

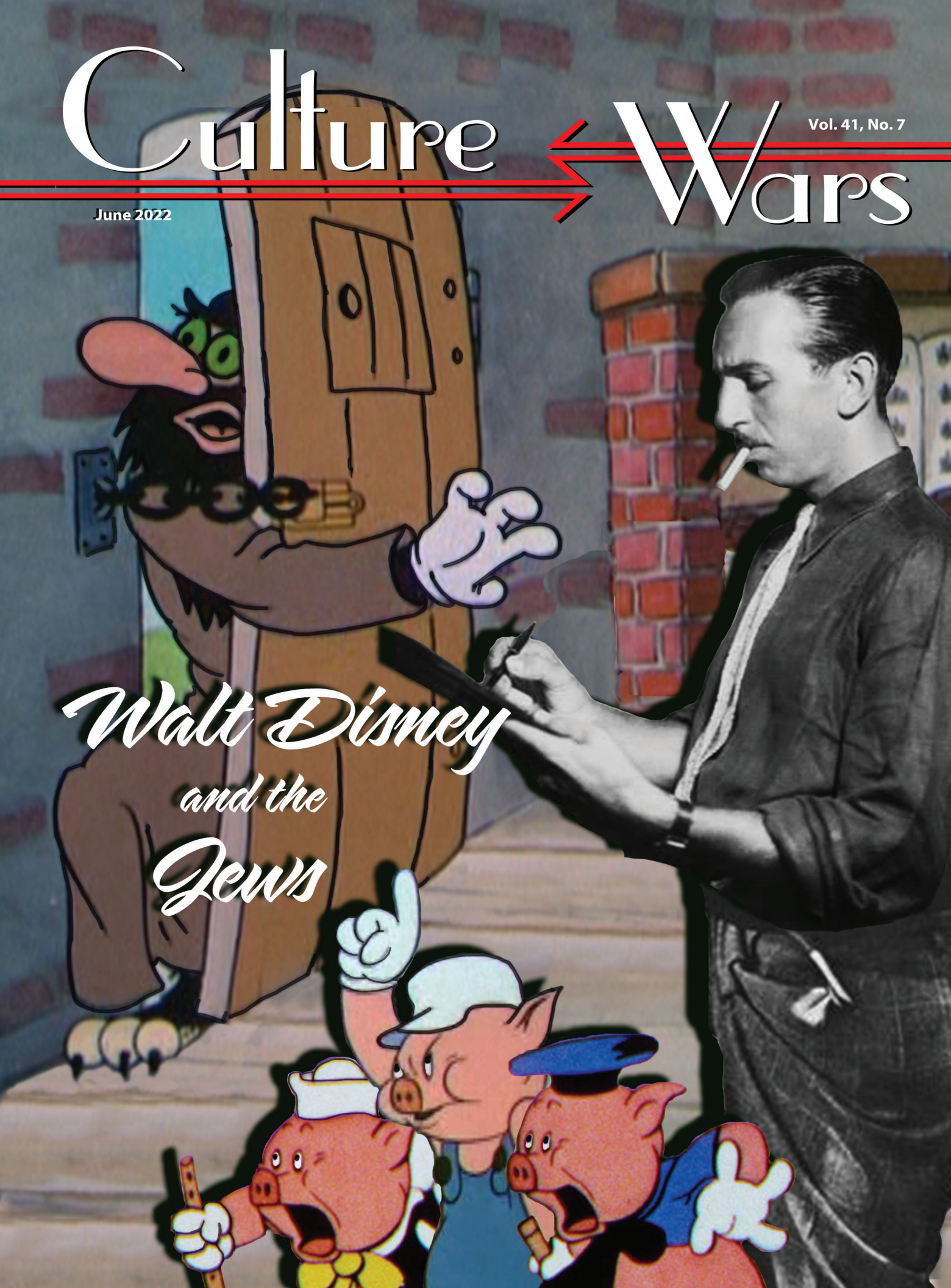
Culture

June 2022

Wars

Vol. 41, No. 7

Walt Disney and the Jews



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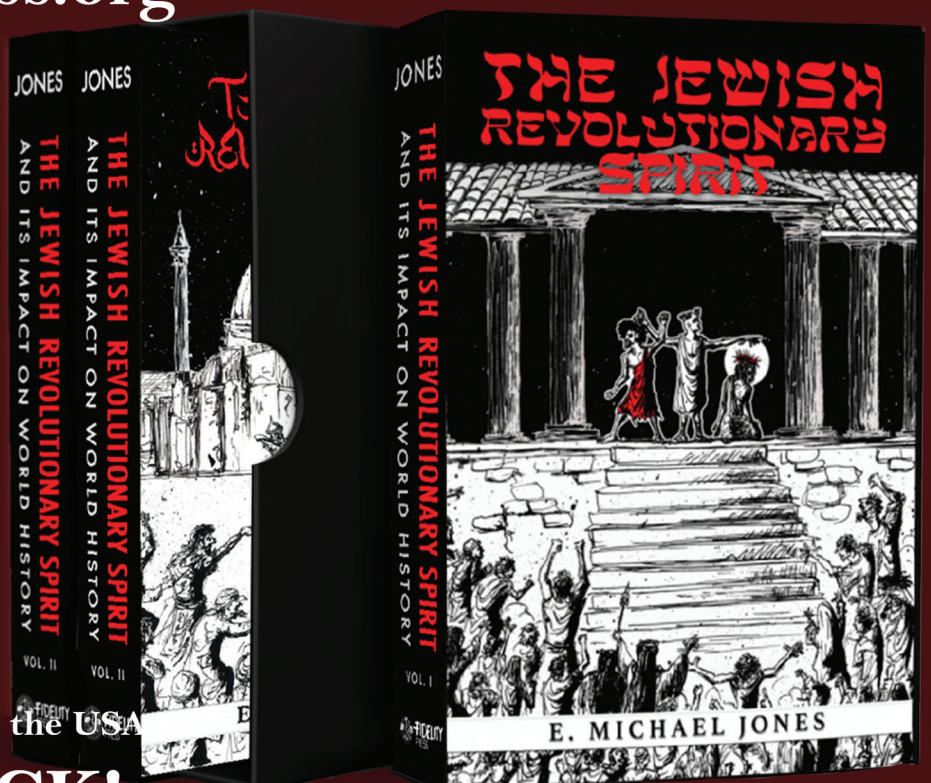
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VOLUME 41, NO. 7

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©Copyright Ultramontane Associates, June 2022 (Volume 41 No. 7) Culture Wars magazine is published monthly, except for a combined July/August issue, by Ultramontane Associates, Inc. (ISSN 1080-9058)

Subscription price in U.S. is \$59 per year; \$90 per year outside U.S. Single issue price: \$6.00 + \$2 Shipping. Visa & Mastercard accepted.

All subscription requests and changes of address may be sent to:

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South Bend, IN 46617
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LETTERS

WHY I REFUSE TO DIE FOR THE GAY DISCO

When Dr. E. Michael Jones coined the phrase “the Gay Disco” as a metaphor for today’s American/Western society and its values, I was reminded of the degenerate cultural subversive and talentless singer Madonna’s reference to a “place where you can get away... from the pain of life” in her 1990 dance anthem “Vogue.”

Our oligarchic elites who hijacked American/Western culture replaced the former values of our nation with the values of a society which believes that there is no societal crisis or cultural dysfunction that cannot be solved by fleeing into the world of the “gay discotheque” – where the pounding beat of the music, flashing strobe lights, artificial smoke machine clouds and escapist, themed decor totally block out your awareness of any problems no matter how urgent, for as long as you remain within the confines of the gay disco. It turns out that denial is “not just a river in Egypt,” it’s also the gay disco!

Western culture holds the “right” escape to the gay disco as the highest value of society. And, as a dutiful, obedient member of Western society, you must uphold this most important value of Western society: you are required to die(!) for the gay disco!

Thus, since the entire edifice of society rests on the guarantee that everyone in society maintains this illusion, you are Western Society’s Enemy Number One if you refuse to die(!) for the gay disco. Today, I refuse.

If, like me, as I must confess has happened more times than I would

like to admit, you’ve ever spent a night in an actual gay disco, you know there’s one moment that is dreaded by all: the moment at the end of the night, when the club closes and, in an effort to clear the dance floor, the owner suddenly turns up all the house lights at once, to signal that the party’s over.

Like a suddenly un-lit dance floor in the gay disco at 3 am, alas, reality eventually always breaks through after even the longest escape from the world’s problems. Thanks be to God, I escaped from a life centered around the gay disco because one day I was given the grace to hear and trust the words of the True Madonna, and reject the siren songs and lies of the subculture of that blasphemous mimic Madonna.

