

Condition Red: Your Visual Displacement is Now Complete

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Understandably, at this point in time after the 2020 elections, many observers are laser focused on the struggle for the Presidency between the incumbent and the challenger. Accounts of voter fraud are mildly interesting, but observers are, in my view, missing the larger and far more important story: The race war against Whites has reached a new level, yet many people who shouldn't be are distracted by the details of day-to-day politics, much to our collective peril. Today I will try to remedy this by using a method falling between essay writing and a video: I will use a photo essay to represent what is being done to the White race in real time. This will be ugly.

In essence, I will use my academic background to show why images are important in a struggle for existence and power, and how those images are used by a certain group to weaken the White race.

Over a decade ago, I began on this site an examination of the changing representations of who we Americans are. As part of that, I introduced academic texts that — to be honest — accurately showed “the deep-rooted stereotypes which have fueled anti-black prejudice” and buttressed White dominance, which is not really surprising given that Whites comprised roughly 90% of America's population (and all of the elite) for the entirety of European settlement in the lands that were to become The United States. Breathlessly, we read in grad school books such as *Ceramic Uncles & Celluloid Mammies: Black Images and Their Influence on Culture* and *White on Black: Images of Africa and Blacks in Western Popular Culture* that dutifully convicted the

American majority of racism. In short, all such accounts concluded: “White Man Bad.”

Not surprisingly, during this period of shift from written to visual culture, our academic field more and more promoted non-written texts such as oral histories and film, giving us budding academics more ways to cement that overweening verdict: “White Man Bad.” Thus, in more than one graduate class, we were treated to multiple showings of documentaries such as [Ethnic Notions](#), which promised that

Through these images we can begin to understand the evolution of racial consciousness in America. Loyal Toms, carefree Sambos, faithful Mammies, grinning Coons, savage Brutes, and wide-eyed Pickaninnies roll across the screen in cartoons, feature films, popular songs, minstrel shows, advertisements, folklore, household artifacts, even children's rhymes. These dehumanizing caricatures permeated popular culture from the 1820s to the Civil Rights period and implanted themselves deep in the American psyche.

This focus on African Americans soon gave way to a growing range of “lament” groups who clamored to give their own version of “White Man Bad,” resulting in, for instance, studies of Asian Americans. In 1988, for example came [Slaying the Dragon](#), which offered a “comprehensive look at Hollywood's treatment of Asian and Asian American women since the silent era.” Or consider [Picturing Oriental Girls: A \[Re\]Educational Videotape](#), an excursion through film, television and more providing a “text from ‘mail-order bride’ catalogs and men's magazines, clips from over 25 films and television programs [that] explicate the orientalism and exoticism prevalent in mass media images of Asian American women.” Here The White Man is Bad for creating the sexual objectification of Asian women in Hollywood films and film’s successor, television. Of course, we savvy TOO comrades know, the location of film production in America should be written as (((Hollywood))), a point to which we shall steadfastly turn below.

Very quickly during those propaganda sessions, I tried a two-pronged approach upon experiencing this onslaught against a Nice White Guy like myself. First, I appropriated those analytical tools to show how the tide had been turning against Whites in visual realms since at least the 1970s, and second, I pointed out that those creating this growing stable of less-than-positive portrayals of White men were not exactly White themselves. Rather, they came from that “Culture of Critique” crowd that had been assaulting White civilization for centuries.

Swiftly, however, I was informed that these new academic tools were not to be used by White men, for we had already an abundant basket of privileges that would never expire. Further, I was informed in ways ranging from implicit to explicit that no longer would straight White men like me work again in the academy, the prophetic [results of which](#) you can see in almost any American university today.

Mine was a mighty battle just to slink out of grad school with an actual Ph.D. in hand, and sadly, I watched this Cultural Marxism seep out like an unappetizing poison throughout the wider culture, year after year ... after year. Off in some forgotten corner of the globe, I was able to craft university lessons about this ominous development and have shared the fruits of my efforts here on TOO and in TOQ, so I have continuously been attuned to how imagery has been used in the Great Racial Battle Against Whites. Reader, the situation is extremely dire, as I will unenthusiastically show below.

It is not surprising that my approach has well matched the overall intent and direction of our editor Kevin MacDonald’s vision, for I was taking the written evidence from “The Culture of Critique” and extending it to film and other popular culture. The package may differ, but the weaponized content is the same. By the way, the term “critique” is far too polite; in actual fact it is unbridled warfare.

MacDonald has been tireless in addressing this topic on TOO, also encouraging many of us contributors to share our own expertise on the subject, much of which can be found on the site under [Jews as a Hostile Elite](#), one of the most numerous categories available on TOO. MacDonald has consistently argued that Jewish activism has been in opposition to White civilization, with the awful year of 2020 and its events right up to the currently contested election. This development, [MacDonald tells us](#), is about “removing the traditional culture of America, and ... removing Whites from the center of the American story. It is about replacement — first the monuments and the culture, then the people.”

In perhaps more boisterous form than Prof. MacDonald’s dispassionate writing, I’ve contributed countless TOO articles with this theme, practically from the beginning. For instance, as far back as mid-2008, [I wrote](#), “Hollywood, it seems, has not favored us [Whites] over the last half century or so. Either they supplant favorable white images with favorable images of African Americans and more recent Americans such as Jews. Or they create images of whites that are far more negative than typical of the first half of Hollywood’s existence. Why the change?”

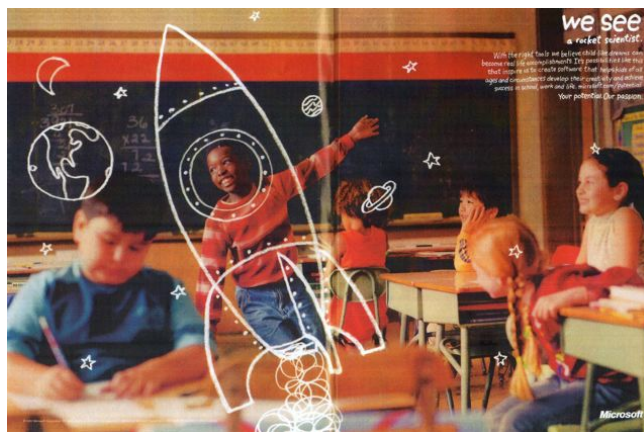
Of course the vast majority of TOO readers understand the reasons for this change, but here my point is that I’ve consistently been warning our Tribe that we face a clear and present danger, literally one over our very existence. Though toning it down a bit, I concluded, “Speaking only for myself, I fear that such fictional images of the dispossession of white males signal a real desire on the part of some segments of society to dispossess white males in real life. What then will future films look like when in fact the majority has been eclipsed?”

Ominously, we are now seeing far more of that dismal future.

Since 2008, I’ve continued my emphasis on leading visual trends in America more generally regarding the proper race of “Americans.” In short, it’s been very bad for White males. Should we graph the

number of affirmative portrayals of White men, the graph would point ever downward, while negative portrayals would steadily trend upward.

Take, for example, [the direction ads have gone](#). In the first decade of this century, Microsoft, which didn't need to advertise to make more money, began a series of ads in *The Atlantic* and elsewhere that airbrushed White males out of the picture entirely. The caption below reads "We see a rocket scientist," and in the center of the two-page spread is a black youth as the future rocket scientist. Around him are an Asian boy, a presumably Hispanic boy, a mulatto girl, and two White girls. Real White male rocket scientists and astronauts need not apply.



Microsoft ad: "We see a rocket scientist" (I don't)

In the real world, meanwhile, NASA was not guilty of totally erasing the White male, but it was obvious that someone had dictated that shuttle astronauts would not all look like Apollo astronauts. When the 1986 Challenger explosion killed its crew, here were the astronauts:



Space Shuttle Challenger Crew

Without exception, this space-bound crew composition at NASA continued uninterrupted, as we see here with those who died in the second shuttle break-up in 2003:



Space Shuttle Columbia Crew

Microsoft was not the only large tech company featuring ads sans White males. In *The Atlantic* again we see Lockheed Martin spurning the overwhelming majority of its past and present engineers with this absurd dream for its future:



Lockheed Martin ad featuring non-White female aerospace designers

In what alternate universe would this financially benefit Lockheed Martin or provide technically superior products? None, I tell you. This is being done for completely other reasons, which I intend to explore more fully in this essay.

Similar impact no doubt comes from a constant theme Hollywood has been pushing for decades now: that of “[The Numinous Negro](#),” initially enlisting Morgan Freeman and Denzel Washington as such negroes. The word “numinous” is a Roman term for “the presiding divinity . . . of a place.” It also means “spiritually elevated.” Accordingly, “the Numinous Negro presides over America ...” If there’s any consistent theme I’ve emphasized in my Hollywood writing, it is here, and readers can find explicit unpacking of the many films of both Freeman and Washington, [here](#) and [here](#), respectively. (For later parsing of Washington films, see [here](#) and [here I & II](#).)

