

Source: Text of American Dissident Voices Broadcast of July 7, 2001

Fast and Furious

By Dr. William Pierce

Last week I gave an interview to an English-language radio station in Teheran. The program was "The Islamic Voice of Iran." We talked about a number of things, including Ariel Sharon's visit to the White House, which was taking place at the time, and about President Bush's popularity ratings. The Iranian interviewer asked me whether Bush would take a more sensible, pro-American policy in the Middle East or would continue taking orders from Israel, to the detriment of American interests, the way the Clinton administration had.



Of course, I explained to him that there was really no difference between Republicans and Democrats in that regard. They both dance to whatever tune the Jews are playing at the moment and that George Bush would no more dare to disobey the Jews than Bill Clinton would. I told the Iranian interviewer that there are minor differences between the Republican Party and the Democratic Party, with the Democrats pandering a bit more to the welfare class and the Republicans paying a bit more lip service to things such as military preparedness and energy production, but that on the really essential issues — immigration, racial policy, media control, foreign policy — both parties do what they're told and don't give the Jews any back talk.

The Iranian had a hard time understanding this. If one party — the Democrats, say — were controlled by Jews and supported Jewish interests, then surely there would be another party—presumably the Republicans — representing the interests of the American people. He couldn't understand how the Jews, making up only 2.5 per cent of the U.S. population, could have the whole political process under their control and in particular could dictate U.S. foreign policy in the Middle East, regardless of who is in the White House and which party controls the Congress. What about the other 97.5 per cent of the population? They also have interests, and they can vote. Why aren't their interests supported by some political party?

The difficulty my Iranian interviewer had in understanding how politics works in America has two facets. One of these is the dominant influence the mass media of news and entertainment, which are largely in the hands of the country's very small Jewish minority, have on public opinion and attitudes on the mass culture and on the political process. In Iran tradition is much more important in determining public opinion. And Iran is a much more homogeneous country, at least in a cultural and religious sense, than is the United States. In America the media have to a large extent weaned the people away from their traditions and from their cultural and religious roots and substituted a made-in-Hollywood trash-culture with ersatz traditions in their place. The media are increasingly important in influencing public opinion everywhere in the developed countries — even in Iran, no doubt —but nowhere has the process been as thorough and as destructive as it has been in the United States.

A second barrier to understanding is the subtlety and indirection which is used by the media bosses in achieving their aims. They almost never make a head-on attack against the traditions or values of the host population. They look for conflict, for inconsistency, for vice or hypocrisy or weakness, and they exploit it to gain a foothold. Then they use one facet of popular belief or tradition to undermine another. For example, they will proclaim themselves champions of "fair play," and then they will persuade the public that fair play requires that no distinction be made between Asians and Europeans in setting immigration policy. If we let Englishmen and Germans and Swedes into America, then it wouldn't be fair to keep out Vietnamese and Chinese and Pakistanis, they tell us.

Or they will play on the average American's resentment of governmental interference in his private affairs to promote the idea that homosexuality is just as normal as heterosexuality and that neither the government nor individuals should make a

distinction between the two. What people do in the privacy of their bedrooms is no one else's business, therefore the government should require landlords, employers, Boy Scout troops, and everyone else to treat homosexuals just like heterosexuals: a bit of a non sequitur, but the media have been remarkably successful at using such illogical arguments to shift public opinion on a number of issues.

And because the media are able to influence public opinion so strongly, all the politicians, Republicans as well as Democrats, dance to their tune. The politicians understand that the tiny Jewish minority, only 2.5 per cent of the population, through their control of the media are the single most important influence on the public's perception of issues, of government policies, and of the politicians themselves — and consequently are the single most important influence on the outcome of elections. And it is for this reason that everyone can safely count on George Bush's policy toward Israel being whatever the Jews want it to be.

Anyway, although I explained this as clearly as I could to my Iranian interrogator, I think he didn't really believe me. He was ready to accept the fact that the Jews are a very bad influence on American policy in the Middle East, but he couldn't accept the fact that through their control of the mass media of news and entertainment they have made irrelevant and meaningless the whole idea of mass democracy. He couldn't assimilate the idea that party politics in America has become just a shell game to keep the rubes confused about what's really happening and who's running the country. He knew that Jews are bad news, but he couldn't grasp the fact that the most powerful country in the world, economically and militarily, is so totally in their malign grip.

And really, when I try to put myself in the Iranian's shoes, it's hard for me to believe it myself: a mere 2.5 per cent of the population, a historically despised and hated group who have been kicked out of every country in Europe, and there's not a single mainstream American politician brave enough to defy them; a tiny, clannish group who have a stranglehold on the mighty American nation; a case of the tail wagging the dog. How do they do it? It doesn't seem possible.

Well, of course, it is possible, and I'll tell you how they do it: they do it with images and myths. They do it by controlling the perceptions that most people have of the world around themselves. The Jews create myths about what the world is like and then

generate false images to match the myths. And they project these myths and false images of the world into the minds of their hosts.

