

"In this superb book, Martin Gross urges Americans to get  
back to what made this country great."

Pulitzer Prize-winning columnist Jack Anderson

# THE END OF SANITY

**SOCIAL AND CULTURAL  
MADNESS IN AMERICA**

**MARTIN L. GROSS**

AUTHOR OF THE *NEW YORK TIMES* BESTSELLER  
*THE GOVERNMENT RACKET*

**THE**  
**END OF**  
**SANITY**

**SOCIAL AND CULTURAL  
MADNESS IN AMERICA**

**MARTIN L. GROSS**

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# Praise for **THE END OF SANITY**

"Martin Gross's talent for diagnosing what ails us has never been put to better use than in ***The End of Sanity***.

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"Gross goes beyond stringing together anecdotes and tries to assemble a systematic theory about what the New Establishment is and what it wants. Its power, he says, 'is the central cause of our unease.'"

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*To my wife, Anita*

*To Thomas Jefferson,  
from whom all liberty springs*

## **ACKNOWLEDGMENTS**

To my editor, Stephen S. Power; to my publisher, Lou Aronica; and to my agent, John Hawkins, for their help in disseminating this message to the American public.

*Those whom the Gods wish to destroy they first make mad.*

—Euripides

**THE**  
**END OF**  
**SANITY**

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# PROLOGUE

SINCE THE PUBLICATION OF *THE GOVERNMENT Racket: Washington Waste from A to Z* in 1992, I have written several books detailing the failure of government, an *external* weakness in the American civilization.

But another phenomenon—a social and cultural madness that distorts virtually everything we do or contemplate—is ravaging us *internally*. It has shaped a potent attack on the nation's mind and morale that is proving even more debilitating than bad government.

This new attack on America is being mounted by hidden forces that seek to undermine the traditional strengths that built this society into the most progressive and open democracy in history.

*The attack comes in various forms, but it is united within a single rubric, the New Establishment, which is defined here for the first time and which has woven itself into the very fiber of the nation, weakening it as never before. The threat of Orwellian societal totalitarianism, which failed to fully materialize in 1984, is now coming to fruition, just a dozen or so years off the prophet's mark.*

The most disturbing aspect of this new force is that it exploits America's desire to conform, an insidious way in which our culture suffers damage. In 1835, the French seer Alexis de Tocqueville, who was an admirer of American democracy, warned us of the danger of fashionable crusades that may not be rational, adding that most civilizations that die are eroded from within.

Today, we are living through such a form of collective insanity that daily gains in power despite its punishing effect on everything it touches, including the national psyche.

In our history, we have suffered several such onslaughts of irrationality—the thought control of the early Massachusetts Bay Colony, the Alien and Sedition Acts of the 1790s, the Know-Nothing crusades of the nineteenth century, the Prohibition folly of the 1920s, the McCarthy smear campaigns of the 1950s.

We now face still another anti-intellectual movement, one that threatens grave danger to our society. Worse yet, it masquerades, as do most destructive forces, from the Spanish Inquisition onward, as a positive development.

It is reminiscent of Communist China's Cultural Revolution, with its brainwashing and sensitivity training for nonconformists. In America today, a similar movement—a form of *secular theocracy*—is in full swing.

Not only is its influence destructive, but it has taken control of virtually all our major institutions, whether schools and colleges, churches, the courts, the military, law and government, the arts, foundations, and even relations between the races and sexes, which it has shockingly inflamed.

Like many tyrannies, it seeks to impose its supposed “beneficence” (more likely, vainglory) through intimidation and false dogmas that harm the majority of the citizens. Not the least of these is the Machiavellian “political correctness,” which has invaded our educational and cultural worlds.

Rather than advance “fairness” and “equality” as claimed, these new forces have set back that goal a generation by producing

a divided and divisive nation, a rare failure of onetime American civic genius.

By conforming to someone else's definition of proper speech, attitudes, thought, and behavior, we are both losing our freedom and violating common justice, attributes that had distinguished America from the once-dogmatic states of Europe and Asia. We gave these blessings to the world, only now to find ourselves losing them at home.

The first casualty has been truth; the second may well be Western civilization itself. Thus this book is intended as a wake-up call to Americans and all those inevitably involved.

My goal is to investigate social and cultural madness in virtually every field and to provide rational remedies. Only then can we be free of the aggressive movement that has transformed the traditional institutions designed for our stability into the very instruments that threaten us.

