

>> Peter: Welcome to *Uncommon Knowledge*, I am Peter Robinson. Andrew Breitbart grew up in Los Angeles then attended Tulane University. He helped edit the Drudge Report and then was a developer of the Huffington Post. The author of a book entitled *Hollywood Interrupted, Insanity Chic in Babylon, the Case Against Celebrity*. Mr. Breitbart now manages two of his own sites on the internet, Breitbart.com and a cultural and political site called big Hollywood. His abiding concern is the politics of Hollywood, which he views as a problem and which he intends to correct. Segment 1: Insanity Chic: Andrew Breitbart, I am quoting you in a newspaper interview he gave last year discussing the people who run Hollywood. Quote.

>> Andrew: Uh oh.

>> Peter: Yes, quote I am telling you they are uninteresting. They are vicious. They are vitriolic. They are really, really not good people and I am willing to say that on the record. Close quote. Is there any of that you regret?

>> Andrew: No.

>> Peter: What makes them really, really not good people?

>> Andrew: Well I am not saying the entirety, but the ones who have controlled Hollywood for the last 40 years that quote could be attributed to the campus left as well. It could be attributed to people who are in charge in Venezuela right now. Anywhere where the left gets control, you start to see political correctness run amuck. You start seeing dissenting views quashed. They use projection right before they do so they start attacking the people they are about to go after about being guilty of the very things that they do. That is why the dissent is patriotic, I mean was so hysterical during the 2000, during Bush's presidency, because whenever I would ask any of these people can you name one person who has attempted to quash your dissent and they would usually?

>> Peter: The liberals?

>> Andrew: The liberals would say that they couldn't come up with any individuals, they would just say you have got to be crazy. It is everywhere. Well exactly where is that? The first thing that this president did.

>> Peter: Obama?

>> Andrew: That President Obama did was isolate Rush Limbaugh who was a symbol of a coalescing anti-Obama sentiment and he isolated him and the mainstream media and Hollywood completely got behind this. That to me was chilling that the Bill Mahers of the world, the Joy Behars of the world, the entirety of MSNBC all went after Rush Limbaugh. He hadn't said anything at that moment in time that was anything that was outrageous at all, especially compared to what had been said for the 8 previous years.

>> Peter: He was guilty only of a political crime. He disagreed with them and said so vividly.

>> Andrew: Right.

>> Peter: And that was it. Listen historical question, golden age of Hollywood, which wasn't all that long ago. We measure in decades not centuries after all. Producers, Jack Warner of Warner Brothers was a republican, Directors Frank Capra, immigrant from Sicily, a republican and a conservative. He produces movies such as It's a Wonderful Life, Mr. Smith goes to Washington, the town in those days produced movie after movie after movie that was fundamentally affirming about American life, fundamentally affectionate even about American life. How did Hollywood go from Republican David Selznick, who produced Gone with the Wind to Liberal David Geffen. What happened?

>> Andrew: Well two things, the studio system ended and now the celebrities are in charge.

>> Peter: The studio system ended, what bearing did that have on the politics?

>> Andrew: Well there were people, actors have always been held in low regard by society and the businessmen who ran the studios cleaned up after their messes around town. I mean that is sort of the LA Confidential movie you know. That changed in the 1960s to a great extent, but I would attribute a majority of this to the cultural revolution in the late 1960s and at the end part of John Wayne's career, he no longer had the swagger. He was 60 something years old, the movie were no longer original. They were doing the same hacking thing over and over and over and simultaneously you know, there is a youth revolution going on in the country and while the left was never able to take over the White House while George McGovern was not able to be victorious, Hollywood was taken over by the left and they have never relinquished it and in fact I would argue that the right has abrogated its place in Hollywood because they were told that you are not wanted here anymore and they never fought for it. So I don't know who I have more contempt for, the left for its totalitarian behavior of those that disagree with them or the right the conservative movement just for allowing it to happen and not to fight back.

>> Peter: Segment 2 is what difference does it make? Let me quote you again, Andrew Breitbart the popularity of American movies, I am quoting you. "Allows for a very parochial political sensibility in this town Hollywood to be propagated around the world and people just assume well that is Hollywood that is the voice of the American people." So Hollywood is messing up our foreign policy?

>> Andrew: It is more subtle.

