



December 2013

The Failing Moral Fabric

Dear Friend of Radio Liberty,

"In view of the experiences of the civil war against the Cossacks, we must recognize as the only politically correct measure, massive terror and a merciless fight against the...Cossacks, who must be exterminated and physically disposed of, down to the last man." Directive issued by the Central Committee of the Communist Party of the Soviet, Union January 24, 1919 (1)

"If from immolating three million human victims you stand to gain no livelier pleasure than that to be had from eating a good dinner, you ought to treat yourself to it without an instant's hesitation." The Marquis de Sade

Television producer Seth MacFarlane is an immensely talented, and consummately wretched, human being. He was given a large array of gifts – as a writer, singer, musician, and voice actor (2) – that he has dedicated to the debasement of the human condition.

As an evangelizing atheist, MacFarlane uses his television programs, particularly the long-running cartoon series "Family Guy," to ridicule people of faith in general, and Christians in particular. It's reasonable to say that MacFarlane is the Millennial Generation's version of Voltaire – occasionally witty, relentlessly vulgar, and expansively hostile to God and those who believe in Him. But that is not the limit of MacFarlane's misanthropy.

MacFarlane is a practitioner of what he believes to be daring and transgressive comedy, most of it rooted in an ill-disguised hatred of his fellow human beings. "Family Guy" routinely barrages viewers with vulgar, sophomoric humor that derides not only the

pious, but targets usually protected by the custodians of acceptable opinion – women, ethnic minorities, and gays. In some instances, his material approaches levels of debasement not far removed from the squalid scribbles of the Marquis de Sade, whose celebrations of depravity revealed his unalloyed hatred for humankind. When he was selected to host the Academy Awards two years ago, MacFarlane tried out the same material before a less-than-enchanted audience. During the press conference prior to the awards, MacFarlane committed what for practically anybody else would be an unforgivable sin by decanting a joke that made light of the Holocaust. His performance as host was not much better. One of the plentiful low points in that broadcast was a musical number in which he named several actresses in the audience and described the nude scenes they had performed. This wasn't done to shame them – MacFarlane, obviously, has surrendered his capacity for decent shame – but rather to exploit them as punch lines. (3)

MacFarlane's performance was a prolonged exercise in mirthless offensiveness. It should have been a career-killer; it's not difficult to imagine what would have happened if MacFarlane had been identified as a conservative, or harbored other heretical thoughts. But he is an outspoken Progressive who uses his position to execrate what millions of Americans cherish, so he's given a special dispensation that wouldn't be granted to less "enlightened" people.

Although MacFarlane wasn't invited back for a second gig as an Oscar host, his career survived, and he continues to peddle a thoroughly obscene and corrosive entertainment product that, oddly enough, isn't terribly successful in the ratings. His signature show, "Family Guy," has been canceled on several occasions. A few months ago, as audience fatigue began to erode the program's never-impressive viewer base, MacFarlane resorted to a familiar ratings stunt: He killed off a featured character, Brian the dog, in order to generate buzz. A few weeks later Brian miraculously returned in what MacFarlane insisted was a spontaneous response to audience demand – but was almost certainly part of a well-orchestrated PR campaign. (4)

It says a great deal — all of it bad – about the moral temper of the American public that the on-screen "death" of Brian the dog generated more public outrage than the ongoing drone campaign overseas, let alone the ongoing slaughter of unborn children through abortion. And it says just as much about the unfiltered malevolence of the media-entertainment complex that Seth MacFarlane – whose "art" consistently reveals contempt and hatred for practically everybody – enjoys job security and professional acclaim, while Phil Robertson of "Duck Dynasty" was made a figure of ritual execration for the "sin" of defending Bible-based sexual morality. (5)

"Duck Dynasty" is a more successful commercial enterprise than anything Seth MacFarlane has produced. It is an eccentric program that is not to everybody's taste (your correspondent has only seen a few brief clips, and proved immune to the show's allure),

but it resonates with the sensibilities of a huge portion of the American public. It chronicles the life of a tightly knit, God-fearing, hardworking group of very successful entrepreneurs. It's quite likely that the original purpose of the show was to lampoon rural America. But the show's large and ever-growing fan base regards it as a celebration of everything Hollywood derides.

Long before Phil Robertson was lured into an ambush interview with GQ magazine, he gave a brief interview in which he described how the A&E network, which broadcasts "Duck Dynasty," attempted to dictate to the cast how they could offer their family prayers: The producers demanded that they avoid praying in the name of Jesus, out of concern for "offending" the audience. Robertson and his colleagues politely but firmly refused to comply with that demand. Furthermore, Robertson took offense over the network's habit of bleeping out dialogue in order to mislead the audience into believing that the cast was spewing profanity. (6)

This is repellently fascinating: The same network that attempted to censor the reverent invocation of Christ during prayers sought to misrepresent the cast as foul-mouthed hypocrites. They then attempted to fire Robertson for giving honest expression of his views about homosexuality – namely, that it is a self-destructive "lifestyle" and a soul-destroying vice that he considers incomprehensible.

