't we hear more of these Americans speaking out? Why do so many of them just go along with the falsehoods and deceptions of the controlled media?

I believe that a full answer to this question has three parts. In the first place, these people able to think for themselves tend to be more successful economically and socially than the average, because they're smarter than the average. They tend to belong to the upper strata of our society, strata whose inhabitants are cushioned against many of the harsher realities of what is happening to our society — and who live in an environment where politeness is especially valued. They don't want to be rude. They don't want to be offensive. To point out too loudly the inadequacies of Blacks would be considered a bit *déclassé*.

In the second place many Whites believe that we should preserve the peace at all costs. They place a very high value on maintaining social tranquillity. They know how easily some minorities take offense and how violent and destructive they can

become. They know that if a White policeman has to tap a Black with his nightstick during an arrest, his fellow Blacks may stage a three-day riot and burn the whole town to the ground. And so these peace-loving folks are inclined to tread very softly and leave their nightsticks at home. They'd rather see us White rabble-rousers restrained than give us an opportunity to stir up trouble. After all, they think, as bad as the racial situation is, we have to learn to live with it. We may not like it, but there's nothing we can do about it — nothing, that is, except things that inevitably would entail a great deal of conflict, violence, and bloodshed, and that's just too terrible to contemplate. Our people, unfortunately, have lost a lot of their stomach for that sort of thing over the past couple of hundred years.

And, as I said, these are folks who already have a reasonable understanding of the facts. They're not taken in by any egalitarian myths. With them it's a problem of values, of priorities. Keeping the peace and avoiding violence is the most important thing to them. About the only way you can persuade them to take a stand for their people is convince them by demonstration that Blacks are not the only ones who can raise hell, and that simply being polite will not permit them to escape unscathed and avoid violence to their own persons.

Finally, I believe that for many independent-minded people the problem is not being able to see the forest for the trees. What they see is that there are many individual Blacks who are intelligent, there are many moral Blacks, many industrious and self-disciplined Blacks, and many individual Blacks who are able to adapt quite successfully and even constructively to a civilized, European society. And they also see that there are many White people who are stupid, lazy, immoral, and undisciplined and are a burden on our society. These independent-minded people are focused on individual Blacks and individual Whites, and the conclusion they reach is that there are some good and useful people of all races in our society and some bad and useless people of all races.

What these independent-minded people fail to do is back off a bit and look at races as a whole. What they fail to understand is that the problem we must deal with is not the quality of the individual Negro who is living next door, or even the effect that minorities are having on our neighborhood. The problem is what Blacks as a race — or what non-Whites generally — are doing to

our society and to our race by living among us. And it is quite clear, indisputably clear, that what they are doing as a race, as a whole, is not good. They are destroying our society and our race. That's the problem we must deal with, and all considerations of individuals become wholly insignificant in comparison.

Now, I know that's hard for some people to grasp. I know that it took me a while to get my own thinking straightened out. I began life more or less as a libertarian, and my primary concern was that the government not mess with me personally — and more generally that people be permitted to do whatever they want to do as individuals. I didn't think much about the cumulative effects of individual actions and individual qualities on the society in which I was living. But as these cumulative effects began being really noticeable in the 1960s, I had to start thinking about them. I believe that all of us need to think about them.

We need to understand that every race encompasses individuals with a range of characteristics, with each characteristic distributed about some average value in a more or less bell-shaped curve. When we want to think about the effects of mixing two races together in a society, it is these average values we must consider, not individuals. For example, there are smart Blacks and stupid Whites — a lot more of the latter these days than in the past, it seems — but the average intelligence for Blacks in the United States is between 15 and 20 IQ points below the average for Whites. That's more than enough to make the difference between being able to sustain a modern, civilized society and not being able to keep it from sliding back into the jungle, the way every Black country in Africa for which Whites built a civilized infrastructure began sliding back into the jungle as soon as the Whites relinquished control to the Blacks during the decolonization period after the Second World War. More than that, the rare individuals who have the special abilities required to build a civilization, not just sustain one, are way out on the high side of the bell curve — far enough out, in fact, that the Black bell curve has for all practical purposes gone to zero. Which is to say that if on the White bell curve for an average population of one million Whites there are 100 who qualify as civilization builders, as true innovators, then on a bell curve for one million Blacks the number of individuals who qualify as civilization builders is somewhere be-

tween zero and one.

These are the things that people who are able to think for themselves need to consider. They need to consider the overall effects of allowing large numbers of Blacks and other non-Whites to live among us. They need to consider the ultimate consequences of such a policy. They need to realize that as races with lower standards of performance than ours mix with us, they inevitably will pull down the overall standards for our society. Eventually they will pull us down to the level where we cannot compete effectively with other societies which have maintained their own standards.

Our independent-minded people need to think clearly about the ways in which our society already has been degraded by permitting larger and larger numbers of non-Whites to live among us. They need to look at our school problem and our crime problem and our drug problem and to understand that these are consequences of our failing to maintain a White society, and that we are suffering these consequences regardless of the fact that there are many individual Blacks who cannot be blamed for these problems. They need to understand that it is Blacks collectively, Blacks as a race, who are pulling our society down.

Our people also need to understand the true motivations of the media bosses when they respond to these problems by trying to obscure the problems and confuse us about them: for example, by campaigning against IQ testing — or any testing of people which distinguishes them or ranks them according to ability and thereby reveals the fact of racial inequality — and at the same time by trying to convince us that there is some mysterious benefit to be gained by having more racial diversity in our society; when they deliberately try to make us feel a sense of racial guilt by blaming Black slavery on Whites; when they deliberately use their media to encourage miscegenation; and finally, when they make the claim that there really is no such thing as race, that the whole concept of race is meaningless. Yes, we need to understand what these Jewish media bosses are up to. We need to understand the overall consequences to our people of permitting them to live among us.

Finally, let me leave you with this thought. If the idea of inferiority and superiority bothers you, if you don't like the

idea of categorizing Black society in Nigeria or Uganda, with its enduring institution of slavery, as inferior to White society, just think of it as different. And just realize that when people from a different race are mixed with ours, we will become different. We will lose our racial distinctness, our very ability to think of ourselves as a race. That is why I am opposed not only to the presence of Blacks and Jews in our society, but even to the large-scale presence of races I respect, such as the Japanese. Mixing leads to the loss of distinctness, to the loss of identity. And the loss of identity leads inevitably to death.

Think about it.

A cassette recording of this broadcast is available for \$12.95 including postage from: National Vanguard Books, P.O. Box 330, Hillsboro, WV 24946. Reprinted from *Free Speech* November 1997. Free Speech is available for \$40.00 per year from the address above (12 issues).

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