>> Peter: What difference does it make that Hollywood is so far to the left, it is a small community, a few 1000 lefties running the entertainment business, so what?

>> Andrew: Well, I mean would you hire, if Madison Avenue is willing to hire an actor and give him a million dollars to sell Sapporo beer in Japan that actor must be worth that money, because they are going to get the audience to buy that specific brand of beer. When the entirety, when the collective of Hollywood sends a message to the rest of the world that affirms the worst narrative about the United States that only tells half of the story or perhaps not even half of the story, it ends up having a net effect, especially when a left leaning European press, their sensibilities are in simpatico and what I think is at play is a lot of insecure actors who didn't go to college and feel intimidated by people of a higher intellect, take their movies to Cannes or San Sebastian and they find themselves not around the working class of France or Spain. They find themselves around the elite of the elite of the elite and what they wa[interrupted]

>> Peter: They are foolish enough to suppose that just because they smoke their cigarettes like this that French critics are superior somehow.

>> Andrew: There is such a limitation on the point of view that comes out of Hollywood, especially on political movies these days, but even movies like Wolverine that's out right now.

>> Peter: I haven't seen it yet, but my teenage boys came home and said it was fun.

>> Andrew: There is an anti, the bad guy in the movie is a repressed military guy who has, who in one subliminal scene has a little cross on his lapel and...

>> Peter: James Bond, what's his name Daniel Craig, the new Bond?

>> Andrew: Yes.

>> Peter: The second Bond movie, which I rented the other evening, the bad guy, it is unbelievable.

>> Andrew: Well it is non-stop.

>> Peter: The Americans are trying to take over Bolivia.

>> Andrew: Look you cannot get a film produced now that has Islamist terrorists. You can get movies produced, in fact, you see them all over the place in which people of traditional values or corporations, American corporations are the bad guys and I know people within the system who tell me how this plays out. One thing I have been able to find out over the last 10 years is more money now comes from foreign box office, 65 percent to 35 percent. That wasn't always the case.

>> Peter: You make most of your money on your foreign releases.

>> Andrew: Right, so you're catering to the foreign audience and so we may have an invested at you know we may have an investment against radical Islam, but the rest of the



world wants to kind of keep at bay and doesn't want to take them on, doesn't want to foment rage against that community.

>> Peter: Domestic politics, in the 2008 election cycle, the entertainment industry contributed 47 million to political campaigns, 36.5 to Democrats, 10.4 to Republicans, so Hollywood contributes to Democrats over Republicans by a margin of about 4 to 1, which suggests that that few thousand people who live down there on the coast of California in Los Angeles and environs exerts an enormous influence over one of the nation's great national parties.

>> Andrew: Yes, the first job I took in Los Angeles was working for a producer and he asked me to take Senator Frank Lautenberg around and I took him to Don Henley's house and the Senator from New Jersey came out and said hey he is going to do a fundraiser for me. He is going to perform and all the celebrities are going to come and I started to figure out how the system worked, what does New Jersey have to do with Don Henley and Los Angeles? That is fine and good if that is legal, but what I find offensive in this system is that the conservatives that I know in Hollywood and there are a lot cannot give money, because through a simple FEC search, their names will come up as Republicans and then the word will spread around town that the Republican and there is a strong likelihood that many people who would have ordinarily hired them will not hire them and thankfully that behavior was put on display after Proposition 8, because now the American people.

>> Peter: Prop 8. Remind folks. That was just on the ballot here in California a few months ago.

>> Andrew: It was the anti-gay marriage initiative.

>> Peter: Right.

>> Andrew: Those people that donated as little as 100 dollars were isolated.

>> Peter: Donated as little as 100 dollars to the effort.

>> Andrew: On behalf of the traditional marriage stance.

>> Peter: The pro man and woman means marriage side.

>> Andrew: Right, religious people, Mormons, many from the black community, many from the Hispanic community, California voted this in. The gay left isolated those people who gave money to that even down to a cashier at a famous Hollywood haunt by the name of El Coyote; and didn't just isolate her, but they isolated the entire restaurant in order to put pressure on her, to fire her. That happens all the time.

>> Peter: They put individual names up on websites.

>> Andrew: Yes, at a more subtle level that is what has been going on in Hollywood for years. I get phone calls all the time from major name actors fearful of retribution that

their politics have somehow been outed, whether it be from a donation they have given or the fact that they were seen at a semi-public event that could be attributed to the Republican Party.

