



Written by [Selwyn Duke](#) on March 24, 2014

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Hollywood Dearest: Seared Souls and the Silver Screen

Whatever you believe about the pedophilia allegations leveled against actor and director Woody Allen by his adopted daughter Dylan Farrow, one thing is plainly true. It's not the detail of the abuse Farrow says she suffered at Allen's hands, outlined in an open letter published in the *New York Times* February 1, though I find it convincing. It's not just that Allen lost four court battles relating to the case and that a judge determined his behavior toward his daughter to have been "grossly inappropriate." It's that, regardless, Hollywood will honor Allen till the day he dies — and likely beyond.



Writing at the Hollywood Reporter, Gregg Kilday has a piece bearing the title "Woody Allen: Why Hollywood Is Shrugging Off the Latest Sex Abuse Claims." Why? The short answer is simple: because Hollywood has always shrugged off sex abuse.

Farrow herself alluded to this in her letter, writing, "That torment [of the abuse] was made worse by Hollywood. All but a precious few (my heroes) turned a blind eye. Most found it easier to accept the ambiguity, to say, 'who can say what happened,' to pretend that nothing was wrong. Actors praised him at awards shows. Networks put him on TV. Critics put him in magazines." And we'd seen this blind eye before. Reacting to the case of director Roman Polanski — who, according to court records, in 1977 plied 13-year-old Samantha Gailey (now Samantha Geimer) with drink and drugs and molested her — Whoopi Goldberg went full-Hollywood and minimized the crime, saying it wasn't "rape-rape." No, I suppose sophisticated men, practiced in subtlety and symbolism, don't do rape-rape; perhaps, in the same vein as Hollywood would say about another fashionable crime, Polanski was just an "undocumented lover."

Shining Even the Most Stained

But then there are less sophisticated men, such as Nazi officer Fritz von Balluseck. As the commandant of an occupied Polish town during WWII and a committed pedophile, von Balluseck would give children a choice: It was submission to his designs or the gas chamber.

Most of his victims, we're told, endured both fates.

After somehow avoiding the hangman's noose, von Balluseck continued his predatory ways following the war, until he was finally put on trial in 1957 for raping and killing a 10-year-old girl. But the story gets even more bizarre. During the pedophile's trial, the German courts discovered that he had been corresponding with "sex researcher" and scientific fraud Alfred Kinsey, sending Kinsey information about his child sex abuse, which the researcher viewed as "data." And not only did Kinsey ensure that more children would be victimized by failing to report von Balluseck, but, wrote WND.com's Art Moore,



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“The German papers found letters from Kinsey thanking the pedophile for his ongoing child-rape ‘data,’ which continued until 1954. Kinsey, who ‘kept up a regular and lively correspondence,’ told von Balluseck to ‘watch out’ or he would be caught.”

Then there was Rex King, who molested approximately 800 infants and children. Kinsey was so appreciative of the “data” this pedophile provided that he wrote to King on November 24, 1944, “I rejoice at everything you send, for I am then assured that that much more of your material is saved for scientific publication.”

You may now be wondering why I’m telling you this. After all, Kinsey wasn’t an actor, producer, director, or even a cameraman. No, but *Kinsey*, the 2004 film, involved actors, producers, a director, and cameramen, people who participated in what was a friendly treatment of Kinsey — in the heroicization of one of 20th-century America’s true villains.

What does this say about Hollywood? Well, imagine that someone produced a work glorifying infamous Nazi death-camp doctor Josef Mengele, ignoring his atrocities and instead focusing on his alleged contributions to science. Would it be unreasonable to suspect that such a person had Nazi sympathies himself?

It’s not just that *Kinsey* director and homosexual activist Bill Condon needed industry support to create his whitewash, but that pleading ignorance is unreasonable. Not only were Kinsey’s crimes well known by 2004, but prior to the film’s release, longtime Kinsey critic Dr. Judith Reisman had approached entertainment-industry magazine *Variety* with a proposal to pay for an advertisement warning of Kinsey’s true nature. Yet after initially agreeing to her proposal, *Variety* publisher Craig Hitchcock balked and rejected two versions of the ad, “calling it ‘inappropriate’ for the entertainment publication,” wrote Moore. And, true, nothing could be more “inappropriate” than criticism of pedophilia in Hollywood. Or, perhaps I should say nothing could be more “incongruous.”

My meaning is best summed up by one quotation: “I can tell you that the number one problem in Hollywood was, and is, and always will be pedophilia.” These are the words of one of the 1980’s biggest child actors, Corey Feldman, in the August 10, 2011 edition of ABC News *Nightline*. Feldman, who starred in ‘80s hits such as *Stand by Me*, *The Lost Boys*, and *Gremlins*, claims that he himself was a victim of a “Hollywood mogul” pedophile. Asked in the interview if there was a “casting couch” for kids, Feldman said that there was, but “it’s not done the same way [as with adults]; it’s all done under the radar. It’s the big secret.” He also said that having started acting at age three — millions knew his name before he could spell it, as he puts it — it took him a while to understand the nature of the Hollywood environment. Said Feldman, “I was surrounded by them [pedophiles] when I was 14 years old. Surrounded — literally. Didn’t even know it. It wasn’t until I was old enough to realize what they were and what they wanted, and what they were about.... They were everywhere, like vultures.”

