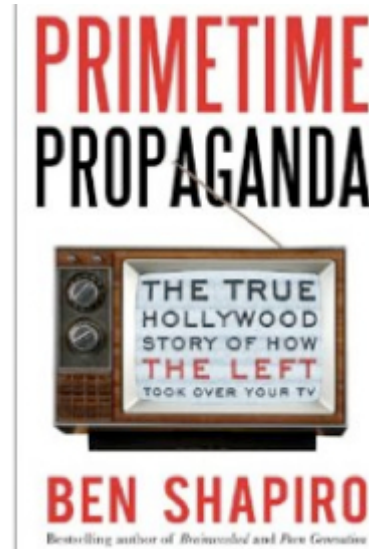




Written by [Charles Scaliger](#) on June 5, 2011

“Primetime Propaganda” Interview Clips Confirm Hollywood’s Liberal Bias

In one particularly [candid exchange](#), Leonard Goldberg, a former ABC executive and producer of *Blue Bloods*, *Fantasy Island*, and *Charlie’s Angels*, tells Shapiro: "There’s no question about [Hollywood’s leftist bias]. I don’t know about the content being pushed, but in terms of the thought about various matters social and political, it’s 100 percent dominant, and anyone who denies it is kidding or is not telling the truth. I can say that as an independent. There’s no question what the agenda is. But if you say, ‘Here, let’s do a show about this,’ everyone is on one side.... You have to start with the premise, unquestionably Hollywood is a liberal community."



{youtube width="500" height="304"}GIGujURIGhw{/youtube}

[According to Fred Silverman](#), former VP of Programs at CBS, former president, ABC Entertainment, and former president and CEO of NBC: "Right now there’s only one perspective [in the entertainment industry] and it’s a very progressive perspective. And...if you want the other perspective, well, it’s not available in comedy. It’s not there."

And [Fred Pierce](#), former president, ABC TV, upon being asked whether the majority of producers and creators in TV are on the political left, and whether it is difficult for conservatives to break into the entertainment industry, told Shapiro: "True. That’s true. I can’t argue that point. That’s a valid viewpoint.... It exists that way in the news arena. It exists that way in the scholastic arena, in teaching. And it’s probably true of most of the people in the entertainment business. Not everybody. But the people who are not leaning liberal or left don’t promote it. It stays underground."

[Vin DiBona](#), creator of the hit series *MacGyver* and *America’s Funniest Home Videos*, confirmed to Shapiro that the action show *MacGyver*, distinctive for its ingenious hero who always takes down the bad guy with ad hoc gimmickry rather than an old-fashioned sidearm, was consciously designed to promote an anti-gun (and anti-knife) message. [DiBona also told Shapiro](#), in response to the author’s question as to whether left-wing bias was pervasive in Hollywood, including the shows it produces, "Well, I think it’s probably accurate and I’m happy about it."

Even more blatant for its candor (though hardly surprising) are the [admissions of Marc Cherry](#), creator of *Desperate Housewives*: "One of the things I’m proudest about is the addition of the neighbors, the gay neighbors on Wisteria Lane, because they’re there, they’re part of the neighborhood, no one seems to notice it, and I think that just having gay neighbors be a part of the street, and I don’t really talk about their sexuality much, to me that became its own political statement, which was, 'See, you can have gay neighbors, they can be perfectly fine and fit in with the rest of the folks, and it doesn’t change



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anything.' And you kind of hope that you are preparing the way, planting little seeds in the minds of people who sometime over the next few years are going to have gay neighbors buy a house on their street. And for me, that's the most effective political message is that it's not particularly aggressive. It's just there and it's slowly changing a perception."

{youtube width="500" height="304"}8mUVp5qq3SU{/youtube}

Scarcely a primetime TV show now exists — from smash comedy hit *The Office* to medical drama *Grey's Anatomy* — that does not portray openly homosexual characters in a warm and sympathetic light, and that does not occasionally show avowedly heterosexual characters (like *The Office's* mercurial boss, Michael Scott, as well as ditzy co-worker Andy Bernard) confused about or questioning their own sexuality. For those of us old enough to remember America and the entertainment industry before the advent of the radical homosexual agenda, the admissions of homophiles like Marc Cherry are not to be taken lightly. The homosexual conquest of American culture over the last two decades or so is arguably the crowning achievement (if such it can be called) of the Hollywood propaganda machine.

Primetime Propaganda and the accompanying taped admissions against interest by a veritable Who's Who of Hollywood are timely reminders of just how far we have permitted the pied pipers of Big Entertainment to mislead us, and a sad commentary on just how biased and ideology-driven the entertainment media, from sitcoms to children's shows, have become.



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