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WHY I THINK KEVIN MACDONALD AND THE *OCCIDENTAL OBSERVER* ARE CONTROLLED OPPOSITION

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One of my readers just sent me a link to the *Occidental Observer*, the online magazine of “White Identity, Interests and Culture”. He thought I would like it. I didn't. Just as I didn't like the Manhattan Institute's magazine *City Journal* a couple of days ago, I didn't like the *Occidental Observer*. And for the same reason: I recognized it as basically fake. I don't believe it is what it says it is.

I smelled a rat even before I got to the main page and saw that “White Culture” nonsense. I was sent first to Lasha Darkmoon's article “[The Plot Against Art](#)”, I guess because it was thought I would agree with almost everything in it. Of course I agree with some of it, since that is the point. These people have to salt in the lies with a lot of truth, or you wouldn't buy the lies. But they don't fool me anymore.

If you don't know what I am talking about, pay attention. Notice that none of these highly educated PhDs, including MacDonald and the fake Darkmoon, seem to be aware that Marxism was an Intel project all the way back to 1848. They talk about Jews a lot, but I didn't see a word about Intelligence. This is probably the easiest way to tell you are being misdirected. It looks to me like they are all part of the Modern project to control the discourse, so that you are constantly looking where they are pointing. They clearly want you involved in this whole Semitism-anti-Semitism dialectic, so that you miss the deeper currents I have been exposing in my papers in the past several years.

To be even more specific, several projects are being run against people like me right now. I have seen the increase in my own mailbox, where I am constantly being offered alliances. Some want me to come be interviewed, and during and after the interview I can be lumped with some manufactured group or another, effectively blackwashing me.* Since that hasn't worked, they send me to these websites, hoping I guess that I will think I have found fellow travelers. Maybe they hope I will quote these people or reprint them on my site. They may even hope I will submit my work to these mags, after which they can sic the Southern Poverty Law Center on me, or the Jewish Defense League or something. Anything to get me to join one of the two manufactured sides. On my science site, I have prominent people trying to get me involved in mainstream projects of dubious integrity, again so that I can be lumped and blackwashed at some later date. Again, I am refusing to fall for it.

Kevin MacDonald, the editor of the *Occidental Observer*, simply doesn't pass the sniff test. Smell this, for example: MacDonald has a trilogy of books on Judaism, the first from 1994 entitled *A People that Shall Dwell Alone*. Although the trilogy has been called the most anti-Semitic thing outside of Stormfront, it was published by Greenwood Publishing Group. That was established in 1967 by Harold Schwartz and its scholarly division was established in 1970 by Robert Hagelstein, who remained its VP until 1999. Wait, an anti-Semitic trilogy was published by two guys named Schwartz and Hagelstein? Do you see a little red flag there?

For more in this line, we find [he was the reviewer](#) for the journal *Child Development* from 1989-2000, which was edited by Larry Steinberg from 1995 to 2000. That's from his own resumé. Another Jewish name overseeing him while he was allegedly becoming one of the most dangerous anti-Semites in the country. MacDonald was also editor of the journal *Population and Environment* for 1999-2000. He was reportedly fired because of the articles he selected for publication in this journal. This journal was published at the time by Plenum Publishing Corporation, a company headquartered in New York. Plenum was ultimately absorbed by Springer, founded by Julius Springer who was Jewish. Looks like MacDonald was “allowed” to publish some incriminating information to establish the credibility that fake opposition must establish.

Another red flag is that MacDonald did this research and published these books while a professor at California State Long Beach. That's one of the largest universities in the state, with enrollment of around 37,000. It has the largest school of art west of the Mississippi, which is not beside the point here. CSULB was established post-war, in 1949, which is also not beside the point. The President of the University from 1970 to 1988 was [Steve Horn](#), senior fellow at the Brookings Institution. Remember, Brookings opposed the New Deal and later worked on the 1948 Marshall Plan (an arm of the then-new CIA). It was also involved in the creation of the United Nations. The Institute was soon funded by the Rockefeller and Ford Foundations. It was involved [in Watergate](#), being one of the prime foes of Nixon. Charles Colson jokingly wanted to firebomb the BI. Although it is sometimes called liberal, that must be a joke as well, since it is fascist.

But back to Steve Horn. We find a second link to the Rockefellers with Horn, since he was Nelson Rockefeller's campaign coordinator in California in 1964. So you may begin to see where Steve Horn came from, and through that where the administration of CSULB came from. Kevin MacDonald didn't end up there by accident, I would say.

On MacDonald's page, we are told CSULB finally got around to responding to this towering anti-Semite, whom the Southern Poverty Law Center had long been calling one of the most dangerous men in America. The University prepared and issued a short statement in 2008, distancing themselves from him while still upholding his First Amendment rights. But since the last book of the trilogy had come out a full decade earlier (1998), it is hard to understand the timing. Are we supposed to believe they had just become aware that one of the most dangerous men in America was on their faculty? Amazingly, he was left alone until his retirement in 2014, never having to answer to a tenure committee. This should indicate to you that he was protected, and not just by tenure. When the fascists really wish to fire a professor, they get it done, tenure or no tenure.

As an example, James Tracy, an associate professor of journalism and media studies at Florida Atlantic University who had been hired in 2002 and received tenure in 2008, was fired in 2016 because of his independent blogging activities in which he exposed hoaxes such as the Boston Marathon Bombings and the Sandy Hook Mass Shooting. Note that Kevin MacDonald and associates do not expose such hoaxes. Even when a fake mass shooting such as the Charleston Church shooting by “Dylann Storm Roof” directly pertains to “white interests”, MacDonald and associates do not expose them. Current or “former” associates of MacDonald may be found at *The Occidental Quarterly*, counter-currents.com (particularly the questionable Greg Johnson), and tradyouth.org (particularly the suspicious white nationalist Matt Parrott).