Dying for the gay disco means doing whatever you are asked to by our oligarchic-ruled society so as to maintain the illusion that there’s nothing wrong with this society. If you think it’s not okay to terminate a pregnancy by physically suctioning the body parts of a living fetus from inside the womb of its mother and discarding those body parts into a garbage dumpster, you have a duty to The Gay Disco to not talk about your opinion.

Or at least not talk about it in such realistic words. You’re required to use phrases like “choice” instead of “murder” and “a woman’s body” instead of “an unborn child in its mother’s womb.” You must comply with these rules to remain a member in good standing in The Gay Disco of Western culture.

Under the values of our formerly Christian Western society, the problem of unexpected or unwanted pregnancies was addressed with the seriousness that the prob-

lem actually posed. Essential to addressing that problem on a societal level was understanding the underlying dysfunction of many unwanted pregnancies: the sin of illicit sexual activity.

The formerly Christian society of the West knew that in order for society to remain healthy, it had to promote the traditional, healthy Christian values of sexual behavior of men and women, especially young men and women. Values like the importance of promoting and maintaining sexual activity always and only within the confines of a marriage between a man and a woman.

Today’s “gay disco” Western culture tells us that a child conceived at a time when either one of the partners doesn’t want to accept the responsibility of raising a child, is not really a child. The values of the Gay Disco tell us that the conceived human being in the womb is actually just a conglomeration of tissues, not a human life, and is as easily removed as an infected wisdom tooth – it will take some numbing medication, but the child can be removed and discarded just like an infected wisdom tooth. “You don’t want to be inconvenienced by keeping an infected tooth in your mouth, do you? How will you continue your career with that infected tooth in your mouth!”

Today’s corrupted Western values are limited to the personal. They’re also geo-political.

The formerly Christian West held as a value that a nation had a right to defend itself when attacked by a foreign nation. This was based on the understanding that one has a right to defend oneself if attacked. If the Japanese bombed Pearl Harbor, the United States

had the right, after the American people through their representatives in Congress declared war, to act to defend itself against the enemy who attacked.

Today's Western values hold and declare that a nation has the right to initiate aggressive military activity against any nation solely if it believes that a foreign nation might attack it.

President George W. Bush debuted this policy with the Iraq War of 2003, a war of massive destruction undertaken under the weak and delusional premise that the U.S. believed that Iraq might one day in the future use "weapons of mass destruction" against it. The fact that Bush administration definitively knew as a fact that there were no "weapons of mass destruction" anywhere in Iraq before it attacked, had no relevance to the matter, since the administration believed it might be attacked. Nothing beyond that belief was required.

Today, simply because the U.S. and its NATO accomplices believe they have the right to do it, they fund the illegitimate leaders of Ukraine and their paid thugs with billions of dollars of deadly weapons while ignoring the impossibility of Ukraine forces ever defeating the Russian military.

Despite the fact that with this funding the U.S./NATO criminals are actively enabling and abetting the murder of thousands of ordinary Ukrainian civilians deliberately sacrificed by their own rulers, they continue their Virtue Signal War Funding because they desperately want to believe their delusion that Vladimir Putin seeks to take over the world – "just like Hitler!" Without their Bogeyman, might

not the world start to see who the real criminals are?

The magical thinking of their unfounded beliefs, no longer a just defense basis after having been militarily attacked, is now the only necessary determining factor of war for the U.S and the West.

If this sounds to you like a "carte blanche" to attack any nation at any time as long as you believe you are potentially threatened in some vague way, regardless of any objective standard or basis in fact, then congratulations, you're adopting the thinking behind the values of the Western "gay disco."