Ironically, Seth MacFarlane's view of homosexuality – to judge from his "art" – isn't very different from Robertson's: Many of MacFarlane's "comedy" sketches (at least those I've managed to sit through) portray homosexuals as filthy, risible creatures addicted to degenerate behavior. (One particularly hideous sketch told the familiar – and almost certainly false — story of "Patient Zero" in the AIDS plague, who was said to be a Canadian flight attendant who contracted the virus from a sexual liaison with a monkey. The clip – which I could not watch to the end – was a dramatization of that purported sexual encounter.)

The difference is that Robertson, who identifies homosexuality as a sin, is concerned for the souls of those trapped in it – and MacFarlane, who doesn't believe in the existence of the soul, profits from mocking and ridiculing homosexuals, while insisting that Christians like Robertson are hateful and violent.

It's also interesting that MacFarlane's programs mention Jesus nearly as often as "Duck Dynasty" does – but always in the interest of traducing Him and his followers. So now we can understand Hollywood's sliding scale of offensiveness: Praying to Jesus on-camera is impermissible, or at least strongly discouraged – but making him the focal point of profane, vulgar "comedy" is a laudable exercise in creativity.

Entertainment has always been used to propagate an ideology. In describing the prevailing worldview of our cultural elite, the terms "immoral" and "amoral" are both

inadequate. A more suitable description would be "anti-moral." "Immorality" refers to the conscious violation of ethical principles that one accepts, but either cannot or will not abide; the term "amoral" describes the conceit that one enjoys an exemption from the moral laws that govern the rest of mankind. Isaiah warned: **"Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness...."** Adherents of "anti-morality" transpose good and evil in exactly this fashion, as a prelude to the abolition of morality altogether.

According to Augustine, **"A man has as many masters as he has vices."** The desire of adherents of anti-morality, from the Marquis de Sade to his contemporary disciples in America's entertainment cartel, is to *dominate*, not to *liberate* — to entice their victims into surrendering the moral restraints that are indispensable to individual liberty.

The chief apostle of anti-morality — and, as I indicated above, the effective role model for MacFarlane — was The Marquis de Sade. As the late Erik von Kuhneldt-Leddihn pointed out, Sade could be considered the **"grandfather of modern democracy."** His influence is primarily attested by the word that bears his name — **"sadism,"** the practice of extracting personal gratification from the suffering of others. (7)

Although it is quite remarkable that an 18th century degenerate who spent most of his adult life in prison would be immortalized in our language, this doesn't begin to account for Sade's impact. As historian Geoffrey Ashe observes in his book *The Hell-Fire Clubs: A History of Anti-Morality* (8), Sade was "the first clear pre-figurer of the world we now live in." His works of fiction — particularly his detestable magnum opus, *Juliette* — express in remarkable detail the outlook, tactics, and objectives of the revolutionary Left. Those who read that book, or as much of it as they can absorb without retching, cannot help but be astonished by the way in which Sade, as if through diabolical revelation, anticipated the modern world.

The book is a relentless barrage of scatological pornography, profanity, and blasphemy. Scattered among the vignettes of perversity can be found occasional soliloquies in which Sade's characters give voice to the author's worldview, including the central tenet of Sade's anti-philosophy:

"Were I to discover that my only possibility of happiness lay in excessive perpetration of the most atrocious crimes, without a qualm I'd enact every last one of them this very instant, certain ... that the foremost of the laws Nature decrees to me is to enjoy myself, no matter at whose expense." (Emphasis in original.)

Despite the fact that Sade insisted that "Nature" demanded such an unconditional surrender to depraved appetites, he recognized that this could only be accomplished through the suppression of the conscience. More than a century before cultural

revolutionaries, adapting Freud's dogmas to the assault upon Western moral traditions, would denounce all restraints on individual behavior as "repression," Sade evangelized on behalf of the "liberating" effects of degeneracy.