>> Peter: Segment 3, who is Andrew Breitbart? Washington Television Producer Tammy Haddad, Andrew Breitbart is quote one of the 10 most important people in the media, who nobody has ever met, closed quote. So let's take a moment to introduce you. I said at the introduction, you grew up in LA. You went to Tulane. Get us from Tulane to editing the Drudge report.

>> Andrew: Well I was a C student in high school and in college and I think that saved me from indoctrination in the left. I was, I went to.

>> Peter: You went to a pretty fancy prep school down there, didn't you, in LA?

>> Andrew: I did, but all I got away with there was my sense of humor. I sneaked my way around classes, you know.

>> Peter: Were you conservative in high school?

>> Andrew: I wasn't ideological during the Reagan years. My parents in hindsight were conservative, but didn't speak of their conservatism and so they allowed for me to sway into the realm of the left. In my latter years of high school, I would say I was a namby-pamby liberal and in college, I certainly considered myself a liberal Democrat. It wasn't until I graduated.

>> Peter: So what changed your politics, you came home from Tulane straight back to LA, right?

>> Andrew: That my mindset was not amenable to working within the system. I thought that the system was inherently corrupt and eventually I realized that I needed to make a living, so that was that. Then I lived in a rent controlled apartment and I started to see what it did to peoples' souls, quite frankly. People who thought they were making out like bandits saving 400, 500, 600 dollars a month 10 years later were still there and weren't entering the American dream. My family members who still live in that apartment when I have bought two houses since then and I have been able to move up the scale.

>> Peter: Because they couldn't surrender the little gimme from the welfare, the subsidized apartment.

>> Andrew: That's right. And that old ladies would knock on my door at midnight, because they knew that my family owned the building (but I certainly wasn't benefiting from it other than I was getting the low rent), would say you need to change the light bulb in my apartment. There was a sense of entitlement that was palpable in that place and I just started to have. You know what I will tell you the thing that really changed me, because for me and we haven't really touched on it, everything to me is media bias and



that media bias for me was born of watching during this period of transition from college life and theoretical life to the real world and I watched the Clarence Thomas hearings from beginning, middle and end, because I had gone to the Iran Contra hearings rooting the Reagan administration on and that it be taken down. So I liked political theater, so I watched that initially rooting for Clarence Thomas to be taken down. By the very end, I believed the seeds of my future were planted right there when I realized that Ted Kennedy knew something. What did he know that he could ask Clarence Thomas these questions of a man who came from humble beginnings as an African-American? What did he know about the media? What did he know about the political process? What did he know about Hollywood? That they would side with a known Lothario with Chappaquiddick, you know, in his background. That they would allow for him and his allies in the Democratic Party to ask this man in the realm of privacy have you ever rented any pornography. Do you know who Long Dong Silver is? It was so obvious that this was a take down that eventually I started to see things through what I called the Democrat Media Complex.

>> Peter: Okay now hold on, you helped Arianna Huffington develop the Huffington Post. So you are now here as a leading conservative in Hollywood and you helped produce possibly the leading liberal website. Explain yourself Andrew.

>> Andrew: Awkward. Am I squirming?

>> Peter: Not enough for me.

>> Andrew: Okay, my first job within the realm of politics, I tripped upon it and I became Arianna Huffington's director of research. I was a researcher. I helped her with her columns and you know helped her with the books and stuff like that.

>> Peter: But she is already liberal.

>> Andrew: She was a conservative then.

>> Peter: She was in motion by then.

>> Andrew: I don't know what was going on in her head. I certainly was a conservative then and the first thing that we did together, the first project and I really gained an enormous amount of respect for her writing skills and her?

>> Peter: Oh she is a highly intelligent writer.

>> Andrew: And her investigative skills, when she got Clinton's top donor, Larry Lawrence dug up from Arlington National Cemetery. I remember Maureen Dowd saying this is the most loathsome thing that I have ever seen a conservative Republican do is to impugn this war hero's service, this dead man's service and Arianna just had this smile on her face like she knew that she had it and when I watched that Friday an aerial view of CNN disinterring this fraud.



>> Peter: I can't...oh because he had not actually served.

>> Andrew: No well he didn't even serve.

