

ND EXCLUSIVE

WAS COMMUNIST MENTOR INTIMATE WITH OBAMA'S MOTHER?

Filmmaker reveals new evidence Frank Marshall Davis was president's real father

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- -Inspired Canon Film. Directed By Bryce Dallas Howard. www.youtube.com/Imagination

NEW YORK – Did Barack Obama’s mother pose nude for communist poet and journalist Frank Marshall Davis?

Did Obama build his political career on a fairy tale that his father was a Kenyan who grew up herding goats?

Was Obama’s goal in writing his autobiography, “Dreams from My Father,” to misdirect

Americans away from a deeply disturbing family background and a Marxist political foundation?

These are questions filmmaker Joel Gilbert poses in the full-length documentary “Dreams from My Real Father,” which argues Frank Marshall Davis is the president’s biological father, not the Kenyan Barack Obama.

Gilbert reports he has recently discovered racy photos in vintage fetish and bondage magazines of Obama’s mother, Stanley Ann Dunham, that he believes were taken by Davis. The photos, he says, bolster his belief that Dunham had an intimate relationship with Davis.

Joel Gilbert’s “Dreams from My Real Father” is on sale now at WND’s Superstore

Gilbert has given WND a preview of a new “Breaking News” page on his documentary’s website titled “The Intimate Ann Dunham-Frank Marshall Davis Relationship.” On the page, he presents a video that shows some of the 30-plus pin-up photographs he believes Davis took of Obama’s young mother and other models in his home at 2994 Kalihi Street in Honolulu, Hawaii.

Frank Marshall Davis, pornographer

In 1968, Greenleaf Classics in San Diego published a pornographic novel titled “Sex Rebel Black: Memoirs of a Gash Gourmet,” authored by “Bob Greene,” a pen name Davis later admitted was his own.

In the sex novel that Davis claimed was autobiographical, he describes a swinging lifestyle in which he and his wife had sex numerous times with an underage girl named “Anne,” a figure very suggestive of Obama’s mother.

As Gilbert documents, Davis was a semi-professional photographer for more than 30 years, beginning when he lived in Chicago. His specialty was taking nude photographs of female models that he called “horizontal cameos.”

In a collection of Davis poems published in a book titled “Black Moods,” compiled by his biographer, University of Kansas English Professor John Edgar Tidwell, are 37 written “portraits” grouped in a



section subtitled “Horizontal Cameos.” Each poem is dedicated to a different woman identified only by her first name. The second poem is dedicated to “Anne” and reads as follows:

Anne
In the gangling hours
Thin, adolescent hours
Before night runs softly
Away into the west
Anne rises wearily From her tired bed
And sleeps
Sitting in a chair.

In the three nude photographs initially discovered on the Internet in 2008, the young naked model is shown in a living room setting. She is posing in or around a chair, with a Christmas tree and a 1950s Hi-Fi with various jazz vinyl record albums in the background.

See Joel Gilbert’s video of his latest finds (Warning: Viewer discretion advised. The video contains explicit images, with portions blacked out):

Gilbert also is the writer and director of the 2010 documentary film “Atomic Jihad: Ahmadinejad’s Coming War and Obama’s Politics of Defeat.”

2994 Kalihi Street

Before releasing a small sample of the pin-up photographs he claims shows a nude Ann Dunham posing for Davis, Gilbert undertook extensive research.

He traveled to Hawaii to inspect and photograph the Honolulu address that the FBI file documents as Davis’ residence beginning in 1956. The file shows he moved out in the late 1960s as he was beginning his divorce from his wife, Helen Canfield Davis. The divorce was not finalized until Sept. 30, 1969.

“The Davis house is an English Tudor architectural style dwelling, very uncommon for the Hawaii islands,” Gilbert told WND. “There are no similar houses in the neighborhood or anywhere else that I visited in Hawaii.”

The current owner of the house gave Gilbert permission to enter, photograph and document the house.

“The flooring in the photos of Ann stands out, as at first glance it appears to be expensive wood flooring,” he said. “However, once inside the house and peeling away a corner covered with layers of linoleum, I realized that it was a simple piece of plywood that had been varnished.”

Gilbert found one complete original piece of plywood in a shed behind the house that was an exact match to the flooring in the setting where the “Ann Dunham and friends” pin-up photographs were taken.

Noteworthy also were the windows appearing in the pin-up photos. “The windows in the living room of Frank’s house were tall and narrow – a design unique to English Tudor style houses,” he noted.

“The windows at 2994 Kalihi Street appear to match the tall, narrow windows with their bottom sill low to the floorboards seen in the pin-up photos.”

Gilbert took measurements of the windows and the floor at various angles, as well as video footage and still photographs of the living room.