To that task, in the hope of restoring reason to our injured public lives, this book is dedicated.

## CHAPTER ONE

# THE NEW ESTABLISHMENT

### **The Spread of Contemporary Madness**

THE MUSEUM SHOW WAS EXTRAORDINARY. AS YOU paid the \$6 entrance fee at the door, you received a pin that you were expected to wear. Like fortune cookies, there were several different messages, but all applied to the "art" spread out before you.

One of these pins read: I CAN'T IMAGINE EVER WANTING TO BE WHITE.

Many of the exhibits were just as combative, seemingly designed to put the majority of Americans in their place. The catalogue, which costs an impressive \$40, explains: "Whiteness is a signifier of power."

By wearing the button, the museum philosophized, white people, especially men, could "absolve themselves of some of the privileges of cultural imperialism."

There were jars filled with jigsaw puzzle pieces, each with the face of a nonwhite, demonstrating subjugation. Another exhibit of videotapes of movies had messages disparaging you-know-who. One had this label: "Have you ever noticed that the villain is always a Puerto Rican?"

The exhibit tried to be all-inclusive. One female artist's work was labeled: "The art world can suck my proverbial . . ." This, the catalog insists, "wrenches painting away from its white male domain." In one room devoted to male greed, giant letters ran around the walls, declaiming: "In the rich man's house, the only place to spit is in his face."

Of course, this exhibit must have been housed way-off Midtown Manhattan, perhaps near old Hell's Kitchen on Eleventh Avenue, in the uncharted areas where civilization had not fully deposited its artistic balm.

Guess again. The exhibit was ensconced in the heart of the Establishment—at the prestigious Whitney Museum of American Art on Madison Avenue at Seventy-fifth Street. It was, in fact, one of its much-publicized "Biennial" displays of what Americans are creating. Showcased every two years in the Marcel Breuer modern stone monument, it was paid for by a foundation endowed by the wealthy—whose visages are now to be spat upon by those they had subsidized.

Surely, a singular aberration in traditional America.

Hardly. In every precinct of life circa the closing years of the twentieth century, institutions once considered the pillars of our society are now metamorphosing into something quite different, and apparently designed to commit mayhem—on us.

But this is "art" and therefore unique and excusable, one might say. Surely, other distinguished institutions in America avoid such swampy goals. Take the *military*, for instance. It must be exempt from contemporary madness. No?

Don't be naïve. The rush to adopt fashionable thought is as irresistible in the Pentagon as on Madison Avenue.

The result is that the newest military behavior in the mixing of the sexes is almost as hair-raising as combat, whether in basic training, the military academies, or below the decks of aircraft carriers. This behavior has led to almost weekly scandals of sexual harass-

ment involving everyone from male drill sergeants to female trainees to the highest echelons of generals and admirals.

Much of the Pentagon's new reasoning is not racial or ethnic, but based on the simple concept that men and women are not only the same, but *interchangeable*.

When the USS *Eisenhower*, a nuclear aircraft carrier, left on combat duty in the Adriatic to patrol the no-fly zone over Bosnia, its complement of 4,919 sailors included 367 females ready for action, an unprecedented situation in American naval history.

Fraternization was *verboden*, but nature has a way of outwitting bureaucrats. To quiet the fears of spouses who hoped their mates would husband their libidos until they came home, the Navy held special "support" seminars.

But just to be sure, a gynecologist was sent aboard for the six-month tour. It turned out he was needed. Twenty-four sailors were found to be pregnant just before the *Ike* sailed, and fifteen more with child were removed from the ship during the cruise. Two women claimed they had been sexually harassed aboard the carrier. Despite the no-fraternizing rules, half a dozen couples told the captain they had found time to rub more than noses and were in love.

A male and female sailor, each married to someone else on shore, had their acrobatic fornications in the ship's hold videotaped, then proudly showed it to fellow sailors, most of whom were frustrated that they had been left out of the naval camaraderie.

The official word from intimidated top Navy officers was that the voyage was a success. But one candid lieutenant leaked the real dirt: "We have taken the focus away from being a potent fighting ship and made the *Ike* a showboat."

Another ship, carrying Army personnel back to the States after Desert Storm, was dubbed "The Love Boat" as one-tenth of all female personnel were returning pregnant.

The Army, too, has a new eccentric sexual code. While atten-