>> Peter: He was not entitled to be buried in Arlington.

>> Andrew: Right and he had gotten a waiver, because he was the first person allegedly in the Merchant Marines. He wasn't even in the Merchant Marines, so she got him disinterred. I respected the hell out of her for that. She switched. I left and went my own way, next thing I know she calls me up after the 2004 election and says you know, do you have any ideas for a website for me? The idea, its premise, I think benefitted her and I think it benefits my side, because I wanted the world to see how the far left thinks. The cocktail parties that I was privy to where conspiracy theories were running amok, the only place one could see in the blogosphere after 9/11 and after the Kerry campaign, after Kerry lost was that the Daily Kos were mostly anonymous people would put their ideas down. I thought it would be great to see how the hard left thought with people who would be willing to put their names down. Huge miscalculation here.

>> Peter: Segment 4, who is winning on the internet? You just teed this up. Daily Kos, move on.org, democratic underground, Huffington Post, they dominate the Internet. Wouldn't you agree or not? Or do you think it is relatively evenly balanced? The left is ahead, isn't it?

>> Andrew: I would say the left is ahead, because what all those sites do is protect the mainstream media. Before those sites became dominant and the mainstream media granted them the authority that they didn't grant the equivalent blog sites on the right, these sites are there to protect them from future swift boat stories, to protect them from future Dan Rather stories, because these stories would start rising through the rightwing blogosphere and people on the left were thinking, we don't want this story to make it to the mainstream media and so they expected that John Kerry would come out and defend himself against the swift boat vets and when he didn't, he was destroyed, so that is what these people do. In a very coordinated fashion with George Soros's money, with heavy coordination with the Democratic Party, they feed these people information, they feed them ideas.

>> Peter: So the bad stories get smothered on the Internet before they make it to television.

>> Andrew: Yes.

>> Peter: Let me ask you a question about the nature of well of two media. On talk radio, conservatives are dominant. Al Franken, they try to get Air America going. I believe America is still limping along in some form or another, but they can't get the listenership. They can't get the advertising. On conservative talk radio, you have Rush Limbaugh, Sean Hannity, Hugh Hewitt, Mark Levin, a number of people prospering, right?



>> Andrew: Um hmm.

>> Peter: And you just argued that on the Internet it is the other way around that the left is dominate on the Internet. Why? What is it about talk radio and the Internet that result?

>> Andrew: I think that the writing in the right wing blogosphere is much better. I would put my side against Arianna's any day. I would put National Review against Democrat Underground any day. I think that is scientifically provable, but in terms of its effect, the right wing blogosphere no longer has the ability to do what it did in 2004 before the coordinated online environment of the left became so successful. I need to talk about why talk radio works for the right and why it doesn't work for the left. It's a pretty simple. If you took away media bias from the equation, Rush Limbaugh and Sean Hannity's ratings would fall. The existence of, the subtext of every single story is media bias. They are consuming the media and then they are analyzing and they are showing this is what they are saying, but this is what is really happening out there and when you are on the left, when the media is so on your side to try to pretend that the media bias goes the other way, you are going to fall on your face after two hours of doing talk radio. You can't do three hours of talk radio every single day saying that channel 360 out of 1000 on your direct TV dial is the bane of humanity.

>> Peter: Okay, so Rush Limbaugh and Sean Hannity and Hugh Hewitt are premised on reality and Air America was not. There is a media reality that they are responding too.

>> Andrew: Right.

>> Peter: Okay Big Hollywood, why did you found it and what do you hope to accomplish?

>> Andrew: Well it is by far, the Hollywood.com, right? Well it is this very complicated URL [<http://bighollywood.breitbart.com/>]but I am?

>> Peter: Just Google Big Hollywood.

>> Andrew: We are creating a series of group blogs, this happens to be the first one, Big Hollywood begets Big Education next. We are going to do Big Race, Big Climate. We are going to do the group blog model and be [interrupted].

>> Peter: When you are saying we here, you mean?

>> Andrew: I have a business partner by the name of Larry Salve who graduated from this lovely campus and every C student needs an A student in his life.

>> Peter: To be his lawyer?

>> Andrew: That's right.



>> Peter: So Big Hollywood, start with Big Hollywood. By the way, you said you were contemptuous of conservatives in Hollywood.

>> Andrew: I am not contemptuous of conservatives in Hollywood.

