

Literary Comeuppances

In its relentless quest to monopolize political opinion in America, the Jews' Media has acquired a number of book-publishing companies. Not too surprisingly, many quickly lost their way by giving large advances to black or queer leftists, whose books they later couldn't even give away. Meanwhile, they reflexively reject the work of conservative or white authors.

One example is the \$3 Million advance given by **Barnes & Noble** to actress Ellen Page before she became *actor* Elliott Page. Her book **Pageboy** sold a paltry 68,000 copies, despite additional generous sums spent to promote it and a flurry of *puff pieces* by other perverts in the Jews' Media. Apparently, few normal people (myself included) had ever heard of either Ellen or Elliott Page, and found her (or his?) life story about as compelling as emptying the cat-box.



Ellen Page



Elliott Page

A second example is the fictional *Dear Miss Metropolitan*, a muddled tale about the abduction of three "black and bi-racial" females in New York City. Author Carolyn Ferrell was given an advance of \$250,000, but sold only 3,163 copies in the two years following its release. (From her photo, below, it's obvious she's laughing all the way to the bank.) As one black radio personality in St. Louis used to opine *on-air* -- on the rare occasions when he could summon the truth from his fevered brain -- "***If you want to hide something from a black man, put it in a book...***"

Just barely edging out *Dear Miss Metropolitan* was a book by Claudia Cravens titled *Lucky Red*. She describes it as a "queer feminist Western," which should have intrigued the fans of Zane Grey, Louis L'Amour, and Larry McMurtry (*Lonesome Dove*, *The Last Picture Show*, *Terms of Endearment*) but somehow failed to do so. Her work of genius sold 3,500 copies after she was advanced \$500,000.



Carolyn Ferrell



Claudia Cravens

Much like the comeuppance experienced by *Disney*, *Anheuser-Busch* and *Target Stores* for the "woke," queer and leftist agenda they tried to impose on a resisting public, the publishing industry appears to be following the same road to financial perdition. They have each spent large sums promoting "progressive" ideas to satisfy a tiny minority of mentally unstable individuals, few of whom will ever buy their product.

In post-literate America, only a minority of people still read books, and blacks and queers are rarely among them. Both minority groups are too narcissistic and preoccupied with their political agenda to actually improve their minds. Yet, for some reason many publishing houses are obsessed with publishing the works of essentially talentless people who are queer, black or demonstrably "progressive."

One senior editor told a representative of the conservative *Free Press* that "*We flat-out decided we weren't going to look at certain white male authors, because we didn't want to be seen as acquiring that stuff.*" It's a good bet these charlatans would reject a manuscript submitted by William Shakespeare in this dishonest and cowardly age.

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