"Modesty is an illusion," insisted one of "Juliette's" tutors in blasphemy and perversion, **"the result of nought but our cultural manners and our upbringing..."** Conscience, Sade insisted, is likewise nothing but a reflection of **"prejudices inculcated by training and upbringing.... Veritable wisdom, my dear Juliette, consists not in repressing one's vices.... The true and approved way is to surrender oneself to them, to practice them to the utmost.... [I]t consists simply in reiterating the deeds that have made us remorseful, in repeating them so often that the habit either of committing these deeds or of getting away scot free with them completely undermines the possibility of feeling badly about them. This habit topples the prejudice, destroys it.... [T]his habit at length makes [the vice] wholly bearable and even delicious to the soul."**

What happens to society when that worldview prevails? One answer to that question can be found by examining the moral environment in which the ruling elite of the Soviet Union operated.

Consider the institutional character of the Cheka secret police, which was the chief instrument of Soviet state terror. The Cheka was founded by Feliks Dzherzhinsky, a former bank robber, shortly after the 1917 revolution. Its ranks were quickly filled by the most degenerate elements of Russian society.

"This organization is rotten to the core," observed Bolshevik official Serafina Gopner in a March 22, 1919, letter to Lenin. Those who enlisted to be the **"sword and shield" of the revolution were, almost without exception, "common criminals and the dregs of society, men armed to the teeth who simply execute anyone they don't like. They steal, loot, rape ... practice extortion and blackmail, and will let anyone go in exchange for huge sums of money."** (9)

"The Cheka are looting and arresting everyone indiscriminately," reported a Bolshevik regional secretary in Yaroslavl on September 26 of the same year. **"Safe in the knowledge that they cannot be punished, they have transformed the Cheka headquarters into a huge brothel where they take all the bourgeois women. Drunkenness is rife. Cocaine is being used quite widely among the supervisors."** (10)

A dispatch to Moscow dated October 16 informed Dzherzhinsky that "Orgies and drunkenness are daily occurrences. Almost all the personnel of the Cheka are heavy cocaine users. They say that this helps them deal with the sight of so much blood on a daily basis. Drunk with blood and violence, the Cheka is doing its duty, but it is made up of uncontrollable elements that will require close surveillance." (11)

Although they invoked the doctrines of Marx and followed the directives of Lenin, the depredations committed by the Chekists paid tribute to Communism's little-acknowledged founding father, the Marquis de Sade. If America continues its present trajectory into undisguised totalitarianism, it's easy to imagine that the secret police will recruit heavily from among people who were suckled on Sadean entertainment of the kind Seth MacFarlane extrudes.

References

- 1) Cited in *The Black Book of Communism: Crimes, Terror, Repression*, by Stephane Courtois, et al. (Cambridge: Harvard University Press, 1999).
- 2) For a concise bio, see <http://www.biography.com/people/seth-macfarlane-20624525?page=1>
- 3) "Seth MacFarlane and the Oscars' Hostile, Ugly, Sexist Night," Amy Davidson, *New Yorker*, February 25, 2013.
- 4) "Killing Brian the Dog Went Exactly as Seth MacFarlane Planned," ABC News, January 14, 2014.
- 5) "'Duck Dynasty' Season 5 Premier to air as outrage still simmers over Phil Robertson's comments on homosexuality," *New York Daily News*, January 15, 2014.
- 6) See — <http://www.youtube.com/watch?v=etuttuvajuE>
- 7) See generally *Leftism: From de Sade and Marx to Hitler and Marcuse*, Erik von Kuehnelt-Leddihn (New Rochelle: Arlington House, 1974); the entire text can be found at <http://library.mises.org/books/Erik%20von%20Kuehnelt-Leddihn/Leftism%20From%20de%20Sade%20and%20Marx%20to%20Hitler%20and%20Marcuse.pdf>
- 8) *The Hell-Fire Clubs: A History of Anti-Morality*, Geoffrey Ashe (London: Sutton Publishing, 2000).
- 9) Courtois et al., *The Black Book of Communism*, op. cit.
- 10) Ibid.
- 11) Ibid.

Written by William Grigg

When the United States was founded two hundred years ago, it was a Christian nation, but that isn't true today. What happened? A small group of evil people ("The Brotherhood of Darkness"-BOD) surreptitiously seized control of almost all the major institutions in the U.S., and is trying to use the court system, education, and the media to destroy the moral foundation of our nation.

Have they succeeded? No!

The fact that the A&E television program, "Duck Dynasty" has the largest TV viewing audience in the U.S. (fourteen million families watch the program every week) reflects the fact that the vast majority of the American people embrace the Christian values depicted in that program.

What can you do? You can help me educate the American people because Radio Liberty, Alex Jones, Joyce Riley, Butch Paugh, Noah Hutchings, John Loeffler, and other programs are reaching new listeners every day.

Can we save the United States? That is up to God. Our job is to do our best, and place our trust in Him.

Barbara and I appreciate your loyal support and your faithful prayers.

Yours in Christ,

Stanley Monteith