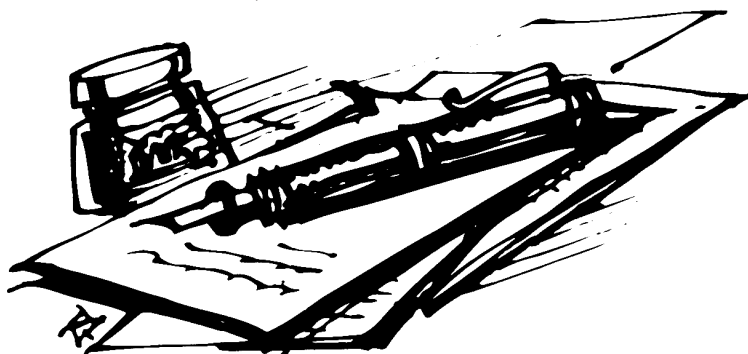
John Mohan
Boston, MA

RINGWORM CHILDREN

I would like to comment on the April Issue *The Great Canadian*

Trucker Holocaust on page 28 and 29 Dr. Jones mentions how Jewish doctors such as Dr. Gottlieb and Sarnoff A. Mednick took part in CIA experiments on children and adults. I would also like to add that the terrorist state of Israel also has a criminal record in conducting experiments on unwitting children. In light of the covid pandemic you hear how the fake news media or *Lügenpresse* is touting Israel as an example because it supposedly eliminated covid by forcefully vaccinating their population and the world should follow their lead. Well, I would like to recommend that everyone should watch a very important powerful film entitled *The Ringworm Children*, in Hebrew *Yaldei Hagazezet* (film director Asher Hernias and David Belhassen) by Dimona communication center. This film

Culture Wars welcomes letters to the editor. Preference will be given to letters which deal with topics discussed in the magazine. Letters should ideally be limited to one single-spaced page, but we know how difficult it is to follow ideals in this world. Letters can be sent by fax to 574-289-1461; or by electronic mail to jones@culturewars.com.



CULTURE OF DEATH WATCH



NADER TALEBZADEH: THE QUINTESSENTIAL PERSIAN

Nader Talebzadeh passed away last week. I got an e-mail a few days earlier asking for prayers. He was in the intensive care unit. His heart, weakened by the effects of a poison gas attack which damaged his lungs during the Iraq-Iran war, was functioning at five percent of its normal capacity. A week later I learned that he had died.

I first met Nader in February 2013 as a guest of the Hollywoodism conference he had organized in Tehran under the auspices of the New Horizon organization he had founded to facilitate better understanding between Iran and the West.

No one was better qualified to do this. Nader spoke perfect American English which allowed him to see that the American government did not represent the American peo-

ple. He had studied film at New York University in the 1970s and when the Peacock Throne began to topple, he flew back to his native Iran to take part in the revolu-

by E. Michael Jones

tion. I remember how Nader's eyes lit up when I explained the history behind *The Pawnbroker*, the Holocaust porn film which broke the Hollywood Production Code and ushered in the era of Jewish hegemony in American history. Nader could never figure out why that film was considered one of the greatest films ever made until I explained the reason. Americans and Iranians grew closer because we could share ideas like this, and Nader benefited as much as the rest of us from the conversations he enabled.

Iranians love the cinema, and Nader was no exception. He directed a film on the life of Christ and knew other prominent filmmakers like Majid Majidi, who was just then finishing up his film on the life of the prophet. In one eventful day in February 2013, I joined three million Iranians celebrating the 34th anniversary of the revolution, surrounded by women in chadors chanting "Death to America." Of those three million or so demonstrators, I was the only one wearing a tie, which had become the hated sartorial symbol of the Great Satan. Needless to say, I stood out in a crowd of chador-clad women, which prompted someone to come up to me and ask if I were an American. After a slight pause, during which I considered claiming to be a Canadian,

I grasped ahold of my identity and said “Yes,” whereupon my interlocutor told me that he wanted to go to America and asked if I could get him there.

This is the sort of experience Nader enabled, and I will always be grateful to him for doing it.

Later that same day, I ended up in the middle of the desert at the Majidi’s Life of Muhammed movie set, during what he called the golden hour when the sun hung low in the sky and the desert took on a luminous rust-colored glow. In a way that is typical of deserts, the temperature went from very hot to very cold, and I shivered all the way to Qom, the Shi’a Vatican, where I had a contentious and frustrating conversation with a mullah who felt that engaging in sexual intercourse was like drinking a coke. “Just because you start a coke doesn’t mean you have to finish it,” he said cryptically. Taking a break from theological discussions of this sort, I was joined on the bal-



graceful exit from a bad situation. So, when I got invited as one of two white boys to an Iranian style celebration of Black Lives Matter, Nader knew what to do, as I fumed about the fact that he had wasted the Supreme Leader’s money and my time by inviting me to a conference and then not letting me speak. Fearing a violent reaction

world. In this, he became in my mind the quintessential Persian. Nader was the 21st century avatar of Ibn Sina, the Persian polymath, and Hafez the poet, whose tomb I visited in Shiraz, thanks again to Nader. He was the heir to a 2,500 year old culture which had produced philosophers and astronomers at a time when, as I told him

He was the heir to a 2,500 year old culture which had produced philosophers and astronomers Three of those philosophers came to be known as the Magi.

more than once, my ancestors were chasing pigs through the forests of Germany. Three of those philosophers came to be known as the Magi,

cony by another mullah, who told me that since I was a believer he wasn’t interested in converting me. Instead, he continued, we should work together for peace until the 12th imam returned from the state of occultation. Jesus, he reminded me, will be at the 12th imam’s side on that great day. To which I said, then I want to be there too.