What Hollywood accomplishes by blatantly using these two black actors is a race reversal through visual sleight of hand. In short, the

characters played by Freeman and Washington are full of agency and morality (most of the time), while the White males are either evil or mentored by the older blacks. The meme: Blacks in America are naturally more powerful and moral, quite in contrast to reality. (For a fully academic treatment of these topics, see my TOQ article **Understanding Hollywood: Racial Role Reversals.**)

Why this propagandistic trend? Essentially, the facts show, it has to do with the “Culture of Critique” ethnic group that has amassed unrivaled power in the modern West. One arm of that power, of course, is Hollywood, which writer Neal Gabler correctly described as Jews’ “Empire of Their Own.” With respect to blacks and Hollywood, Kevin MacDonald [demonstrated](#) in his 2007 collection [Cultural Insurrections: Essays on Western Civilization, Jewish Influence, and Anti-Semitism](#), that for Jews, “making alliances with other minority groups has been a critically important part” of their effort to unseat Majority Whites as primary power holders in America. (See in particular Chapter 6, “Jews, Blacks, and Race.”)

Blacks, in reality, have been used as foot soldiers in a war on Whites. Again, the TOO audiences knows this, but much to my amazement and concern, as the George Floyd and other riots (“mostly peaceful,” of course) raged across America in the spring and summer of 2020, some Dissident Right sites inexplicably described these developments as a result of black agency when there was overwhelming evidence that these were top-down events commanded by The Usual Suspects. I fear that in many ways, an unnerving proportion of Dissident Right writers have unlearned the lessons flowing from the publication of *Culture of Critique* in 1998 and related analyses since.

Returning to the contention that media is creating a picture of America that in no way reflects reality, I again offer a 2009 skit from *The Daily Show With John Stewart [Leibowitz]*, coming right after Obama assumed office. Called **White in America—the Children**, it flaunted the dismal truth that Whites’ days as majority Americans were numbered. Stewart opened the skit by announcing that

“President Obama was elected on a message of change. But is that change good for everyone?” Light-skinned black Larry Wilmore adopted the role of reporter, introducing one set of Americans at risk: “There is one group of Americans who are now facing the biggest challenge in their history: White people.”

This “once proud race” faces dispossession at the hands of Blacks, Asians “and most rapidly, Latinos” (the transition being represented in the skit by White minivans being replaced by Black cars, Asian motorcycles and low-rider Mexican American cars). In a faux-serious interview, Wilmore faces a group of eight White children and tries to make them understand that their future is bleak. The children — brainwashed already by a steady diet of multiculturalism — are not only in denial about their prospects, they positively welcome the coming change. Talk about rubbing our noses in deliberate extirpation.

Again, some Whites do see and acknowledge this war on Whites. For example, American Renaissance ran a good article about a woman who experienced this through raising her son. In [Motherhood Changed the Way I See Race](#) she wrote:

Over the past 20 years I have raised the most reviled creature on the planet — a healthy white male, my son.

It was only after he was born that I began to fully notice the relentless propaganda of the mainstream media, and how it promotes miscegenation and presents men like my son as bumbling weak fools. I saw how our people’s history is appropriated and manipulated in arts and entertainment, and how our nation’s heroes are twisted and discredited — their monuments torn down and replaced. I’ve shopped for children’s books and been unable to find one with a protagonist who was a positive example of a white male. I’ve filled out countless college and scholarship applications only to find that

opportunities for white males are reduced or blocked entirely — regardless of his good grades and impressive test scores. Each one of these things, combined with my experiences at work, pushed me toward the truth about which race is truly disenfranchised and oppressed in our country. It was a realization that fully awoke the protective mothering instincts inside me.

And with that, the ground is set for a visual exploration of what America has come to digitally like during the reign of Donald Trump since 2017.

“Condition Red: Your Visual Displacement is Complete”

Three years ago, one of the most intelligent commenters on TOO articles, Franklin Ryckaert, provided a heart-stopping account of what was visually being done to the White race. Introduced by former TOO contributor Lasha Darkmoon, it came with the blunt title of [White Genocide by Design: The Role of the Mass Media in the Destruction of the European People](#) and featured this incredibly unsettling picture:



IS THIS THE FUTURE?

Darkmoon begin her introduction with a quote from the essay:

Miscegenation cannot be commanded, but it can be promoted. Depriving Whites of the possibility to be among themselves in terms of residence, study, work and recreation is one thing. **Suggesting miscegenation in films, TV series and commercials is another thing. There is nowadays hardly any form of media that is not full of this race mixing propaganda, mostly in subliminal form, and it is the Jews who control the media.**

There, in the second half of the above quote (emphasis added), can be found a large portion of the message in the present photo essay. None of it can be denied.

Reasons for Reluctance

In contrast to my productivity with TOO articles in years past, I sat on this photo easy for nearly a year, weighed down by two things. First, other worthy writers have aptly addressed this obvious trend — and being so obvious, it seemed unnecessary to repeat. Second, this is an unusually depressing reality with which we are facing, and Lord knows we on the Dissident Right have been producing copious amounts of depressing written and spoken words for decades, further demoralizing ourselves and giving succor to our racial enemies. Because I'm as guilty of that as any other writer, I was reluctant to continue in the same vein. In the end, however, I felt the mendacious narrative must be shown.

Thus far, I've assumed TOO readers have been in agreement with me about the larger interpretation of Jewish power, but I'm not sure how widespread is the conclusion that an important change in Jewish-Gentile relations came about after WWII. On the whole, I concur with Ryckaert's assertions here:

Because it was mostly European countries that expelled them, the Jews came to consider Europeans as their greatest enemies.

After WWII and the intense Holocaust propaganda it brought in its wake ... the organized Jewish community became convinced that Europeans were a threat to them as a race and that they should therefore be neutralized as a race; in other words, that GENOCIDE of the European people, now better known as "White genocide", would be the "final solution" to the European problem.

But how could a small ethnic group of only 15 million people like the Jews exterminate ONE BILLION people of European descent spread out all over the world ? The Jews came to the conclusion that it would be possible to

neutralize Europeans racially, not by physically exterminating them, but by causing them to mix with other races, thus losing their racial characteristics for good....

The real purpose of these productions is not to sell goods or to entertain, but to promote the inglorious end of the white race through miscegenation, dispossession and race war.





Two More Images from Ryckaert's Essay

In addition to Ryckaert's essay, there are many other sources addressing this trend. Years ago, I remember a flurry of articles about how the advertising industry worked so hard to picture mixed couples — and the articles went on to show that advertising in North America and Europe was overwhelmingly a Jewish preserve. That knowledge is so common that I won't even bother to cite it here.

More recently, we still find accounts of how miscegenation is portrayed in advertising. Take this truly despicable image for example:



How old is this girl? Fifteen? This African is preying on her shamelessly. One can only imagine what kind of father she has (if any).

Another example comes with Thomas Goodrich, writing on the [National Vanguard site](#), who correctly puts this image into context, explaining that “Jewish enablers have been pushing White genocide via replacement with hordes of darks flooding the Euro nations of earth. Now, while this program has been in place since the end of WWII, Jews are currently ramping up their attacks against Whites in advertising. Just as with population replacement, the end game of Jewish advertising is also nothing less than our extermination.”

The same photo is also used by a [liberal source](#) to celebrate the direction White nations are taking. While the writer is too stupid to understand the import of this practice, we White Nationalists can still learn what these advertising images are really peddling.

For a more in-depth treatment of this unwelcome trend, see Richard Houck’s 4,000-word article, [The War Against Whites in Advertising](#). He begins by writing:

The mass-marketing of interracial relationships, particularly white women with black men, has become so ubiquitous and so militant, even the least observant members of our culture have begun to notice. Walking through a mall recently I noticed three large marketing images of couples in three different stores. Two of the three were interracial couples, depicting a white woman and black man; the third couple was white. Perhaps what struck me as most peculiar was the fact that the city where I was shopping, whites make up about 97% of the population, blacks are less than 2%.



Methodically, Houck lays out the case against White women breeding with blacks.

Currently, 70% of black children are born out of wedlock, however when the mother is white and the father black, the rate jumps to 97%. 98% of white mothers studied reported the father does not support their children financially, 97% report the father is not in the child's life, and 97% of the women have used welfare to help support themselves and their children. Only 10% of women that have children with black men out of wedlock end up marrying.

"White women are displayed with non-white men not to sell items, but as a tactic of psychological warfare against our civilization." And Houck shows that he sees the Jews behind this genocidal campaign and what their aim is. Here, contemplate this "ad," then realize it was created out of pure hate for Whites:

Kick off your month in style with double points! | [View Web Version](#)

EXPRESS MEN WOMEN SALE

EXPRESS / NEXT

shop. engage.
earn rewards.