I'll give you a specific example of this. There is a new film out by Universal Pictures. It's called *The Fast and the Furious*. It's a film directed at White teenagers, a film designed to give them a particular image of the world and instill in them a myth about the way the world works. It's a film about modern, urban teenagers — specifically street gangs in Los Angeles — and cars and street racing. That might seem harmless enough, but the street racing is just a gimmick on which to hang the message, and that message is that the world is multicultural, and it's good that it's multicultural. It's good not to live in a White world, with White friends and White role models and White values and White standards and traditions. That's boring. That's not cool.

The message is that there's nothing special about being White. The message is that if one is White, then one should hang out with Blacks and Asians and mestizos. One should behave like non-Whites, talk like them, dress like them, be like them. That's what's cool. That's what's sexy. That's what everybody who's really cool is doing. And when you feel like having some sex, you just reach for whoever is nearest. It doesn't matter at all what race the other person is. If you're a White girl, it's especially cool to have sex with a Black or Asian or mestizo male.

That's the most obvious message of the film, but actually it's more than that. It's not really that the film says race doesn't matter, that we're really all the same; that culture doesn't matter, that all cultures are equivalent. The film says that Whites should become non-White, because non-White is better. The cultural milieu of the film is not raceless or a little of this and a little of that. The cultural milieu is Black. The culture is hip-hop. The music is hip-hop. The clothing style, with the baggy shorts and the rest, is hip-hop. It's Black. That is the world into which White teenagers should blend, the world to which they should subordinate themselves.

Surely, White teenagers aren't actually absorbing that message. Are they? Yes, unfortunately, many of them are. *The Fast and the Furious* is drawing bigger crowds than any other film produced by Hollywood this season. It grossed \$78 million in its first ten days. White teenagers are flocking to it more than to any other movie. The attraction, of course, is the action, the street racing, the exciting car stunts. That's the gimmick that pulls them in. But that's not the message. The message — which of

course, is subliminal: that is, which is intended to, change the kids' perception of the world at a subconscious level — is exactly what I just described: it's cool to be part of the hip-hop culture; it's cool to be multicultural; it's cool not to act White, think White, or be White.

That's the message, and it's a Jewish message: Jewish in its conception, Jewish in its promotion, Jewish in its genocidal intent.

You think I'm imagining things? I'll read to you from a story about the film in last Saturday's edition of the Los Angeles Times. I quote: "Hollywood was stunned when the youth-oriented action film *The Fast and the Furious* streaked past the competition to become the number-one movie With its relatively unknown cast of Latinos, Asians, and African-Americans, heavy doses of high-speed chases, and a driving hip-hop soundtrack, the movie defied expectations But the teen-oriented movie's success isn't so surprising when one glimpses the youthful crowds flocking to theaters With their ultra-baggy cargo shorts, doo-rags wrapped around their heads, and bodies festooned with tattoos and piercings, the look of these young moviegoers mirrors the multiethnic melange of actors on the screen. . . .

"Hollywood likes to pride itself on being ahead of the cultural curve, but with last summer's sassy white-versus-black cheerleading comedy *Bring It On* grossing \$68.4 million domestically and this winter's *Save the Last Dance*, with its once-taboo interracial dating, raking in more than \$90 million in North America alone, the studios have only begun to catch up with the colorblind nature of today's MTV generation.

"Rob Cohen, who directed *The Fast and the Furious*, said the film not only reflects today's "multiculti" youth culture without purposely drawing attention to it, but depicts what is really going on. When the movie opened, it drew a cross-section of races, Cohen said. Surveys taken at theaters where *The Fast and the Furious* played showed that 50 per cent of moviegoers were white, 24 per cent were Hispanic, 10 per cent were black, and 11 per cent were Asian. "I look at this and go, 'This is exactly what I'm talking about,'" Cohen said. . . . Attracting a young audience across the country — a mainstay of big summer popcorn hits — *The Fast and the Furious* has grossed an estimated \$78 million in less than two weeks and is on track to make well over \$100 million." — end of quote —

I want to emphasize a couple of things in what I just read to you, besides the fact that the director of the film is the Jew Rob Cohen and the studio is Universal Pictures, owned by the Jew Edgar Bronfman. First, note that Mr. Cohen is very much aware of the racial angle in his film. That's all he talks about, not the racing stunts. And note that he says he put the racial propaganda into his film in way that would not "draw attention to it": that is, he put it in as subliminal propaganda.

One other thing: the story in the Los Angeles Times implies that this film and other films like it are imitating society, not the other way around. But that's not true. These Jewish films are propaganda deliberately designed to move society in the direction the Jews want it to go. White kids didn't start wearing baggy shorts and backward baseball caps and listening to rap music and using jive talk just because that's what young Blacks were doing: it was Jewish films and Jewish television and Jewish advertising that pushed them in this direction, that persuaded them it is cool to imitate Blacks.

