

The Racist Roots of Mad Melvin

Ostracized by most New York politicians for their anti-Semitic reputation, the minions of Lyndon LaRouche's political cult—currently known as the National Democratic Policy Committee—have been struggling to gain credibility in the black and Hispanic communities during this year's primary campaign. The out-front LaRouche candidates in the Democratic primary this week are "Mad Melvin" Klenetsky, for U.S. Senate; and Fernando Oliver, for the South Bronx congressional seat currently held by Robert Garcia.

But Klenetsky and Oliver, both long-term adherents of the cult, have managed to find a few more recent allies in the minority communities. Foremost among them are Assemblyman Armando Montano Sr., and his son, Armando Jr., who is running for the assembly against incumbent Jose Serrano in the district adjoining his father's; former Manhattan borough president and convicted petty crook Hulan Jack; the *Black American*, a bizarre weekly paper which has taken to reprinting LaRouche's speeches; and a few gullible reporters at *El Diario* and the *Amsterdam News*.

Montano and Jack have always been more concerned with personal emolument than with political ideology. But even these two—and certainly the reporters who've taken Klenetsky and Oliver seriously—might be embarrassed by the racism the cult has displayed toward blacks and Hispanics over the past several years.

Klenetsky, whose shrill attacks on Senator Pat Moynihan have filled ads and leaflets for the past few weeks, is in-

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Continued from preceding page . . . intimately familiar with these little secrets. As late as 1978, he was LaRouche's chief man in Chicago, where he ran for governor on the U.S. Labor Party ticket. But at other times, he was carrying out LaRouche's continuing, racially charged vendetta against Jesse Jackson. LaRouche's newspaper, *New Solidarity*, has repeatedly assailed Jackson over the years, calling him "scum" and "CIA." Similar epithets and worse have been applied by the LaRouchians to Amiri Baraka, Paul Robeson, and even Louis Armstrong.

Some notion of how LaRouche, Klenetsky, and their outfit view blacks can be gleaned from the fall 1980 issue of their magazine, *The Campaigner*, which carried a long analysis of black popular music. Boiled down to its essence, the piece argues that jazz and blues were a British and Jewish plot to "bestialize" blacks and eventually all Americans. It refers to black folk and gospel music as "hideous" and states baldly, "To create the blues, black prostitutes and homosexuals were screened, profiled and selected according to who could convey the most thoroughly obscene image of self-defilement . . . a musical prescription so impoverished as to be comparable only to the music of the opium and prostitution parlors of the Far East." Armstrong is said to have "musically masturbated," while John Coltrane's playing consisted of "psychotic honkings and screechings." The only music authentically reflecting human dignity, according to the author, is classical Western music—and only certain composers, such as Bach, Mozart, and Beethoven, at that.

It hardly seems coincidental that an essay like this would appear during LaRouche's campaign for the presidency in 1980, when he actively sought the support of the old George Wallace networks across the country. The cult's ties with Wallace Democrats go back as early as 1973-74, when LaRouche denounced school desegregation in Boston as a "CIA plot." The LaRouche apparatus in Boston worked openly for years with City Coun-

cillor Albert "Dapper" O'Neil, a loud-mouth racist and personal friend of Wallace who packed a pistol. According to former cult members, the Boston branch also traded "intelligence" regularly with James Kelly, leader of the vigilante like South Boston Marshals and a top aide to Louise Day Hicks. In other words, they spied on the black community and its white supporters, and reported back to the antibusing leaders.

As for the Latino community, again, LaRouche demonstrated elemental racism in a 1973 essay of his own called "The Sexual Impotence of the Puerto Rican Socialist Party." In this extended polemic, LaRouche attacked the PSP with racial stereotypes: ". . . the political life of the PSP is the principle of the sexual impotence of the 'Machismo' extended into the domain of political *commedia* . . . all Latin politics is permeated with the same pathetic, self-defeating quality." The cult boss then analyzes "the psychological truth which every Latin [emphasis added] can recognize in his own personal thoughts as the essence of 'Machismo' as sexual impotence." LaRouche doesn't neglect Latin women, referring to their "frigidity, their sadistic semi-bestiality, and self-bestialization as potential 'mothers.'" He ridicules Puerto Rican popular culture as "garbage," a "poor imitation culture of whatever refuse decaying Spanish heritage or Yanqui imports have discarded into the streets." Island independence is "a degrading mythos," and Latin music is "psychopathological."

El Diario might also note that LaRouche characterized Herman Badillo, who had just lost the Democratic mayoral primary, as "a contemptible hustler," and compared him to the "neighborhood corner pimp."

In light of all this, it seems odd that LaRouche, Klenetsky, and Oliver have convinced anyone in New York that they are leading a new crusade against racism. By contrast, even Moynihan's neglect of minority concerns seems benign.

—J.C.

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