(Since only about nine people under the age of forty are ever going to read more than a few paragraphs of anything, direct them to this more [visual video format](#) of Houck's work. This will surely shake things up around the clan dinner table at Thanksgiving and Christmas.)

This expose was so good that readers of the article offered further examples and clamored for more documentation of the literal war on the White race. You can find the results in Houck's follow-up article (with video) [here](#). This "War on Whites in Advertising: A Follow-Up" is also extremely well done, though highly disturbing — and infuriating, opening as it does with this vile image from an advertising video:



This turned out to be one of the rare cases where a completed ad was rejected for public consumption, but the point is, someone thought it important enough to do. In his research into the ad, Houck found that the ad “depicts a white, blonde woman on her knees in front of a black man, and we hear her thinking, ‘I could really go for a Sprite right now’ as she performs oral sex on him, and at the end she has Sprite foam sprayed all over her face while she thinks, ‘I love Sprite!’”

Not at all to my surprise, I found a Usual Suspect behind this ad. As Houck writes, this ad “goes much deeper into the woods. The *Huffington Post* article that discussed the ad mentioned that the name of the producer and director was Max Isaacson . . . Isaacson? Interesting last name.” Yes, Tribe.

Even though no network picked up this race-mixing video, it still had a considerable impact, as Houck shows. “This particular spec ad hit

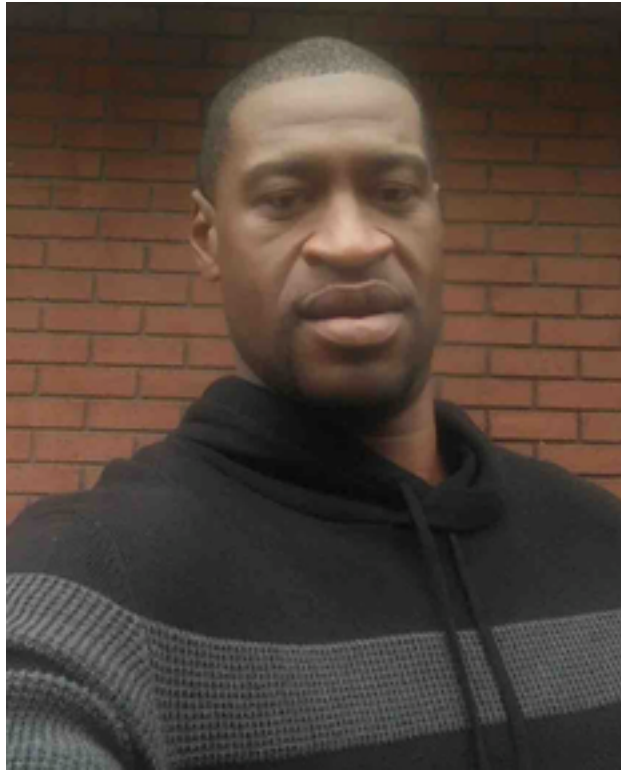
over a million views within days after first being published online, and has since been viewed millions more times as it has been re-uploaded and shared on social media and Websites.”

From Race Mixing to Race Nixing

Images of racial mixing are one thing, but my true emphasis here is on the next stage: full-on replacement of White males (and I need only point out briefly that once actual White males have been eliminated in the real world, White women will surely follow them into oblivion in a generation).

White males, as noted, are symbolically eliminated when statues of White men are removed or destroyed, as they have been since the 2017 protests over such statues in Charlottesville, Virginia. Long before that, however, we had to deal with universities routinely downgrading creations of White males and replacing them with the concoctions of women and non-whites, you know, “The Eternally Oppressed,” resulting in removal of “Dead White Males” from university canons. Even before that, we had the tremendous power of the American government itself hobbling millions of White males in their honest quest to compete fairly for careers and employment, despite the fact they had personally committed no crimes or infractions themselves other than being White. Out with the old, in with the new, I guess is the general shallow thinking.

I’ve grown up with this over the decades, and, as mentioned, have studied the trends in depth. Still, beginning late last year (2019), I was stunned at the audacity of our advertising image creators to take the blatant step of doing away with White males altogether. Poof! Gone. And this was well before the anti-White riots ramped up in late May upon the death of George Floyd, immediately anointed a SAINT by the liberal media.



There is no way — ever — that I am going to believe that this was a coincidence. No, it was far too meticulously coordinated to be that. For advertisements without White males to be scripted and created takes time, meaning this was done in early 2019 at the latest. Then came the spring and summer riots enabled by You-Know-Who.

Part of this coordinated visual assault was superbly chronicled right here on TOO this summer, with Jack Antonio's article [Fade to Black](#), the subtitle of which reads, "The darkening of our screens and stages and its part in the theft of our past and future." Written by a White male with a front-row seat to the systemic displacement of White males, it is an absolute must-read for the TOO audience, our relatives, friends and neighbors. While mostly writing about the British stage, this actor could just as easily be describing the scene in America.



Not Wakanda but Merrie Olde England

Based on his long experience, Antonio can confidently write that “I know the world of advertising and show business. And I know how, why, and (((by whom))) our screens are being darkened, I am being denied work, and our past and future are being stolen from us” [lovely parentheses added].

Antonio ends his article on the replacement of White males with this: “If you don’t believe me, just go to a movie or play. Turn on your radio or TV. Or, just open your eyes. It’s happening. It isn’t a sitcom or movie. It’s real. It’s deliberate.” But of course it is.

Trust Your Eyes

Now that I’ve set the stage, so to speak, I’ll commence with images from ads over the last year. I looked for none; instead, they all came up on my screen through the normal use of my computer. You know, check your bank balance, your car insurance premiums, your healthcare provider — across the board the following are pictures I’ve seen every single time I fire up the computer, tablet or iPhone. An e-mail message arrives from the airline I use, and the pampered passenger is a black man. Or all the promotions offered this week

from my supermarket feature non-whites and women. It is consistent. Go check ads from any big corporation. Like clockwork, all their ads show blacks, women, browns — but no White men. You know this is true because you've experienced this month after month — after month. Admit it.

Like Mr. Antonio, I know what is happening, why and how. This could come straight from the pages of Jacques Ellul's classic "Propaganda: The Formation of Men's Attitudes." One of Ellul's greatest insights concerns the need for repetition of the propaganda message. At first, it takes great effort to sway men from their set thinking, but, in Ellul's words,

once the individual has been filled with and reshaped by propaganda, the smallest dose now suffices. It is enough to 'refresh,' to give a 'booster shot,' to repaint, and the individual behaves in striking fashion — like certain drunks who become intoxicated on one glass of wine. The individual no longer offers any resistance to propaganda; moreover, he has ceased to believe in it consciously. He no longer attaches importance to what it says, to its proclaimed objectives, but he acts according to the proper stimuli. The individual is arrested and crystallized with regard to his thinking.

Perhaps, on second thought, this quote is not exactly what I wanted, for I am no longer talking about "booster shots"; instead I am talking about non-stop salvos from hundreds of siege guns. The fact remains, however, men's — and importantly now, women's — minds have been formed by this media onslaught. And with that, I offer an endless display of the world an American now sees on the computer or other screen.

Let's start with the most common character I've seen for twelve months running: The media-created "Peppy Mulatto." Technically, I'm speaking about a woman, thus a "mulatta," but for English-speaking Americans, mulatto is likely more familiar. Here she is:



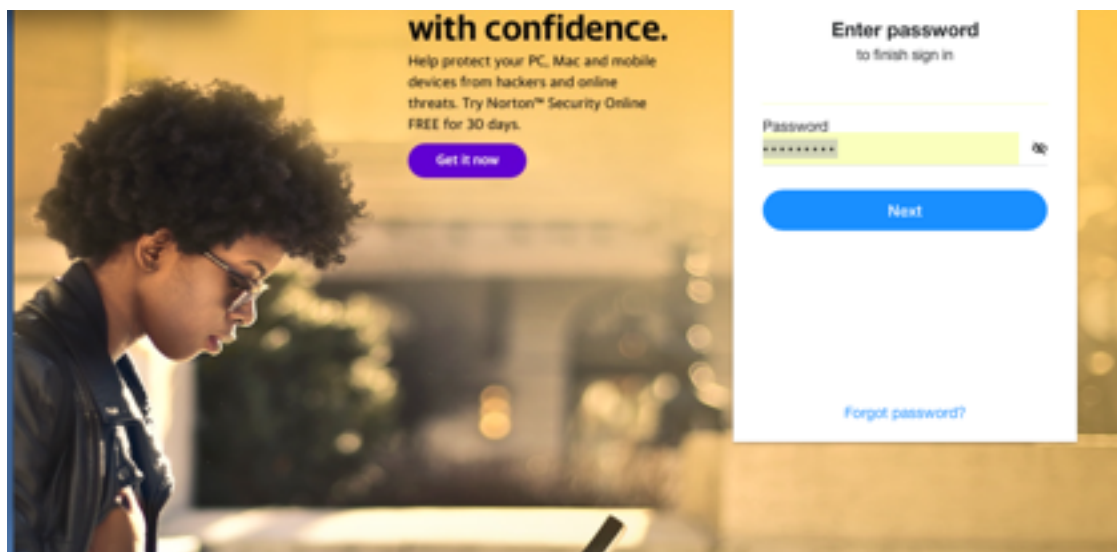
Or here:



Or here, a bit more aged:



She's everywhere, really. Younger versions frolicking on a suburban lawn, late teens at the Ivy League, any of the above women greeting you from Exxon-Mobil. The bigger point is, however, blacks of all hues have replaced Whites, unless we're dealing with a mixed-race situation with one White spouse. Let's say you want to log on to Yahoo Mail. Here's what Yahoo forces you to see:



yahoo!