As illustrated in his documentary, Gilbert found a newspaper photograph of Davis sitting on a couch in his living room that appears to be an exact match for the couch seen in the pin-up photographs.

Pin-up investigations

Gilbert also tracked down various living experts specializing in 1950s pin-up photography. In the approximately 30 photographs Gilbert has found of various models, including the model he has identified as Dunham, some of the women were photographed alone and others with another female model.

In some of the photos the models are nude, while others show them in various costumes. Some scenes reflect bondage or other sadomasochistic behavior.

Gilbert showed the photographs to Ira Klaw, a nephew of pin-up photographer Irving Klaw. Ira was able to determine that Irving Klaw was not the photographer – Irving Klaw did not take nude photographs of his pin-up models.

Expert J.B. Rund agreed the models were not Klaw quality, but the photos were not purely “amateur.” He explained that the photographer had the sophistication to know how to use the same photo session to take two types of photos that could be sold to two different types of publications – fetish and full nude.

Gilbert explained to WND that neither Rund nor Ira Klaw recognized the models or the location of the photo shoots. Rund concluded Gilbert’s photographs had been taken by a semi-professional photographer who was not purely amateur, a description that would fit Davis.

Gilbert found that several of the photos in the collection appeared in a magazine called Exotique, published by pin-up photographer Leonard Burtman, who worked in New York City.

Gilbert said he was able to establish that while Burtman took most of the photographs appearing in Exotique, he also bought photographs for Exotique from other photographers.

He has determined that the model he has identified as Ann Dunham appears in Exotique, but he was unable to find any pin-up expert who could identify the photographer, the models or the settings of the photographs taken at what he assumes was the 2994 Kalihi Street location. “An amateur pin-up photographer like Frank Marshall Davis would have been paid about \$4 per negative, while professional photographers were paid by the hour,” Gilbert said.

“Later in his life, Frank Marshall Davis spoke about a publishing venture he started that failed. My assumption is that Davis may have tried to create his own fetish or nude magazine in Hawaii and that he sold his photographs to others when the venture failed.”

Gilbert found the photographs he had collected appeared in a wide variety of period fetish or nude magazines, including “Bizarre Life,” “Battling Babes” and “Secret Pleasures.” They were all taken in the same living room setting, with the narrow, low-to-the floor windows, the same sitting chair and couch, and the same Hi-Fi with jazz records.

Several of the photographs also display a hand-written numbering system that show up in white numbers and letters in the corner margins of the pin-up photos, such as “YA-438.” “I was able to determine that Irving Klaw used this numbering system, but it was not unique to Klaw, and it was not created by Klaw,” Gilbert said. “Various pin-up photographers used this numbering system to distinguish between photo shoots, portions of shoots, models and to keep track of which photos were sold to which publications. The numbers rarely stood for anything in particular.”

Regular visits to the Davis home

In his film, Gilbert documents that Ann Dunham gave her father, the “Gramps” of Obama’s autobiography, instructions to make sure young Barry would be taken regularly to visit Davis.

“Obama chronicles his childhood interaction with Frank Marshall Davis in his autobiography by mentioning ‘Frank’ 25 times, the only person Obama refers to by using his real first name instead of a completely fabricated pseudonym,” Gilbert stressed.

Neighbors of Davis have said Obama began visiting Davis every week at his home from the time Obama was 10 years old.

Gilbert wonders why.

“As Ann Dunham engaged in nefarious activities with Frank Marshall Davis, who was likely involved in pornography and prostitution, why would she bring 10 year-old Barry back from Indonesia and tell her father something to the effect of, ‘I’m going back to Indonesia, but please take young Barry to Frank’s house a few times a week,’” he said.

The only scenario in which Obama’s regular visits as a child to Davis’ house would make sense, Gilbert said, is if Davis was the real biological father

Gilbert explained that much of what Obama has told the American public of his childhood has been proven false.

“We now know that the family did not stay together in Hawaii until 1962, when the Kenyan Barack Obama went to Harvard to begin his graduate studies as Obama claimed,” Gilbert explained. “Ann Dunham took her infant son with her to Seattle a few weeks after his birth and began studies at the University of Washington, while the Kenyan Obama remained in Hawaii for another year before leaving for Harvard.”

The evidence, Gilbert said, “points to the conclusion that Ann Dunham’s relationship with the Kenyan Obama was a ‘sham’ marriage designed to cover up an illicit affair with Frank Marshall Davis, in which the infant had been conceived.”

Obama’s election was not a sudden political phenomenon, Gilbert maintains.

“It was the culmination of an American socialist movement that Frank Marshall Davis nurtured in Chicago and Hawaii and has been quietly infiltrating the U.S. economy, universities and media for decades,” he said. “To understand Obama’s plans for America, look no further than communist Frank Marshall Davis.”



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