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Unsung Heroes of the White Race

Part 6

Walt Disney

You would not want your life-story written by Mare Eliot. Unless, that is, you happen to be a Marxist Jew or a Jew-loving race-traitor. Understandably, no self-respecting White man could expect fair treatment at the hands of this chop-job biographer. But while you're still living, you would have nothing to fear from the likes of Mr. Eliot. Because he is one of that new breed of "politically correct" vultures who feast on the reputations of dead men. A cheap and easy way to stir up controversy for a book (controversy = sales) is to defame some conveniently deceased personality, whose memory is still generally revered. And if the victim in question was no friend of the Jews, then any literary jackal's chances of winning glow-



Walt Disney

ing reviews in such Hebraic mouth organs as the "New York Times" are virtually assured. The rank cowardice of such necrophilous pen-pushers is underscored by the fact that the persons they write about are unable to defend themselves, because they are all dead.

Having picked to shreds the fame of such White heroes as Henry Ford, H L. Mencken and Charles Lindbergh, the vulturous hacks flap on to the next object of their voracity, this time, none other than Walt Disney. If ever anyone didn't need an introduction, that man was Uncle Walt, among the most universally beloved figures of the 20th century. That is, until Mare Eliot decided to rake in royalty fees by currying favor with the Zionist powers-that-be and liberally trashing the name of a genuine Aryan genius. It should come as no surprise then, that Eliot's other book, "Down Thunder Road", is a fawning send-up of Bruce Springsteen. The author is, therefore, one of those turncoat enemies of White culture, who sold out his own race by inflating the hype of a drastically overrated kosher rock 'n roller, while smearing in ink and endeavoring to push aside authentic White heroes, like the creator of "Fantasia", for the incoherent distortion of a greasy, squawking Jew. Ironically, those very things Eliot find most appalling are just the events in Disney's life any sane reader will applaud. For National Socialists especially, "Hollywood's Dark Prince", as he is so denigrated in the biography's subtitle, will rise higher than ever before in their estimation.

A Jewish Snare for Disney

Despite his unveiled hostility toward (envy of?) his subject, the author reveals for the first time in print the surprising extent of Walt Disney's National Socialist background and his generally unknown, lifelong struggle against the Jewish takeover of his studio and his country. Eliot tells how Disney began as a young, obscure illustrator in the early 1920's, when he left his Kansas home to try for the big time in Hollywood. Wait's first character, Alice (from Lewis Carroll), showcased his innovative film techniques, which were combining as they did animated figures with live actors. But he needed a distributor to make his Alice a success. Then, as now, film distribution was the private fiefdom of the Jews, who, as though by instinct, from the earliest days of the cinema sensed its unprecedented power to reach and mold the minds of the Gentile masses. Consequently, Milton Feld was Disney's first agent, who set him on the road to that Talmudic rats' nest, New York City. There, he fell into the clutches of Margaret Winkler. She managed the first distribution of his Alice-series, for which he received \$1,500 per film,

hardly enough to justify the costs of production, but it was a humbling beginning for which the naive Midwestern artist was sincerely grateful.

A few months later, however, Winkler informed him that she was reducing his payments almost by half, because his series had not been well-received and was losing money at the box office. Eliot writes, "Disney was far less concerned with the cutback than why his films weren't more successful. He had no way of knowing Winkler's decision had nothing to do with the quality of his films. Disney's films had, in fact, been among the more successful in Winkler's stable and had begun to build a steady following along the eastern seaboard. However, having recently married Charles B. Mintz, a former Warner Bros. booking agent, Winkler turned over total control of her company to him. Mintz immediately reduced all payments to the company's suppliers, regardless of how much their films earned." Now the entrapment of Walt Disney was under way.

Mintz showed up unexpectedly one day at the Hyperion studio and lied to Walt and his brother, Roy, that the Alice series was being cancelled for lack of interest. Walt "locked himself into his office and remained there for the next day and night, refusing to talk to anyone and blaming himself for the company's failure. What he didn't know was that Mintz had been commuting regularly between New York and Hollywood to negotiate a deal with Carl Laemmle, the founder of Universal Pictures, for a cartoon rabbit to compete with the highly successful Felix the Cat series. When that deal was finished, Mintz figured out a way that would not only have the Disneys create the new character but, if everything went according to plan, the 'bumpkins' (or 'goyim'?, AVS), as Mintz referred to the Disneys behind their back, would wind up begging him to take over their studio to cement the deal. After letting a few days pass, Mintz paid another visit to Hyperion, this time with 'good news'. He might be able to save their deal, he told the brothers, if they could come up with an original cartoon character, something on the order of, say, a rabbit."