Get it done with confidence.

Help protect your PC, Mac and mobile devices from hackers and online threats. Try Norton Security Online FREE for 30 days.

[Get it now](#)[Terms](#) | [Privacy](#)

yahoo!



Ease the password hassle.

LastPass Premium remembers and manages all your passwords for you. Log in to any website instantly, from any device, and never worry about forgetting or mistyping a password again.

[Get 30 days free*](#)

yahoo!

pattoob@yahoo.com

Enter password
to finish sign in

Password

[Next](#)

yahoo!mail

Sign in

Sign up

follow up

WITH YOUR FEET UP.

Stay on top of everything with ease. The mobile experience makes life easy to manage wherever you are.

Download on the App Store

GET IT ON Google Play

Next

☒ Stay signed in

Forgot username?

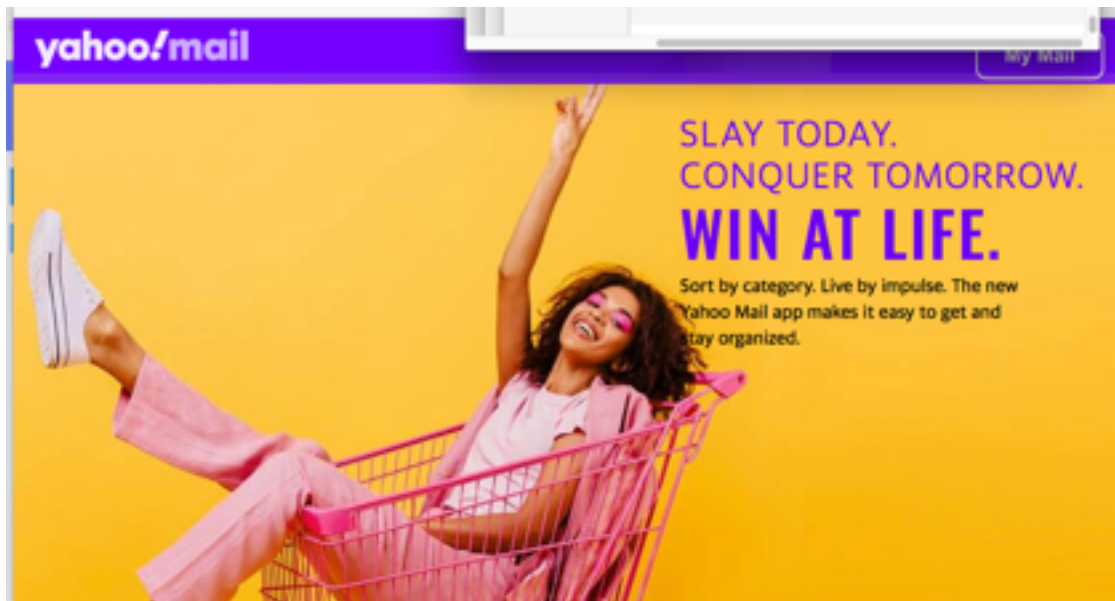
Create an account

hearts stay in tune with over
of healthcare expertise.

edicare that cares back.
ne Benefit of Blue.™

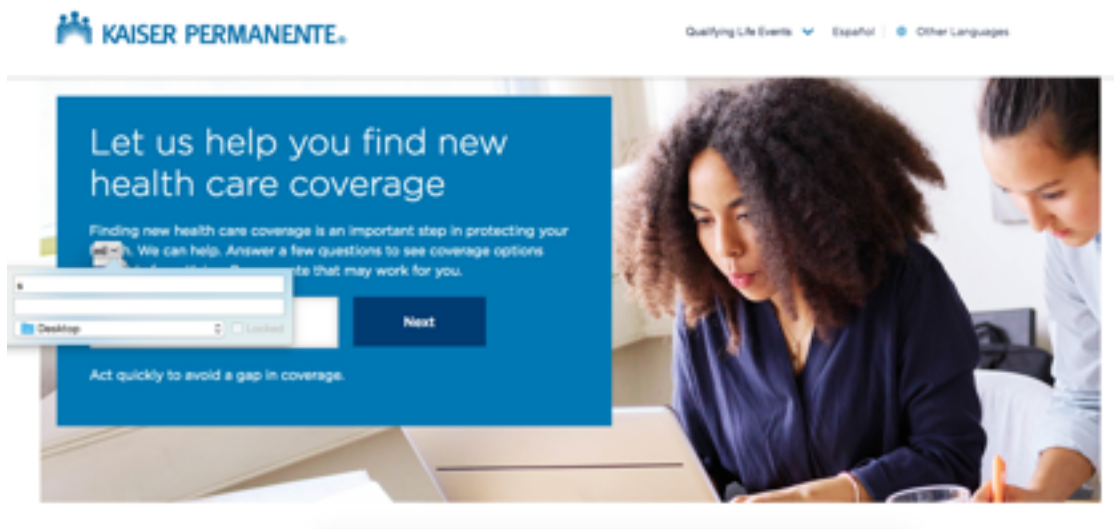
MORE

Terms | Privacy

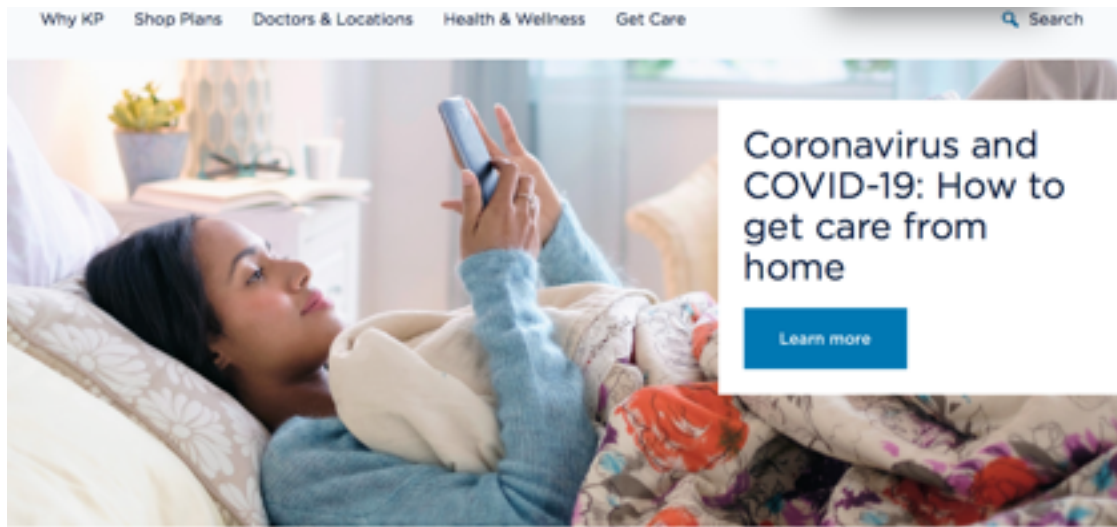


(Is That a Tranny?)