A Long Line of Perversion

Feldman, who repeated his charges in his 2013 book *Coreyography: A Memoir*, also attributes the untimely death of his friend and fellow child star Corey Haim to child sexual abuse. Haim, who starred in so many films with Feldman that the duo became known as “the two Coreys,” said in 2008 that he had been “raped” by a Hollywood figure. Haim died two years later at age 38, overdosing on illegally obtained legal drugs.



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Some might question Feldman's credibility, however, given that he refuses to name the perpetrators, saying that he fears not only lawsuits but for the safety of himself and his young son. Yet if someone would claim there is no fire here, there sure is a lot of smoke. As to this, Fox News' Meagan Murphy wrote in her 2011 piece "Recent Charges of Sexual Abuse of Children in Hollywood Just Tip of Iceberg, Experts Say"

Another child star from an earlier era agrees that Hollywood has long had a problem with pedophilia. "When I watched that interview [with Feldman], a whole series of names and faces from my history went zooming through my head," Paul Peterson, 66, star of *The Donna Reed Show*, a sitcom popular in the 1950s and 60s, and president of A Minor Consideration, tells FOXNews.com. "Some of these people, who I know very well, are still in the game."

"This has been going on for a very long time," concurs former *Little House on the Prairie* star Alison Arngrim. "It was the gossip back in the '80s. People said, 'Oh yeah, the Coreys, everyone's had them.' People talked about it like it was not a big deal."

... "I literally heard that they were 'passed around,'" Arngrim said. "The word was that they were given drugs and being used for sex.... There were all sorts of stories about everyone from their, quote, 'set guardians' on down that these two had been sexually abused and were totally being corrupted in every possible way.

Bearing further witness to the rampancy of pedophilia in Hollywood is that, at least occasionally, the corruptors are exposed. Fernando Rivas, an award-winning composer who created music for *Sesame Street* and Disney, was sentenced to 15 years in prison in 2013 for the production and distribution of child pornography. Jason James Murphy, a casting agent who often worked with young clients, lost his job after the 2011 revelation that he is a registered sex offender who once served five years for molesting and kidnapping an eight-year-old boy. Martin Weiss, a Hollywood manager who represented child actors, pleaded no contest in 2012 to two charges of engaging in sexual acts with a child under 14. Note, too, that Weiss told his victim, according to the affidavit in the case, "that what they were doing was common practice in the entertainment industry."

Perhaps this is why the collective rap sheet burgeons when considering the entertainment industry as a whole. In Britain, it has been discovered that late BBC host Jimmy Savile sexually abused hundreds of children he had access to during school and hospital charity work; and another BBC host, Paul Gambaccini, was arrested late last year on suspicion of pedophilia. Also in 2013, a former lead singer of the group Lostprophets, Ian Watkins, pleaded guilty in a British court to child-sex-abuse and child-pornography charges, and U.K. comedian and game-show host Jimmy Tarbuck was arrested for the alleged 1970s sexual assault of a young boy. And this is just a short list — of the cases that have come to light.

The Parents' Part

This all raises an obvious question about these targeted children: Where were the parents? They range from remiss at best to reprobate at worst. For instance, consider what Feldman revealed in his book, as related by Emily Longoretta at Hollywood Life:

Corey never had a positive influence at home — his mother, Sheila, was a former model for *Playboy* and suffered from severe depression, as well as used heavy drugs. His father, Bob, did drugs with Corey,



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which was the extent of their relationships [sic].

... Corey revealed that his mother called him fat and tortured him at the young age of four, eventually force-feeding him diet pills.

... At seven, his mother thought of him as the bread winner, and would not let him even play outside saying that he had too many responsibilities. When he was fired for a role, his mother would threaten his life, and call him a “worthless piece of s[***].”

If that isn't bad enough, FBI files show that some of the star-struck parents of youngsters allegedly abused by late singer Michael Jackson “were willing accomplices in the sexual exploitation of their own children,” wrote Ben Shapiro last year at [FrontPageMag.com](#). As an example, the documents state that one mother “knew her son was being molested but turned a blind eye to it.” The witness to the molestation “confided [that] because it didn't bother her son, it didn't bother her,” reported Shapiro.

None of this would come as any shock to Alison Arngrim, who herself was molested as a child (by a family member) and now is the spokesman for child-advocacy group [Protect.org](#). Explaining that many Hollywood parents are blinded by dollar signs, she asks rhetorically, reported Fox News, “If a child actor is being sexually abused by someone on the show, is the family, agents or managers — the people who are getting money out of this — going to say, ‘OK, let's press charges?’”