Disney's Rabbit in the Trap

Totally deceived by what he assumed was the sympathetic assistance of his Jew distributor, Walt overworked himself to finally produce "Oswald the lucky Rabbit". Just who Oswald was to be lucky for would become apparent in due time. Mintz, as the sold go-between, received double his distribution fee by also signing "inkier" for the dummy agency of his non-involved wife, "thereby creating two

corporate stops between Walt and Laemmle". Oswald was an instant and huge success, generating "sizable profits" for the Jew agent and the Jew cartoon. He only began to rebel, when he accidentally discovered that Mintz and Laemmle were covertly raking in additional millions by marketing Oswald in toys, candy bars, clothing and other children's items, all without his knowledge, consent or participation. Mintz feigned commiseration and talked him out of any action that might alienate Mr. Big, Carl Laemmle.

In February, 1928, with Oswald and lucky Rabbit the most popular cartoon on the silver screens across America, Disney went with his wife, Lillian, to renew his contract in New York with Mintz, who "took great pleasure introducing Walt to various producers and directors who now came by to meet Hollywood's hot young animator". That same day, Mintz sat Walt down in his garish Fifth Avenue office. "Then, wasting no time, in a quiet, intense manner marketed different from the one he had displayed at lunch, Mintz conveyed what he said would be his one and only offer. Effective immediately, Disney's advance per cartoon was to be cut from \$2,250 back to \$1,800. If that was unacceptable, the only alternative would be for Snappy (Mintz's agency) to take over all further production of Oswald cartoons. And, Mintz warned Walt, he would use Disney's own staff to do it! (Eliot's italics)" Typically Yiddish conspiratorial efforts were already under way in faraway Hollywood at the same moment Mintz as buttering up Walt during lunch, when most of Disney's anima-tars simultaneously "handed in their resignations to accept positions with Snappy". Taking advantage of Disney's distress at his unexpected ultimatum, Mintz pretended to relent, then offered to permit Walt to keep the rights to Oswald, if only Snappy could obtain rights to 50% of the Disney studios. It was the eternal story of the Devil conniving for possession of a human soul.

At Roy's advice, Walt relinquished the rights to his own creation, Oswald the lucky Rabbit, thereby losing all his income, but he retained ownership of his drastically diminished studio. Virtually all hopes for the future gone with his stolen property, Walt and Lillian sadly entrained for the long trip home. It was on this depressing journey, however, that the Aryan genius which responds to great obstacles gave birth in Walt Disney's fertile intellect to produce Mickey Mouse. The rest is history. Totally obscured by his new character was the fate of Oswald the lucky Rabbit, who originally proved so popular under Disney's guidance. Without his creator, however, Oswald's luck quickly ran out and he withered after only a few reels into oblivion. The Jews' efforts to generate perpetual profits through Oswald and their attempted seizure of Disney studios came to nothing, while Walt Disney Productions soared to unprecedented world acclaim through the 1930s.

Disney at the "American Nazi Party"

Walt, with eyes ever fixed on his art, failed to notice the Jewish common denominator linking Feld, Winkler, Mintz and Laemmle, and so set himself up for another life-and-death conflict with Jewry, when he naively allowed Jews to join his rapidly expanding organization. To be sure, while he was still struggling for existence, few believed he could stage a comeback after the Mintz conspiracy. But with his unexpected success after Mickey Mouse, the Jews began to eye him again as a means to their ends. Among the post-Mintz animators who joined the Disney studios was Arthur Babbitt. Unknown to Walt, besides being a Jew, Babbitt was also cited by the FBI as a communist sympathizer. He secretly began laying the groundwork for a strike that would bring Disney employees into the overtly Marxist Cartoonist Guild. That these same employees were the highest paid animators in the business, with exemplary working conditions, had nothing to do with Babbitt's demands, because his sole intention was to make Disney Productions another Red propaganda mill. After extolling (and inadvertently exposing) the Communist Party U.S.A.'s creation and manipulation of the Screen Writers' Guild, Eliot crows that Communists did "continue to play an important role in the politicalization of Hollywood's citizenry" into the 1940s.