We have seen again and again that the industrialists like to create their own opposition, so that they can control the argument. That way none of the really big truths get out. That looks to me like what is

going on with MacDonald and the *Occidental Observer*. As another easy example—one that leapt out at me immediately—notice that MacDonald's main thesis from the beginning has been that Gentiles cannot compete with Jews. According to Wikipedia, he says that Jews have

a "group evolutionary strategy" aimed at limiting exogamy, enforcing cultural segregation, promoting in-group charity and economic cooperation, and regulating in-group marriage and births to achieve high levels of intelligence, ability to acquire resources, parenting care, and group allegiance.

He later implies that for Gentiles to fight this strategy would

entail a high level of discrimination against individual Jews for admission to universities or access to employment opportunities and even entail a large taxation on Jews to counter the Jewish advantage in the possession of wealth.

If those two things together don't look very suspicious to you, you better look again more closely. While claiming to make Jews look bad—hence the anti-Semitic tag—MacDonald is actually making them look *good*. They then pretend to take offense, etc. But just as I have argued in previous papers that Jews are not really worse than anyone else, I tell you they are not really better, either. By and large, they don't succeed in various fields because they have more talent in them, they succeed because they have more interest in them—and because the ones that do succeed have fewer scruples about succeeding without talent. Certainly that is true in my first field: art.

But the second quote is even more suspicious than the first, since no honest person would have any interest in keeping Jews from succeeding honestly and doing things that need to be done. We should only be interested in keeping both Jews and Gentiles from succeeding *dishonestly*, right? Well, we wouldn't do that by limiting Jewish access to universities or jobs, or by taxing them at a higher rate. We would do it by enforcing the laws against corruption we already have on the books (but which we are no longer enforcing).

You see how the Jewish question is being used to keep your eyes off the greater question of pandemic corruption in all fields. Since everyone admits Jews are a tiny minority, there is no way they could achieve this corruption without the collusion of everyone else. A virtuous majority cannot possibly be corrupted by a tiny minority. Even supposing they have projects to corrupt you: if they succeed in corrupting you, you cannot afterwards maintain you are or were ever virtuous. You are either just as bad as they are, or you are a slug.

For instance, if we wished to clean up the art markets, would we need to limit Jewish access to it? No. All we would have to do is return it to its original sensible definitions and internal laws. Instead of de-regulating it (as we have done with everything else that has become corrupt), we would *re-regulate* it, insisting that artists actually create art. Of course this regulation would drive off a lot of the speculation and other corruption, which would drive off most of the Jews and Gentiles involved in the field now. But it would be cleansed by sensible laws and expectations, not by discrimination.

So you see how MacDonald is spinning you. He tells you these half-truths, leading you to his solution: discrimination against Jews! He is acting just like the ADL wants him to act, saying all the wrong things at all the right times. He is leading you toward discrimination as the answer and away from enforcing existing laws as the answer—just as the big boys want it. They will even admit they are very bad guys, so long as you don't really penetrate their methods or see the obvious solutions. That is what controlling the opposition is all about, you know—admit what people already know and then divert

them away from discovering anything else. Block, block, and block.

We see it with Lasha Darkmoon, in “her” articles about art. Her opinions are sold as very bold and avant, but notice they are several steps back from what I have already taught you. She takes the art market as real, for instance, whereas I have shown you [it is a total con](#). She takes the big sales as real, whereas I have shown you they are faked. She admits the Jewish control of the galleries, but leads you away from the greater realization: the galleries are Intelligence fronts. Darkmoon isn't even as avant as [Frances Stonor Saunders](#), and Saunders is damage control as well. [I have already shown](#) my readers that art history was already being consumed by the financiers back to the late 19th century. The Armory Show of 1913 was a production of Intelligence, a joint British-American project, which certainly benefitted the Jewish financiers—but not *only* the Jewish financiers.

So rather than lead you forward, Darkmoon is actually stalling you. As I showed with [Naomi Klein](#) and Naomi Wolf, she is taking you part way down the rabbit hole, but making sure you don't find the elevator down to bedrock.

To see clear signs of this misdirection, you can go to Darkmoon's article right after “The Plot Against Art” article. This is called “Spitting Mad Jews and Angry Artists”. In it, Darkmoon claims that her previous article on art “elicited an unprecedented number of emails”. However, to me those emails look manufactured. They don't read right. It is all too pat. As confirmation of that, [notice that](#) although these articles have been up since 2009, about six and half *years* later the first has eight total comments and the second has *one* comment.

That is very strange. Does it indicate these articles were posted more recently and somehow backdated? Does it indicate this entire site is a CIA front, manufactured to attempt to draw attention away from my work on similar topics? But if they manufactured this site, why not manufacture more comments for those articles? Sloppy work or purposely planted clues?

When I discover clues like this I feel like Truman in *The Truman Show*. The entire world starts to seem like a set, manufactured to test my eye. I would say it is getting near the time for the producers to admit the whole thing is a failure. I see through the two-way mirror, so the experiment can't yield much more in the way of entertainment, for either of us.

*For instance, a producer for Riot Creative named Julia Jenkins approached me today for “a project on how history might have been very different if certain crucial moments in time or certain events never happened”. She said her company worked with A&E, Discovery, and the History Channel. I replied, “I'm not interested, since all those channels are CIA fronts. But you might consider changing the theme to 'how history might have been different if certain events DID really happen'. Since I have shown that most of the major events of recent history were faked, that would be more to the point.”