Nader knew how to bring people together. And even when the meetings he arranged threatened to go sideways, he knew how to make a

from the uppity Negroes in attendance, Nader arranged to have me on his TV show, so that I could explain to millions of Iranians how BLM, as the recipient of millions of dollars of George Soros money, was about as representative of the American people as your average Hungarian Jewish billionaire.

Nader had the savoir faire to defuse what could have become an ugly incident, and he did it with an effortless grace that inspired confidence in people from all over the

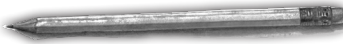
who were the first three non-Hebrews to worship the Logos Incarnate. And that incident provided me with the metaphor that best explained Nader’s conferences. We were all following a star in search of some Logos which would unite us in peace until, as the mullah from Qom put it, the 12th imam returned with Jesus at his side.

We still are, but now we will have to follow that star without Nader’s guidance. May he rest in peace.

END

WALT DISNEY AND THE JEWS

By Alyssa Rangel



[A]men I say to you, unless you be converted, and become as little children, you shall not enter into the kingdom of heaven. ... But he that shall scandalize one of these little ones that believe in me, it were better for him that a millstone should be hanged about his neck, and that he should be drowned in the depth of the sea. (Matthew 18:1-20)

Why should I run for mayor when I am already king?¹
— Walt Disney

Watered in turn by powerful hurricanes and the blood of martyrs, Florida continues to be the scene of epic battles. Today, my home state of Florida is the site of the crucial battle between representative government and big-tech oligarchic rule. The man elected by the people to promote the common good is Republican Governor Ron DeSantis, who is “not the kind of Roman Catholic who draws cheers from journalists who admire progressive Catholics.”² On March 28, 2022, DeSantis signed into law The Parental Rights in Education bill to combat the grooming of small children in Florida’s classrooms. This daring act landed him astride the broad back of Bucking Bull Bob Chapek, Walt Disney’s CEO, who was immediately roused out of the gate by the Left to, according to DeSantis, mobilize his “considerable corporate resources out of the coffers” of his “Burbank, CA-based corporation to overturn the rights of parents in the State of Florida, and effectively commandeer our democratic process.”³ As Chapek lunged and bucked, DeSantis set in his spurs and revoked Disney’s special self-governing tax-free status, which caused the clowns prodding Chapek along to call DeSantis a communist, fascist, spawn of Putin, rapist, etc.

This rodeo showdown taking place proves Walt Disney lost the battle he was fighting 80 years earlier when he commanded his employees to ask themselves, “AM I A LOYAL AMERICAN OR A LOYAL DUPE...

anyone who knows the facts and fails to speak out in this hour of national emergency must be judged as equally guilty with those who are seeking the destruction of DEMOCRACY.”⁴ Walt Disney, a Protestant, lost the battle because the business he created to foster innocence, family life, and Christian virtues has been completely co-opted by Hollywood to overthrow the democratic process and to promote degeneracy, especially among the nation’s most vulnerable and impressionable, the very people Walt wanted to protect the most. Right now, DeSantis is holding his ground and upholding the decision of the majority, but the real battle is the battle over the minds of men, which Hollywood will do anything and everything to control. It also reveals that, contrary to what the media want to portray, Walt was able to identify his enemies.