>> Peter: [Inaudible]

>> Andrew: No, no, no I said I am contemptuous of the movement.

>> Peter: Explain that and then tell me how Big Hollywood has to do with that contempt, with limiting that.

>> Andrew: That we have accepted our gilded ghetto of National Review, Weekly Standard, all of the think tanks that we think that that alone is enough to win elections, when it is so obvious[interrupted].

>> Peter: The last election proved otherwise.

>> Andrew: Right, that pop culture matters, so I am not blaming that the holdouts, I am not blaming the holdouts in Hollywood and there are a lot of them. As a matter of fact, they need more help and that is precisely why Big Hollywood was created.

>> Peter: Explain Big Hollywood.

>> Andrew: Well when I wrote with Mark Ebner Hollywood Interrupted in 2003, it came out in 2004, it was a reaction to and this was before the Iraq war, so I am not going to accept the narrative that the Hollywood left stood behind George Bush and the United States during Afghanistan or after 9/11 in solidarity. This was born from watching how the lot of Bush chimp, chimp Hitler, you know, commander in thief.

>> Peter: That had already started before Iraq.

>> Andrew: Oh, it started certainly before Iraq. It started before he took the office, but in Hollywood the animosity toward a wartime president before Iraq was out of control and so that was why the book was written and I had my incorrect assessment is that Hollywood is 99.9 percent left. What I now know as a result of having written the book and now people knowing that I am the guy out there in the center blogosphere, people have come to me. Big name people have come to me. Small people have come to me. All of them have the exact same story and what I talked about in the first segment, about they accuse you about what they are doing to you. Hollywood makes movies about McCarthyism about it was the worst thing that ever happened in Hollywood or in the Cold War. That is their take away from the Cold War that a few screenwriters had to write under pseudonyms for a few years. That is not to take away, not to say that the black list was a good or a bad thing, but for the very people who for the last 40 years had been vicious to people who disagree with them, who exude behavior like that you see

Perez Hilton doing against Miss California when he calls her the B and the C word and the

media affirms that and makes her out to be the bad guy in that story line. That is what the average actor, director in Hollywood has to deal with every single day.

>> Peter: Segment 5, Andrew Breitbart's politics, President Obama has just finished his first 100 days, what do you make of it?

>> Andrew: You know [interrupted].

>> Peter: I am asking you, here is Hollywood, here is the nation, talk for a moment about the nation. What are your politics?

>> Andrew: You know what, I am definitely very conservative. The transition was a typical one where I thought I was a libertarian, but the more that I read books that were deprived of me during my college experience, ones that should be required reading, just so people have a counter point. Once I started reading what true conservatism was and that it wasn't Jerry Falwell's autobiography which is how the media portrays conservatism. That it is Hayek, it is Kirk, it is Burke. It is writers that wowed David Mamet into becoming a conservative, because he too at that high end of the media food chain, of the Hollywood food chain had the same epiphany.

>> Peter: Has David Mamet had to pay any price or is he so big that he hasn't had to pay a price for being a conservative?

>> Andrew: That is a great question. I think when you are a David Mamet or a Michael Crichton who just died that your legacy is everything. Michael Crichton was an incredible figure, not just in Hollywood. He was a huge pop cultural figure. His death could not have gone more unnoticed, because of his apostasy on Hollywood's current big issue and that is climate change. So I believe his legacy is tainted, because the New York Times will put him below the fold.

>> Peter: I am trying to get you going on national politics, but the truth is this talk about Hollywood is irresistible.

>> Andrew: Well what I will say is this, being the Hollywood conservative, I defer to the DC crowd when it comes to policy. I am not a policy guy, but what I am obsessed on and I am granted a great perspective of media bias, because of what I have done in the media, my relationship with the New York Times, the Associated Press, what is the traditional media, ABC, NBC, every single day paying attention to the text and realizing oh my goodness, these people really are ideological and they really are in control and they really do mean business. Everything to me is media bias and what talk radio has done has focused on the New York Times, the AP, HBO, and any place where the View, ABC, CBS, NBC, Los Angeles Times, you know it, the mainstream media. Our media has set its sights on the mainstream media as a checks and balance and we have done a pretty good job. What we haven't done is that on Hollywood. And Hollywood has a far greater sway than that collective does. That's how people?