Having earlier been faced with extinction at the hands of capitalist Jews, Disney was now confronted by communist Jews intent on taking over his studio. The methods were different, but the enemy was the same. He at last recognized the identity of the peril, and began to search for answers. According to Eliot, "During the time Disney helped organize the independent film makers against the industry's mainstream, he was also accompanying Lessing (Gunther Lessing), Disney's attorney and close friend) to American Nazi party (sic) meetings and rallies." The American Nazi Party was founded in 1958, some 20 years after the events described by Eliot. The rallies attended by Walt Disney were conducted by William Dudley Pelley's "Silver Shirts", an early National Socialist organization, not a party with any political agenda, except the preservation of U.S. neutrality.

Babbitt, the strike- instigator, followed Disney to the Silver Shirt meetings and spied on him: "In the immediate years before we entered the war, there was a small but fiercely loyal, I suppose legal, following of the Nazi Party. You could buy a copy of "Mein Kampf" on any newsstand in Hollywood. Nobody asked me to go to any meetings, but I did, out of curiosity. They were open meetings, anybody could attend, and I wanted to see what was going on for myself. On more

than one occasion I observed Walt Disney and Gunther Lessing there, along with a lot of other prominent Nazi-afflicted (sic) Hollywood personalities. Disney was going to meetings all the time. I was invited to the homes of several prominent actors and musicians, all of whom were actively working for the American Nazi party. I told a girl friend of mine who was an editor at the time with "Coronet" magazine who encouraged me to write down what I observed. She had some connections with the FBI and turned in my reports." That the Marxist Babbitt would have no qualms about cooperating with the arch-conservative FBI when it came to fighting Nazis should come as no surprise to anyone aware that duplicity is second nature to the Jewish mentality. Not without reason did Disney refer to him as "the head sewer rat."

Mickey Mouse or Lazy Rat?

But it was while listening to the National Socialist speakers that Wait underwent his real political awakening. For the first time, he learned the facts about the Jewification of Hollywood and began to grasp the underlying causes of his own dilemma with Mintz, et al, followed by his present troubles, a la Babbitt. Ironically, the Jewish take-over of America's films industry is nowhere more succinctly presented than in Mare Eliot's own anti-Disney biography. He points out that motion pictures began around the turn-of-the-century as an entirely Gentile enterprise lead by its inventor, Thomas Alva Edison. He and the rest of his fellow Aryan cinematographers were keenly aware of their public responsibility, especially regarding children, to present ethical, high quality films which were morally sound and uplifting, artistically.

The Jewish instinct soon sniffed out the financial possibilities of this new medium, however, by appealing to the baser inclinations of the masses: "Edison was greatly disturbed by the sudden, sweeping popularity of the new century's first novelty, street corner nickelodeons, amusement parlors that first appeared on New York's Lower East Side. He felt they cheapened the sophisticated art of film by offering 'I peep shows' and other lurid diversions meant to satisfy the carnal pleasures of the workingman. In 1910, Edison formed the first motion picture alliance, which came to be known as the 'Trust'. Its purpose was to protect the public (and his own financial interests) from the kind of immoral trash produced by what he termed the 'Jewish profiteers', who not only ran the nickelodeons but made their own movies to show to them. In response, an independent group of mostly Jewish film makers, led by Carl Laemmle, formed their own distribution organization, or ex-

change, as they called it. They organized an effective, if illegal, underground to import foreign raw film stock and equipment that allowed them to keep making movies."

However, Edison was no over-civilized weakling, like today's corporate wimps. He organized his own Stormtroopers. As Eliot rightly reports, "They smashed the nickelodeon arcades and set block-long fires in the neighborhoods that housed them." It was the only argument the Jews understood and it worked. New York was clean again. But the Jews excel at nothing if not survival, and the Laemmle mob, "to put as much distance between themselves and Edison as possible", migrated to California. "There they found cheap real estate, a perfect climate, and the natural protection of a 3,000 mile buffer zone. California gave them a second chance to make their movies.

"Unlike their early East Coast counterparts, the heads of Hollywood's studios were less interested in artistic experimentation than profit. They put on the screen what sold the most. The public was willing to pay to see films filled with sex and violence, and Hollywood was more than happy to make them. However, Hollywood's moguls had no idea of what was meant by 'socially acceptable' films. They didn't know if their movies were moral or immoral and couldn't have cared less. To them, films were strictly vehicles for profit, not instruments of expression. The more money a film made, the better it was. Whenever the industry came under attack for being morally corrupt, none of Hollywood's owners believed the problem had anything to do with morality.