Next, let's say you have a health plan at, for example, Kaiser Permanente. What are you bombarded with? This:



Or this:



And who receives and provides the healthcare? People like this:

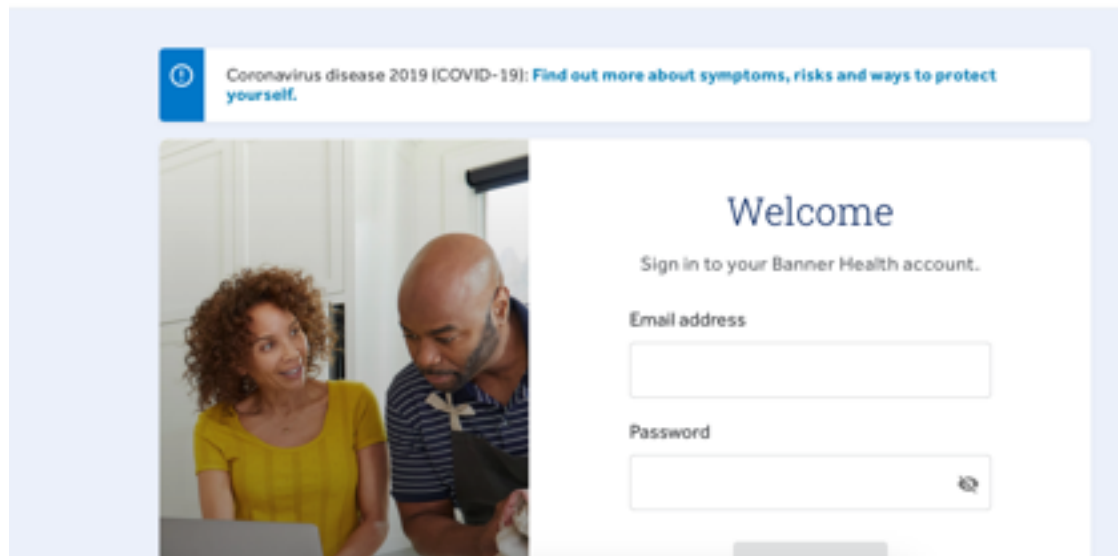


Lost your coverage?

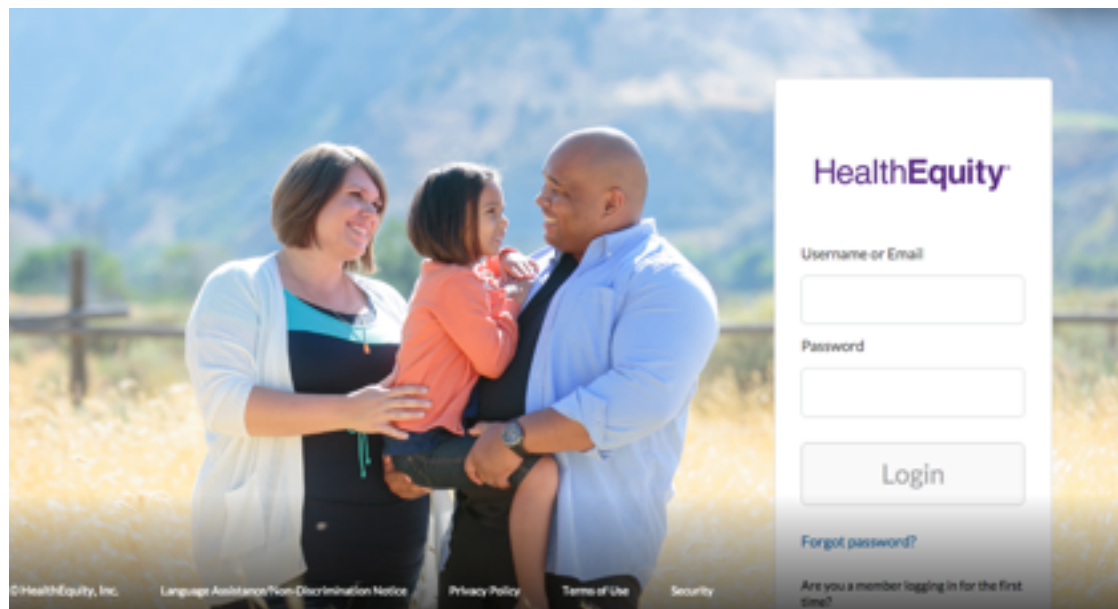


Doctors and locations

Don't like Kaiser? Then try, say, Banner Health:

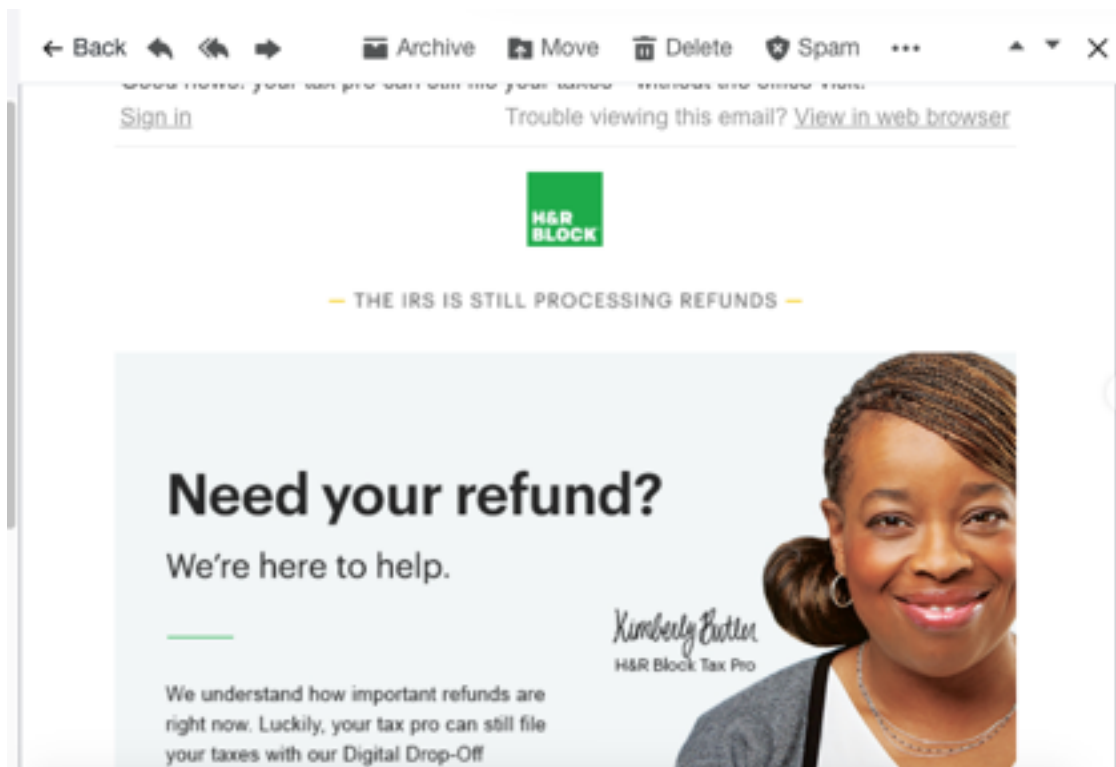


Or another health-related website:



You know it's true. Whatever healthcare provider you use, whatever hospital lobby you walk into, all the screens and posters will show blacks, browns, and women even if you live in the Whitest Whitopia in America. Let's move on.

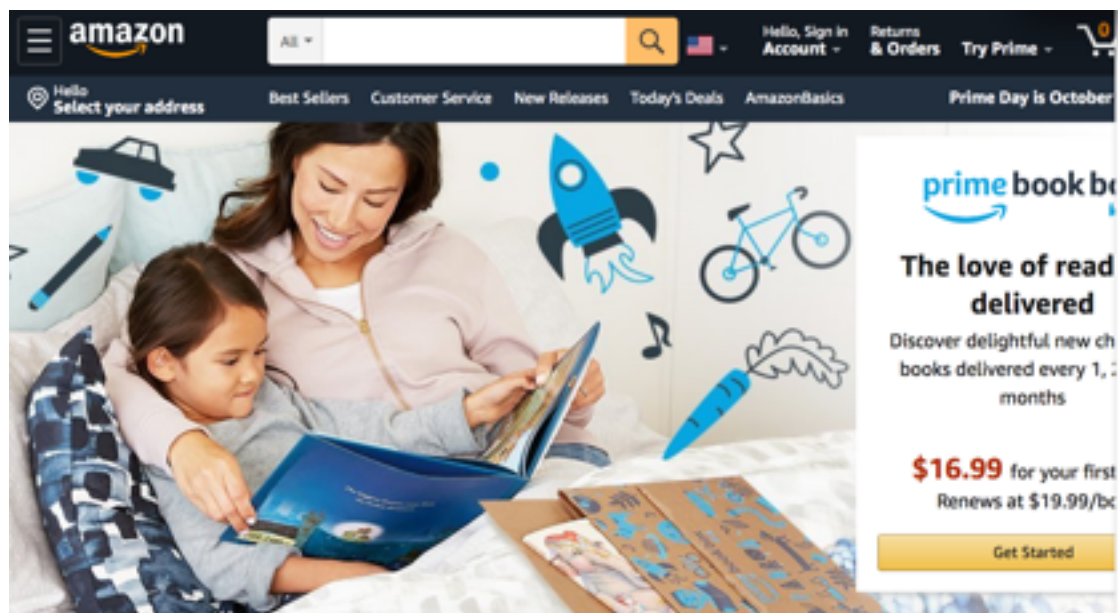
Tax time? Go to H&R Block:



Shopping online? This:




Or these two examples:



(Asians pop up from time to time, too)

Continuing, we all have credit cards — Visa, MasterCard, whatever. Should you use an American Express card, you will be a visual slave to this:


[My Account](#)[Cards](#)[Travel](#)[Rewards](#)[Business](#)[Help](#)[Log in](#)

GET REWARDED FOR YOUR SPENDING

Your benefits have arrived. Get rewarded for your upcoming travel plans and your everyday spending.