To begin the story of Walt Disney’s takeover and its attempted overthrow of Florida’s government, we must begin with the man Walter Elias Disney, a typical American, who came into being in the typical way. Walt’s father, Elias Disney was a first-generation American, of Protestant Irish origins. Elias was a “hard man,” who “worked hard, lived modestly, and worshiped devoutly.” According to Walt, Elias believed in walking a straight and narrow path. He neither smoked nor drank, nor cursed or caroused. “The only diversion he allowed himself as a young man was playing the fiddle, and even then his upbringing was so strict that as a boy he would have to sneak off into the woods to practice. He spoke deliberately, rationing his words, and generally kept his emotions in check, save for his anger, which could erupt violently.”⁵

According to biographer Marc Eliot, however, Walt’s father was a bit more complicated. Eliot describes him as hardworking, yet restless, as musical and an entrepreneur. A romantic, Elias traveled to Florida to find his Kansas sweetheart, where her family, the Calls, originally from Boston and upstate New York, had finally settled. Elias and Flora Disney lived a few

years first in Daytona Beach and then in Kissimmee where Elias managed his own orange grove until the record frost of 1889. In 1890, the Disneys followed Elias's financially savvy brother Robert to Chicago, where Walt was born in 1901, the fourth son of Elias and Flora Disney. In Chicago, not only did Elias help build another building for his Congregational parish, but he also preached in it. Flora recalls that Elias was pretty good at preaching because "he did a lot of that at home, you know."⁶ According to Eliot, after Elias became a member of the American Social Democratic party, Disney family's evening dinners would include "long diatribes by Elias against the capitalist system and the exploitation of America's working class by the international conspiracy of wealthy Jews in control of the world's investment banks." Eliot seems to consider these diatribes unfounded and attributes them to jealousy on the part of Elias for not being able to "play the capitalist game."⁷ But Rev. Georg Ratzinger, the great-uncle of Pope Benedict XVI, had already pointed out in 1892 that envy was not the cause of the working man's bitter feelings, but rather "indignation at the unjust appropriation of value" which was the result of usury, which was immoral. This corruption of Christian societies occurred ten years after the French Revolution, when "the necessary protections for the social order were lifted immediately and universally" by Napoleon. Once this happened it was only a matter of time before the Jews with their attitude toward business and commerce would gain the upper hand."⁸ The question of "necessary protections" against Jewish conspiracies and practices would come to the forefront during Walt Disney's life and determine the direction of Walt Disney Studios after his death.

When Elias's brother, "Gold bug" Robert, bought a 500-acre fruit and stock farm in Marceline, Missouri, Elias took the opportunity to move his family once again. Walt was four years old, and the move was important for his formation. In fact, "He would remember it more vividly than anything else in his childhood..."⁹ Like a scene out of *Snow White and the Seven Dwarfs*:

Game abounded; there were foxes, rabbits, squirrels, opossums, and raccoons. And there were birds.... Of the forty-five acres, five were planted with orchards, apple, peach, and plum trees with grapevines and berry plants.... And there was a hog pen, chickens, a few milk cows, and four to six horses. "It was just heaven for city kids," it was, in the words of Elias's aunt, "a very handsome [*sic*] place...."¹⁰

The town of Marceline was a product of the railroad boom, and it provided Walt with a cultural education because in Marceline he saw his first circus and attended his first Chautauqua, a traveling tent show that featured the leading orators of the day. Walt acted in a touring company performance of Maude Adams' play which ended with Walt flying into the arms of his audience. The most powerful part of the Marceline experience, however, was that of being among his extended family members and a wholesome community that cared for one another and worked together on their farms. All of Walt's older brothers and his sister Ruth lived at home, where they would be visited by Elias's brothers. Elias, who played the fiddle, would provide entertainment for the neighbors. Walt enjoyed visits from his uncle Mike Martin, a train engineer who would bring candy in a striped bag for the children. Walt was able to go on walks and spend time with Mary Richardson Disney, his Irish grandmother who would encourage Walt to mortify her straitlaced son, Elias, through mischievousness and pranks which Walt relished. The effects of Marceline on Disney could be felt, "on Disneyland's Main Street, U.S.A., or on its Tom Sawyer Island, or on the live-action films like *So Dear to My Heart* and *Pollyanna* that were steeped in smalltown life and extolled small-town virtues, or even on the early cartoons' preoccupation with farm life and animals...."¹¹