"Which, of course, was precisely the problem. Among those who correctly perceived Hollywood as dominated by Jews, to many in government and the private sector they were nothing more than heathens, unable to comprehend, let alone project, the essence of Christian morality. They believed Hollywood's Jewish businessmen had corrupted an art form for the sake of making money, and by so doing had contributed to the widening moral corruption of America. They were, In Henry Ford's words, a perfect example of America's growing problem, its tum-of-the-century influx of 'the international Jew'."

Nor was Ford the only famous Aryan American to oppose Hebraic Hollywood. William Randolph Hearst, "no friend of either Jews or the film industry", ran a series of editorials documenting the degeneracy and Marxism spewed out in the movies. "Hearst's campaign received much support in Congress, where the definition of movie morality had expanded through the years to include not only sexual

provocation but political subversion. In March of 1929, U.S. Senator Smith Brookhart summed up what he considered the deteriorating situation in Hollywood as nothing more than a battle for profit at the cost of sexual and social morality between competing studios, led by 'bunches of Jews'."

Mickey Mouse and the Swastika

Thus exposed to the facts of Jewish power in Hollywood, the veils dropped from Walt Disney's eyes and he vowed to keep his studio Jew-free forever after. Beyond concern for his art, he wanted to fight the same menace that threatened his country and civilization. Conscious that membership in an openly National Socialist group would only add fuel to the fires prepared for him by his enemies, Disney committed instead to the "more respectable" America First movement, an umbrella organization of the nation's conservative, rightist and even Fascist and National Socialist groups, including the Silver Shirts, in popular opposition to the war hysteria being generated from the nation's capital in Washington, D.C. to the film capital in Hollywood. Walt did indeed become an outspoken activist, even sharing the same speaker's podium with Charles Lindbergh at America First mass rallies and radio speeches across the country,

Ever the wit, he could not resist surreptitiously inserting cryptic support for the Cause in his illustrations. Inevitably, both friends and foes caught on: "There were those who began seeing 'secret signals' in Disney's work, including, in one instance, a swastika in the final panel of a June 19, 1940 'Mickey Mouse' cartoon strip. The flurry of apprehension surrounding the strip eventually reached the desk of J. Edgar Hoover after one of Disney's 'fans' wrote the Bureau chief citing the June 19 edition. The 'fan' advised that 'in the last section of Mickey Mouse by Walt Disney there is a very distinct swastika in the form of two crossed musical notes'." Indeed, the Hooked Cross in question does not seem accidental, because of its placement over the words "the old cowhand". Disney, an avid horseman, often referred to himself among his fellow weekend riders as "an old cowhand". The cartoon was probably meant as an inside joke, the only public place Walt felt he could identify himself with National Socialism, however cryptically.

Meanwhile, the Babbitt strike was hurting his studio by draining away key animators. The Jew Communist strikers worked hand-in-glove with Jew Capitalist movie moguls still anxious to control Disney, one way or another, like Frank Tashlin, head of Harry Cohn's "Screen Gems" company: "Among the first to sign with

Tashlin was David Swift, one of Disney's youngest and most promising animators. When Walt learned of Swift's plans to leave, according to the artist, 'He called me in, finally, and putting on a phony Jewish accent he said, 'Okay, Davy boy, off you go to work for those Jews. It's where you belong, with those Jews'.'"

Top Jew Seizes Disney Studios

Disney's efforts to prevent his country from falling into a war for the liberation of Jewish profits came to a sudden end immediately after Pearl Harbor. His studio was seized by U.S. Army forces and he was forced to grind out propaganda short subjects by none other than Secretary of the Treasury, Henry Morgenthau, author of the blood-soaked "Morgenthau Plan" to liquidate the German people for their unpardonable sin of anti-Semitism. "He bitterly complained to Roy and Lessing about how the studio was now being forced to accept I that Jew', as Walt referred to the Secretary, as not just an advisor but a full partner who wanted to be in charge of everything. To Walt, the studio now functioned with Morgenthau's message delivered by Disney's messengers - political propaganda films that cashed in on the popularity of that all-American mouse, Mickey, his sweetheart, Minnie, pal Donald, companion Goofy, and dog Pluto. At one point Disney was said to have referred to his beloved characters as captives, forced to perform like so many little pinocchios for a Stromboli-like Morgenthau."