The Times story refers to the studios catching up with "today's MTV generation." But really, how did it become the "MTV generation"? That name is appropriate just because it is MTV which has been the single largest influence on White teenagers in moving them away from their roots in their own race and making rootless cosmopolitans out of them. MTV has been the foremost promoter of the hip-hop lifestyle among young Whites. And I hardly need to remind you that it is the very Jewish Sumner Redstone, originally known as Murray Rothstein to his parents, who owns MTV. Redstone's MTV and his Paramount Pictures studio may be a little ahead of the other Hollywood studios, but they're all pushing in the same direction as hard as they can.

This is an essential point: namely, that the Jewish media are pushing our society, and not the other way around, and the Jews are understandably reluctant to admit that. Last Saturday's Los Angeles Times story interviewed another Jewish film producer in this regard, and I quote from the story: "Marc Abraham, one of the producers of Bring It On, noted: 'There is a much more interracial aspect in today's culture than the way this country used to be. Any movie that reflects that – and it doesn't mean they'll all be hits like The Fast and the Furious – will ring true with the audience.'" — end of quote —

As I indicated, that is deliberate misdirection. And there's more misdirection in the Times story. It also interviews the Black director of Sumner Redstone's racemixing film Save the Last Dance, and I quote: "The movie business is certainly catching up with

what's happening in society,' said Thomas Carter, who directed *Save the Last Dance*. 'Youth culture has been shifting a long time . . . Places like MTV are right on the edge and totally involved in the change. In filmmaking we lag behind.'" — end of quote —

But of course, Redstone's MTV, which as Carter notes is "totally involved in the change," is into filmmaking too. Anyway, it's really an artificial distinction to contrast Jewish television with Jewish cinema. Redstone isn't the only Jewish media boss who is deeply involved in both media.

One of Bronfman's subordinates, the Jew Marc Shmuger, says it a little more plainly, and again I quote from last Saturday's Los Angeles Times story: "I think the segregated groupings are breaking down in today's America, and I think today's movie audience is a complex mix,' said Marc Shmuger, vice chairman of Universal Pictures, which released *The Fast and the Furious*. But Shmuger warned that if the movie industry starts making multiethnic movies 'in a calculating and cynical fashion,' the audience will sense that and stay away." — end of quote — In other words, keep the propaganda subtle, keep it subliminal, so that we don't tip off the goyim that it's really propaganda.

I'll read one more section from the Los Angeles Times story. I quote: "Just as *The Fast and the Furious* shows young people of all races gathered in large groups unmindful of their racial differences and not hung up on sex, Gary Scott Thompson, one of the film's writers, said today's young movie audiences also are that way. 'It used to be that a boy and a girl would go on a date,' he said. 'Now what's happening is groups of kids who are friends — multiracial boys and girls — all move in date packs together. It's like a date, but they don't consider it dating. Some of them might neck; some of them might not. None of them think anything much about it. They are much more open when talking about sex . . . They've broken down the cultural barriers.' . . . Rob Friedman, vice chairman of Paramount Pictures Motion Picture Group, said the studio began noticing the colorblind nature of young audiences with its 1999 high school pigskin drama *Varsity Blues*. 'It's really about their peers, regardless of race, and to a certain extent gender as well,' Friedman said. 'When it came to *Save the Last Dance*, it became more and more apparent young people don't care whether the relationship is interracial. The music is great, the story is great.'" — end of quote —

As I've already mentioned, Paramount Pictures belongs to Sumner Redstone, and I hardly need to tell you that his employee Rob Friedman is a Jew, like nearly all the other executives at Paramount Pictures.

This new development of White teenagers running in "date packs," as the scriptwriter put it, with Blacks, Asians, and mestizos and having very casual and very interracial sex did not evolve spontaneously, as the media bosses and their employees would have us believe. It has been promoted deliberately by Hollywood and by television and by Madison Avenue. Sumner Redstone's MTV may be a bit bolder in this regard than the other Jewish media, but all of them have been working together for decades toward the same goal, and that goal is the annihilation of our people. They say, "Oh, we're just reflecting with our films and our TV shows and our magazine ads what your society has become all by itself," but that is a conscious, calculated lie. They know exactly what they have done and are doing, and one can easily sense them gloating over it when one reads their remarks in the Los Angeles Times.

I've said this a thousand times already in different words, but when we permitted the Jews to come into our society and take over our mass media of news and entertainment — our newspapers and our radio broadcasting networks and our motion picture and advertising industries and then television broadcasting — we handed them the weapons with which they intended from the beginning to destroy us and now are destroying us. This program of theirs to corrupt and destroy us didn't begin with the Second World War and the so-called "Holocaust." It is a consequence of their nature. The "Holocaust" was not the cause of their destructive behavior, but rather a consequence.

If you believe that I am hallucinating when I say that, see for yourself what Jews such as Edgar Bronfman and Sumner Redstone are producing for the entertainment of our children, and you try to explain it in any other way. I know that the majority of our own people, lemmings that they are, are dancing to the Jews' tune now, along with the politicians. That is a shame, but it in no way excuses us from our task. Many of those who have become blinded by the Jews and have become collaborators of the Jews will unavoidably become "collateral damage" in the struggle and the chaos which lie ahead, but we must do whatever is necessary to free our people from the spell cast over them by the Jews. To that task I have consecrated my life, and I invite each of you to do likewise.