2X on Delta purchases.^{*} | **2X** at Restaurants and at U.S. Supermarkets.^{*}

You'll also earn **one mile** per dollar spent on all other eligible purchases.^{*}

 **\$100 Delta Flight Credit**

Get inspired for your next trip - spend \$10,000 in purchases on your Card in a calendar year and receive a \$100 Delta Flight Credit to get you there sooner.^{*}

AMERICAN EXPRESS


THE ESSENTIALS

Whenever you're ready to explore locally, we'll have your back with more ways to earn rewards while on the road – and tips to help you prepare for travel in the new environment.

We'll be here when you're ready to travel

Whether you're considering a local getaway or planning a family visit, we have resources to help you navigate travel today. Learn about protocols, tips, and exclusive benefits to make the most



[My Account](#)[Cards](#)[Travel](#)[Rewards](#)[Business](#)[Help](#)[Log In](#)

MANAGE YOUR ONLINE ACCOUNT

Go Paperless

Enroll in paperless statements to save time and reduce clutter. Stay organized with quick access to billing statements online. You'll also receive automatic reminders for Statement Ready, Payment Reminder and Payment Received notifications.

Autopay

Spend less time managing your payment schedule. Set up Autopay to stay on top of statements and never miss a payment.

Recurring Bills

Save time and earn miles on your monthly expenses like insurance, phone, cable, Internet and streaming services by

[My Account](#)[Cards](#)[Travel](#)[Rewards](#)[Business](#)[Help](#)[Log Out](#)

your accounts online and by using the Amex App. For more information, including Travel support, please visit our [Coronavirus Support](#) page.

You are already logged in.


[Account Summary](#)

[Log Out](#)

Maximize Membership with the Amex App

Chat with us, set account alerts, and find more ways to use rewards all with the American Express App.

[Explore App](#)



Add any of these offers to your Card and
get rewarded when you shop online.



SUNGLASS HUT

**Spend \$150 or more, get
\$30 back**

Expires 12/31/2020. See complete offer terms below.



**W H I T E
H O U S E
B L A C K
M A R K E T**

WHITE HOUSE BLACK MARKET

**Spend \$150 or more, get
\$25 back**

Expires 12/24/2020. See complete offer terms below.

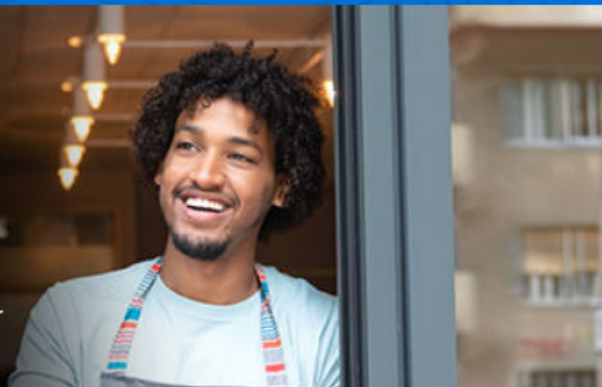
In fact, as I was composing these paragraphs, I received an e-mail promotion from Amex with exactly these images in this order — Same old script: black, black, black, white woman:

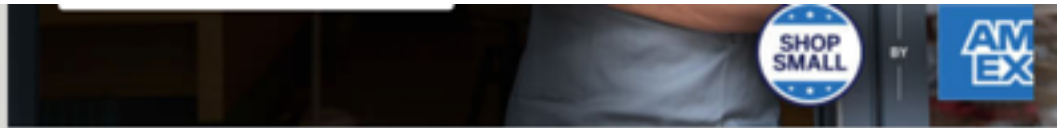
AMERICAN EXPRESS THE ESSENTIALS

As you get ready to celebrate Thanksgiving with loved ones, your Card can help you prep for the festivities – and find ways to save on the holiday shopping season ahead.

Share joy. Shop Small®.

This holiday season is a little different, but we can still share joy. Shop Small and support the places you love on Small Business Saturday this November 28 – and all season long. Visit ShopSmall.com to find local small





Get rewarded on an HBO Max subscription

Stream all of HBO together with even more culture-defining TV, blockbuster movies, classic favorites, and new Max Originals. Eligible Card Members can enroll to earn a statement credit on HBO Max when they



SHOPRUNNER

Holiday shopping made easy with ShopRunner

Find the perfect gift – and save. Get a complimentary membership when you enroll your American Express® Card and enjoy free delivery in as little as 2 days – and free returns – at 100+ online stores. Minimum purchases may be required. Terms apply.*

RESY

Resy chefs share their holiday traditions & recipes

Beloved Resy chefs share their holiday cooking and entertaining tips for the perfect Thanksgiving meal. From creating an at-home menu to mixing a delicious cocktail, learn from vegetable wizard Amanda Cohen, dessert pros at Konbi, and more.



We all do banking as well. Citibank? Wells Fargo? Bank of America?



Bank of America Advantage
SafeBalance Banking®



A smart start for students — with
access to tech and guidance to
help manage their money

[Learn more](#)

It's always the same. Let's explore KeyBank out of Cleveland:

Tell us what you really think

Join KeyBank Voices online community and voice your opinion.

[Join Now](#)



What is KeyBank Voices?

KeyBank Voices is an invitation-only group of clients that will help us provide

Thank you for banking with us.

Consolidating debt?
Making a big
purchase?

Get the Latitude[®] credit card and save with our lowest rate and longer offer period.



Thank you for banking with us.

Bank Digitally Anywhere and Everywhere

Use our enhanced digital tools and capabilities and start banking on your own terms.



Get funds as fast as same day.

Consolidate debt, make a large purchase or take on unexpected expenses with a KeyBank Personal Loan - all with no collateral and fixed rates. See how!



you, it's money quiz

attitudes about money and how they pair with your partner's.

[Take the Quiz](#)



This Holiday, Don't Give Yourself Debt.

Use this three-month plan to take charge of your spending, so you have a less-stressful holiday and a happier new year.

[Get Started](#)

Wait! I finally found a White male in an ad! There, down in the lower-right corner:

Tips and How-To's



TAXES

Why Planning for Retirement Taxes Is Just as Important as Saving



LIFE EVENTS

College Application Checklist: 5 Financial Considerations

DEBT & CREDIT

What Is the Debt Avalanche Strategy?



HOME OWNERSHIP

APR vs. Interest Rate: What's the Difference?



Oh, he's with a black woman. Let's move on again

Wanna go camping?



Legos or other toys for the kids?



OCTOBER
2020 CATALOG



Build
more **family**
TIME!

THE LEGO® STORE
LEGO.COM
1-800-453-4652



Forced to access any American school's online site?

MY SCHOOL BUCKS

English Help Log In Sign Up Free

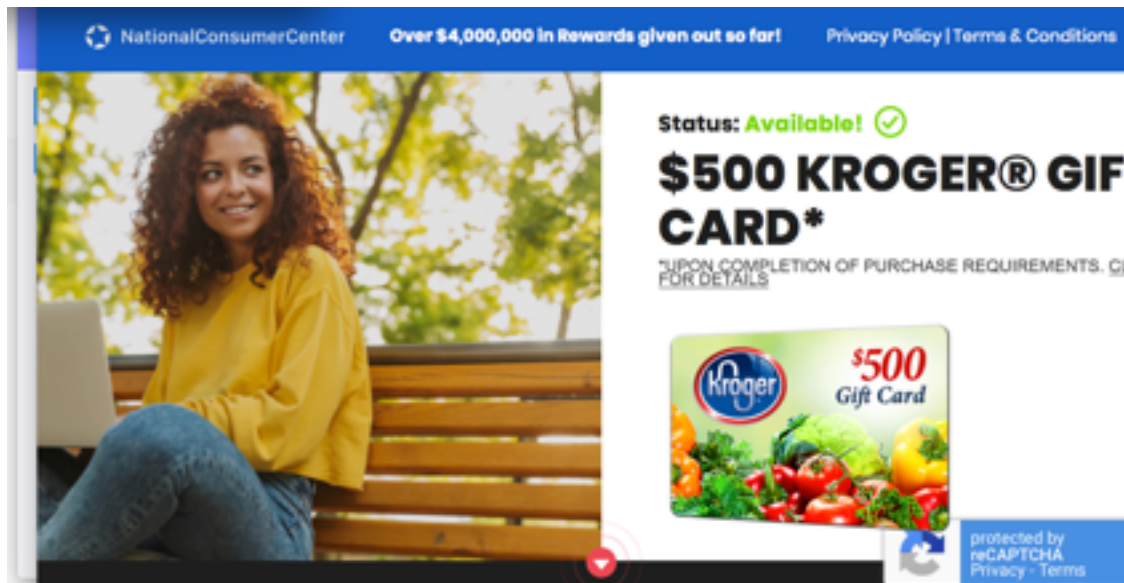
School Payments Made Easy

From the cafeteria to the classroom, pay anytime, anywhere from your computer or mobile phone.