But the Jewish occupation of Disney studios was short-lived and the military withdrew in 1943. Thereafter, Walt continued the fight, however futile, against the rising tide of Marxism, mostly by testifying before various government investigations of Communist infiltration in the arts and entertainment media. But the Jews never again were able to gain a foothold in Disney Productions, at least so long as he lived, and his name continued to be regarded around the world as a synonym for popular cultural excellence.

Disneyland Overrun by Rats

After his death at age 65, in 1966, the studio passed to his heirs. Their squabbling and incompetence led to a swift decline in the Disney product and corporation, generating a dangerous crisis for their artistic and financial legacy, while simultaneously opening new possibilities for the Old Enemy: "A short, round man with bullet holes for eyes and black hair that one associate described as not quite as

dark as his heart, Saul Steinberg had come to the conclusion that in its present weakened state, Walt Disney Productions was perfectly positioned for a corporate take-over. What had attracted Steinberg was the continual decline of the value of Disney stock. Early in 1984, Disney was trading at \$45 a share, down from the previous year's high of \$84. Steinberg wanted to acquire the troubled studio to sell off its individual assets - the film library, the Burbank studio, the amusement parks - for what he figured would bring him the equivalent of \$100 a share, an enormous profit of more than twice his investment."

But Steinberg was only the first of the jackals attracted by the carrion scent of personal opportunity in Disney Productions' decline: "The developments at Disney now caught the attention of Wall Street's new breed of arbitrageurs, investors in large blocks of companies about to be raided whose stocks would therefore suddenly and sharply increase. Overnight one such arbitrageur, Ivan Boesky, entered the game. His goal was not to take over the studio, but merely to ride the anticipated escalation of the value of stock that would naturally follow from any sudden, large purchases - Steinberg's, Roy E. Disney's or his own. Boesky thus became the fourth largest stockholder to the Walt Disney studio ."

In the end, it made no difference which one of the scavengers eventually took over. The winning jackal was Michael Eisner, responsible for distributing such "epics" as the anti-Nazi "Raiders of the Lost Ark", the race-mixing "An Officer and a Gentleman" and the blatantly Bolshevik "Reds". Based on these financially successful, if artistically and morally questionable films, the Disney board of directors, demoralized after their \$325 million "greenmail" pay-out to Saul Steinberg, allowed Eisner to become the head of the studio. True to form, he opened wide the Disney door to his fellow Chosen Ones, like Jeffrey Katzenberg and Richard Frank, both Paramount executives, who saved the studio from financial destruction by massive layoffs and drastically cutting the high standard of production values instituted by Walt.

Disney Productions did indeed bounce back economically, but it never recovered artistically. "However, buried among the cheers were the disgruntled voices of many Disney veterans. The old-line animators, especially, were disturbed by the studio's almost totally computerized style of animation. Although Walt himself loved technical innovation, the feeling among many veteran Disney men was that the studio had abandoned its creative heritage, the art of hand-drawn animation in the service of story-telling. The new films, they complained, seemed like nothing more than thinly disguised rehashes of much better originals. One longtime Dis-

ney animator claimed that 'Honey, I shrunk the kids', with its larger and smaller motif, was really nothing more than a remake of "Alice in Wonderland". A veteran story-man suggested the character of Roger Rabbit looked an awful lot like Walt's original Oswald.

Of course, the real reason behind the depersonalization and blandly generic quality of today's re-packaged Disney product did not lay with any new computer techniques, but may be found in the faceless businessmen who now control the vast Disney empire their kind were never creative enough to envision or build. Even the identifiable Eisner is gone: "Wary, perhaps, of President Bill Clinton's promise of a more stringent capital-gains tax, (he) cashed in most of his stock options and took home a check for \$192 million.

"In a Burbank tavern, the son of one of Disney's original team of film makers sat in a corner, nursing a scotch and soda, The news of Eisner's stock deal made him chuckle. He shook his head, took a sip, and leaned back. 'What do you suppose old Walt would think about a Jew making so much money from his studio?'"

So ends the latest biography of the world's greatest animator. Its cover art features his photo casting the shadow of a sinister profile, obviously meant to belong to Walt Disney. But the beetle-bowed, greedy-mouthed, hook-nosed image bears no resemblance to the Aryan creator of "Snow White" and "20,000 Leagues under the Sea".



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