And that is the problem. Feldman said in his *Nightline* interview, “There's a lot of good people in this industry, but there's also a lot of really, really sick, corrupt people in this industry,” but I wonder. Among all those “good” people, why aren't there a few who'll put morals ahead of mammon and name names? How are they any different from Alfred Kinsey if, like him, they'll sacrifice future child victims' souls on the altar of agenda or art? This is why my interpretation of the problem is a bit different.

Culture of Uncaring

On the whole, I don't think the entertainment industry could care less about pedophilia.

Sure, it has made numerous works about the Catholic Church sex scandal, such as *Deliver Us From Evil*, *Sex Crimes of the Vatican*, *Twist of Faith*, and *The Boys of St. Vincent*. But where is *The Boys of Hollywood*? We'll never see it for the same reason a Hofstra University study found that while child sex abuse in government schools is 100 times as common as it had been in the church (most church cases are decades old precisely because proactive measures were taken), the 61 biggest California newspapers had written nearly 2,000 stories about the church scandal during the first half of 2002 — and only four about the school scandal. Among leftist pseudo-elites, pedophilia isn't hated as much as it's handy for attacking hated targets, such as the church and Boy Scouts.

This may seem a harsh assessment, but the preponderance of the evidence says otherwise. Why else would Hollywood create and tolerate a film such as *Kinsey*, which obscures the outrageous and canonizes the criminal? Why else would the entertainment industry make the 1992 movie *For a Lost Soldier*, which portrays a WWII-era sexual relationship between a Canadian serviceman and a young European boy in a neutral light? Why would it create *L.I.E.*, a 2001 film that portrays another pederast likewise? Just as bad are certain film critics. *The New York Times'* Stephen Holden actually entitled his review of *For a Lost Soldier* “Treating a Delicate Story of a Soldier and a Boy Tenderly”; he then wrote that the story “takes up ... a romantic relationship between a grown-up and a child, and invests it with an aching tenderness,” and describes the “affection” between the two as “touching” and, unbelievably,



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as “the love that dare not speak its name.” As for *L.I.E.*, John Nesbit at Old School Reviews had a very new school reaction to the film’s NC-17 rating, grouching, “It’s obvious the MPAA [Motion Picture Association of America] board has issues with homosexual pedophilia.” Yes, well, imagine that.

But the reality is that the entertainment industry has issues with less and less all the time — at least in the sexual arena. And perhaps in a moment of startling clarity, Alyssa Rosenberg at the notoriously left-wing Think Progress touched on the reason why in a recent analysis of Woody Allen’s response to his daughter’s allegations. She wrote, “There have been men in left movements who have seen their involvement in those movements as a way to have as much sex as possible, who have supported thinking about sexual norms primarily as a way to build support for their own behavior, and have supported the sexual liberation of women primarily because they’re interested in broadening the supply of their own potential partners.” Rosenberg then goes on to say, however, that this “doesn’t represent a consensus position of leftism or liberalism.”

Actually, it does.

Generally speaking, people aren’t obsessed with breaking down sexual norms unless they have trouble living up to those norms themselves. Can you imagine very many chaste and virginal young women protesting for abortion and free contraception? That would be a real Fluke. The reality is that — like the man I knew who was unfaithful to his wife and one day blurted out, quite unexpectedly, “What’s wrong with sex?!” — people always give themselves away.

And leftists give themselves away with the regularity of a progressive politician giving away tax dollars, as they live lives of rationalization and justification. But it isn’t just a matter of justifying individual behaviors in isolation; attempting this in an absolutist universe of ideas would be like trying to keep ice cream frozen in an oven. For ceding Truth’s existence would encourage awareness of a standard that could condemn one’s own favored passion, no matter his efforts to win a special dispensation for it. But what if Truth didn’t exist? Ah, hence the appeal of what lies at modern liberalism’s heart, moral relativism. For sins appear no sins upon redefining vice as viewpoint. Know, however, that this is a package deal: One cannot rationally maintain that everything is relative but something absolute — even when that something is pedophilia.

But there is nothing relative about Hollywood’s trail of tears. River Phoenix, Dana Plato, Bobby Driscoll, Brad Renfro, Jonathan Brandis, Bridgette Andersen, Ashleigh Aston Moore, Andrew Koenig, and many, many other actors have, like Corey Haim, died young and tormented. So is there a way to negotiate entertainment’s toxic culture? In his book, Feldman offers the following advice to parents of children in the industry: “Get these kids out of Hollywood and let them lead normal lives.”

And with entertainment molesting minds through the TV screen as it does bodies behind the camera, getting kids out of Hollywood — and Hollywood out of their heads — is probably good advice for all of America.



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