Sign Up Free Log In

● ○ ○ ○

Or maybe stop by the supermarket for some brewskis to take to the golf course:









The screenshot shows a website header with the text "NationalConsumerCenter", "Over \$4,000,000 in Rewards given out so far!", and "Privacy Policy | Terms & Conditions". The main content area features a woman with curly hair sitting on a wooden bench, smiling. To her right, the text reads "Status: Available! ✓", "\$500 KROGER® GIF CARD*", and "UPON COMPLETION OF PURCHASE REQUIREMENTS. [CLICK FOR DETAILS](#)". Below this text is an image of a Kroger \$500 Gift Card. At the bottom right, there is a reCAPTCHA logo and the text "protected by reCAPTCHA Privacy - Terms".

(Is that Rachel Dolezal 20 years ago?)

Where you'll see:

LEADERBOARD

POS	PLAYER	TOTAL	THRU	TODAY
☆ 1	 A. Scott	-10	10	E
☆ T2	 M. Homa	-9	11	-2
☆ T2	 D. Johnson	-9	11	-1
☆ T2	 M. Kuchar	-9	10	+1
☆ T5	 S. Brown	-8	12	-2



**GOOD GOLFERS.
BETTER PEOPLE.**

[LEARN MORE](#)

The First Tee

And now bow down to the greatest golfer who will ever live. EVER:



These image creators obviously have no shame, creating the most unlikely “reality” possible:



Again, I need to stress the *utter ubiquity* of the images in these ads. Let me share with you a personal example. Five years ago, one of my children deliberately moved to a small town that is still 95% White. (I guess she was willing to listen to my race realism talks, unlike so many other White children.) When recently I drove nearly halfway across the country to visit her, her husband (it helps that he's a Mormon) and the kids, it was just before Halloween. Here's the image of Halloween the little town's paper thought fit:



This choice alone speaks volumes. What rational editor would assume the Whites in this town would identify with such a photo? Indeed, the rot goes deep.

It gets worse. The same week, my granddaughter brought home an envelope from school with forms for class photos. Here is the entirety of human images on that form:

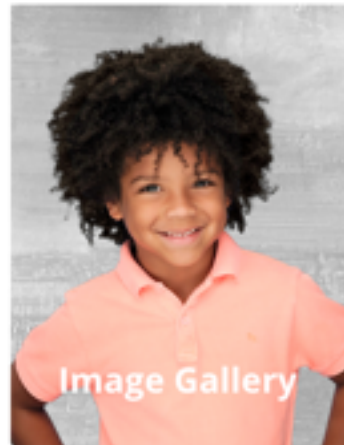
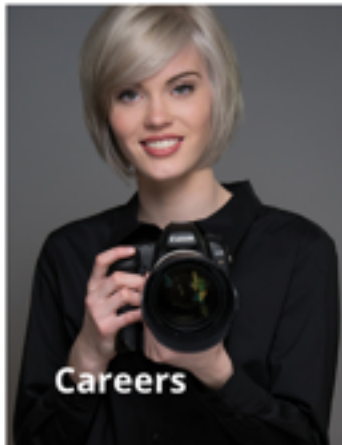


Here's the back of the form:

Background Fondo NOTE: Background for your yearbook is selected by your school. Note: If funds permit, a variety of additional backgrounds.	Standard Background Fondo estándar 	Standard Background Fondo estándar 	Choose your Background Elige tu fondo <div data-bbox="808 1171 1255 1255">       </div> <div data-bbox="1182 1136 1263 1157" style="background-color: #0070C0; color: white; padding: 2px;">Image Code</div> <div data-bbox="899 1266 1166 1287" style="text-align: center;"> ~ More backgrounds & options available online! ~ <small>(Photo Credits & options dependent on school)</small> </div>
<div data-bbox="196 1310 618 1352"> 2 Choose your Add-Ons—\$14.99 Each <small>Elige tus complementos: \$14.99 cada uno</small> </div> <div data-bbox="623 1310 932 1352" style="text-align: center;"> ~ More Add-Ons & Special Offers available online! ~ <small>(Photo Credits & options dependent on school)</small> </div> <div data-bbox="196 1358 553 1486"> <div data-bbox="228 1381 293 1472">  </div> <div data-bbox="298 1381 391 1472"> E. (8) 2x3 Wallets F. (4) 3x5 G. (2) 5x7 H. (1) 8x10 </div> <div data-bbox="412 1381 553 1486"> (Background): Choose any Image Code 1-6 above for Add-On prints! <small>Fondo: elige cualquier código de imagen entre mencionado para impresión de complementos.</small> </div> </div> <div data-bbox="558 1358 932 1486"> <div data-bbox="574 1381 651 1486">  </div> <div data-bbox="656 1381 748 1486"> I. (4) Variety 3x5 <small>4 de variedad de 3x5</small> </div> <div data-bbox="753 1381 932 1486">  </div> <div data-bbox="688 1451 781 1486"> J. (8) Variety 2x3 <small>8 de variedad de 2x3</small> </div> </div>			

Not one — not ONE — image of a White boy. Based in Minnesota, [Lifetouch](#), the company responsible for these photos, “provides photography for families, schools, and places of worship, has over 22,000 employees, and operations in all 50 states and Canada.” It is described as “The world's largest school photography company.” Surely this photo company understands the symbolic value of images, but, alas, this is the hell our Hostile Elite has

created for us Majority Whites. (Incidentally, when I went to Lifetouch's homepage just this second, here was the banner that greeted me. You can't make this stuff up):



Needless to say, my daughter bought no photos from this company. Let millions of wealthy blacks bolster this company's bottom line.

Two days later, my granddaughter brought home more material from school: The execrable [Scholastic News](#), which, like almost all public school education across the board, is directed at non-whites like this:



For some reason, the day my granddaughter came home, she had three copies of Scholastic News, and here are the three covers:

SEPTEMBER 2020 ISSN 0734-911X • VOL. 77, NO. 5

SCHOLASTIC

News READING **2**

Watch our video about
growth mindset at
www.scholastic.com/m2

The Power of **YET**



Is there something you wish you
could do? Maybe you can't do it . . . **YET**.
But that doesn't mean you never will!



My name _____

SEPTEMBER 2012 www.scholastic.com Vol. 22, No. 3

Watch our video about
bullying at
www.scholastic.com/us2

SCHOLASTIC

News

GRADE
2

An End to Bullying

How would you feel if a bully picked on you? You might be sad or angry. You might need a kind word from a friend. One girl wants to end bullying. Read her story inside.

My name _____



Normally, I'm not a quantitative guy, but in this instance I will provide numbers: On these three covers containing a total of twelve people, we find ZERO White males. In the inner two pages plus back cover, there are nineteen more people. All are brown, black or women, with only a few exceptions, such as two White men wearing masks in the background on a NYC street. The only positive image of a White boy is one actively playing chess with a brown boy. And here is the final image of a White boy:



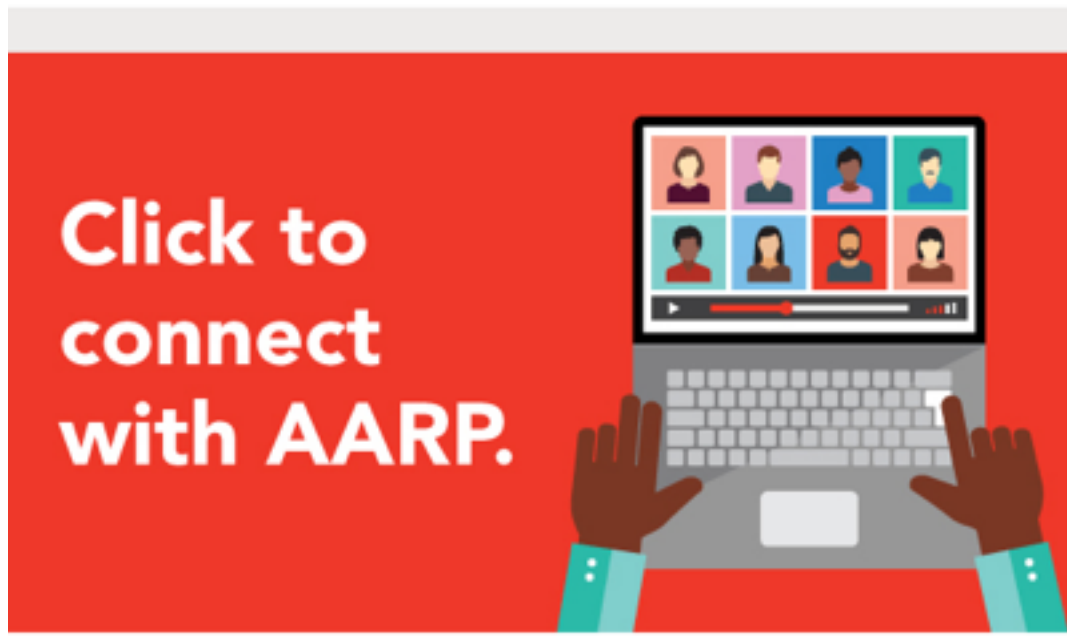
There's never meaningful variation in this script: an Asian boy is passively pouting, while a brown girl sternly (and morally) lectures the culprit — a little White bully. And not just White but decidedly Nordic. Remember, for propaganda to be effective, the message must be endlessly repeated: "White Boy Bad!" And it's quite an audience they have: "Over 6 million students read Scholastic News every week!" Incidentally, I don't see much reading material from Scholastic, as it is composed overwhelmingly of pictures, images that are meant to instill an anti-White agenda, not boost reading skills. In other words, it's of a piece with almost all public education material.

I cannot be sanguine about the world my grandchildren will grow up in, for the reasons just seen. So much has changed in my own lifetime, from a childhood that was overwhelmingly White (and Christian) to this multicultural dystopia. (Two good quotes come to mind, beginning with "White genocide [is] euphemistically presented as 'multiculturalism,'" and "Multiculturalism is just [the majority being gaslighted into a long, drawn-out suicide ...](#)"

Which reminds me, as a member of the America Association of Retired People, I receive messages from them both online and in the snail mail. This is what I routinely see:



Food Friendly Wines for the Holidays



Conclusion

I could write so much in this conclusion, but let me stick to three points. First, we have an enemy, and that enemy has long chosen us. Second, because of the unceasing “Culture of Critique” efforts of our enemy, “The white male has become the [monstrous Other](#) in his own nation, a nation he does not recognize and that no longer recognizes him.” Finally, this “monstrous Other” must recognize this existential threat, organize, and do something. It’s really that simple.

Our Adversary

I won’t linger on this topic because this site grows out of Kevin MacDonald’s “Culture of Critique” and readers are likely familiar with the many articles comprising the [Jews as a Hostile Elite](#) category on TOO. The identity of our adversary should be well known. (It’s even in the Bible.) In fact, there was even a time before Charlottesville when one of the founding beliefs of the Alt-Right (as we used to call it) was that Whites were locked in a fierce battle with organized Jewry. Really, to understand

almost everything written on TOO, one must understand and accept this premise.

For instance, we've had articles documenting the overwhelmingly Jewish identity of the Bolshevik Party and their cruel depredations against innocent Russian and Ukrainian White Christians. We've seen the financial crimes committed by heavily Jewish financiers. We've read about intellectual subversion in dozens of articles. We are convinced this is a real and ongoing onslaught.

Perhaps for a normie, I suggest people stop trying to see this from a White perspective. Instead, look at what Jews themselves are thinking, writing, acting upon. One of my favorites in this respect (and it fits well in an essay on visual images) comes from a Jew in Italy who creates artworks in glass. This artist, Gianni Toso, in 1969 created a stunning set called "Jews vs. Catholics." *THIS*, I am convinced, represents the mentality of the Jewish community:



Now to put this in the context of the present article's focused domain, we must understand that only one group today has the power and intent of

destroying our civilization, and one of the many ways they do this is through advertising, something almost none of us can escape. The message is that soon they intend to come for our very existence — our very lives. Literally. So many of us Whites are still fat and happy, and we're not seeking war with anyone, so we are unaware. But always remember what German philosopher Carl Schmitt wrote: "It's not only you who chooses your enemy, it's more often your enemy who chooses you." White man, brace yourself.

Again, there is no way this sudden visual elimination of White males can be explained in any other way than I have above. As a good friend who knows more about these things than almost anyone else writing in English recently told me, "Everything in contemporary society is top-down, ersatz, and coerced. Nothing reflects normal culture or human behavior. It ALL comes down to unrestrained power and the evil, fanatical nature of the Jews and Communists who now rule the globe without opposition."

Becoming "The Monstrous Other"

I know that the vast majority of TOO readers have either read "Culture of Critique" or know its arguments well. MacDonald and other writers here have provided years of further evidence for attacks on Western Civilization. Myself, I have focused on Hollywood fare, other popular culture, and finance. Becoming "The Monstrous Other" was done largely through Hollywood and other popular culture, while finance was a crucial way for that to happen. Of course, Jews have been in the fore of other areas that promote this process as well — as politicians promoting non-white immigration and anti-White "civil rights," as leaders in academia and lower ranks of education, and in the courts. While the TOO audience may find nothing new here, now is the time to find which parts of the TOO message are right to share with "normie" friends and acquaintances. We can no longer remain silent.

What to Do

I realize the events related to Charlottesville in the summer of 2017 scared a lot of White activists, and to this day many innocent Whites continue to suffer from it. But if Whites intend to survive, there is no other way than to accept that this struggle to the death is real. Very soon after, we must organize, produce a defense, then ultimately an offense. To do this, one thing we absolutely must do is stow the egos and stop the infighting. This is a test for Whites to rise about self in order to secure our continued existence and flowering of our race.

Personally, I'm of the opinion that TOO is not the place to openly discuss, let alone implement, the more viable of these ideas. Nor, for that matter, is the compromised Internet in general safe. In the comments section below, we can discuss preliminaries to all this but we'd better hurry because time has never been shorter. A great slaughter could happen any day now. As I say, brace yourselves.

To sum up, here is the take-away from this photo essay. Know that the Western world is under the control of a nearly omnipotent force that is capable of creating "reality" on command. How else would ALL media, at the flip of a switch, beginning running images that completely leave out White males? We have a right to exist, and that right extends to being visible. As a matter of course, we should be able to see people like us everywhere, for we created this country and still constitute a majority.

By way of comparison, consider this. Recently [the New York Times](#) blared the headline "Pope Francis Appoints First African-American Cardinal" and noted "how important it was for young Black Catholics to see a bishop who looked like them." Fair enough from a black point of view. But it is fairer still for a much larger majority to see people who look like us. We Whites deserve to and MUST be seen again. And in ways of our choosing.

We are not seen, however, because an enemy has grossly distorted reality with the illest intent. And we cannot ignore this, just like the protagonist Connor family could not ignore the cyborg

stalking them in the 1984 film, "The Terminator." The man sent to save this family tells the mother, "That Terminator is out there, it can't be bargained with, it can't be reasoned with, it doesn't feel pity, or remorse, or fear. And it absolutely will not stop, ever, until you are dead."

The Original Sin of Our Skin Color

My ideas here are neither unique nor obscure, and countless Whites have noted the same things, often in ways better than I have. It is no surprise that these ideas are everywhere, for they are inescapable, as our adversary has ratcheted up its assaults to a new level, so that now we Whites collectively face "Condition Red." Post-election, this is so pressing that former chairman of the British National Party Nick Griffin penned the essay [Wither America?](#), which appeared the very week I'm writing a polished draft of this essay. His words jibe with everything I've said:

In the time of darkness now settling on America, everyone is going to be a 'minority'. But the largest, hardest working, most practically competent, minority will be Christian Americans of European descent. With every year that goes by, they will feel more and more painfully the pressure of discrimination, injustice, exploitation, and every form of abuse up to and including murder. The experience will collectivise our people. The endearing but deadly tendency to think and act in terms of 'I' and 'me', will turn into an unbeatable habit of thinking in terms of 'we' and 'us'.

Many will fall by the wayside. Many will sell their souls in a vain effort to 'integrate' and to be forgiven for the Original Sin of their skin colour and their heritage. But great pain is a great teacher, and great pain is on the way for the people who built America and then carelessly let their elected and unelected leaders hand it over to a coalition of forces who hate, despise and still fear them.

White men and women, use these images first to kindle in yourself a rage that we are being erased. If you've already long had that rage, kindle it to a red-hot degree. Find the best way to share these images, especially with the masses of Whites who no longer do meaningful reading. Share the video links. We know that images impact a different area of the brain, a more primal, primitive one. We have no time left, so we have to jumpstart our race's will and ability to survive.

Most of us face now only pictures of people who do not look like us, but rest assured that our enemy will be using people like that to further replace us, and a truly painful part of that process will be by killing us. I can't state it more bluntly than that. Fight back. Now.