NEWSPAPER DELIVERY ROUTE

A lot of the country pleasantness ended, however, when Elias's oldest sons Herbert and Ray defected overnight to get away from their overly controlling and abusive father, who was insisting on managing their income. When Walt's father grew ill, the family returned to Kansas City, and Elias purchased a thousand-customer newspaper delivery route which his youngest sons helped run. Those newspapers exposed Walt to cartoons. In 1911, Roy, who had been Walt's refuge and playmate left home, too. This is important because it left Walt alone with Elias Disney who "used corporal punishment to enforce maximum productivity and thought nothing of taking a switch to his sons, or the fat part of his leather belt...." These corrective beatings were administered at "the slightest provocation."¹² While this type of unpredictable and irrational violent anger could be terrifying for children it was not uncommon among families of that generation. Ruth Disney argued that Elias made up for his

abusiveness in other ways,¹³ but because of it, Roy became Walt's surrogate father, and it was in "his arms that Walt found both the protective warmth he longed for from his mother and the feel of his father's brute strength."¹⁴ Walt's biographer Eliot seems to want to insinuate that Walt was a homosexual because as a boy he wet the bed at night out of distress, put on his mother's clothes and makeup during the day, later had trouble consummating his marriage, and had periods of impotency. He also showed jealousy over Roy and his relationship with his future wife.

AT THE HEART OF JEALOUSY

Impotency and jealousy toward women is common among homosexuals because as boys they had to compete with their mother for their father's attention and love. Flora, for example, was the only person who could calm Elias down, but she did it gracefully "without confronting or countermanding him."¹⁵ This means that Elias had a personal, tender affection for Flora that his sons found they could not obtain for themselves no matter how hard they worked. Homosexuals frequently note that this situation inspires feelings of hurt and jealousy toward the mother and hence women. It may also cause them to act out a hostile caricature of the female sex in an unconscious attempt to attract the father figure. Walt, for instance, was the only boy to choose domestic science (homemaking) over the manual arts in seventh grade.¹⁶ A lack of real affection, positive attention, and tender affirmation from the father, combined with deep hostility or contempt toward women makes it difficult for some men to feel attracted to adult females because they feel overwhelmed, inadequate, and disgusted. Walt may have experienced these feelings, but not to the extent where they rose to the level of hatred of women. To him, his mother had a soothing and expressive voice and she happily participated in his pranks. For this reason, Walt behaved like a gentleman around women, and he remained loyal to his wife until death. He was also attracted to women who were not as passive as his mother. When a teacher defended her girl students by slapping Walt when he brought a mouse to class, Walt admitted he "loved" the teacher all the more for it.¹⁷ He was "starved"¹⁸ for this type of deeper response and direct attention from a woman.

Unlike Eliot, biographer Neal Gabler claims that Walt "was full of clowning.... He was very lighthearted all the time. Very full of fun and gaiety,"¹⁹ but the

overly smiley, people-pleasing, attention-seeking persona is also typical of homosexuals. Walt enjoyed performing and applause so much that "he even began to think of acting as a career."²⁰ This further implicates Walt because performing on stage also tends to be very attractive to homosexuals. The late psychologist Joseph Nicolosi wrote that it is very common for the more naturally sensitive boy to give up the fight for his masculinity, shut down emotionally, and enter the "rich, escapist world of fantasy and acting" which is what Gabler seems to be confirming when he writes, "In entertainment Walt Disney had found another escape."²¹ Acting "reduces the painful loss" of attachment to the parent of the same sex and allows him to express himself through the false-self.²² The false self is "characterized by a pleasant exterior but an unconnectedness with others and a preoccupation with self-protection"²³ through posturing and studied mannerisms.

Walt seems to have suffered from father deprivation, the main cause of homosexuality according to Nicolosi, because Elias was not only violent but also distant, "so unapproachable and obdurate that," Walt said, "he scarcely talked to him."²⁴ Walt also felt that he could not confide in his mother, who was passive when Walt and his brothers were being punished. This compounded the father deprivation problem; if the mother is not emotionally available or if she is habitually intrusive and overbearing, a boy may learn to shut down emotionally, and at three or four years old he can carry this habit into his relationship with his father. If the father doesn't take the initiative to bond and interact, the boy shuts down forever. The boy who shuts down emotionally to avoid the terror of abandonment and crushing shame of rejection blocks his emotions at a young age. He assumes that he is unworthy of paternal affection because he is in some way defective. His behavior becomes shame-based and shame-sensitive, and the trauma of parental rejection is triggered throughout his life whenever any shame is experienced. Also, if the father is strong but not good or good but not strong, the boy may reject masculinity, preferring the safety of the mother's attributes, like her smell and her disciplinary toughness. When the boy becomes disconnected from his own emotions and therefore his male body, he creates a false "good" self with which he engages other people or becomes an exhibitionist so that he can deal with his shame (distorted self-perception) and his narcissism (unrealistic positive image to combat the negative messages).²⁵

Walt fits some of these categories. For example, in order to seem attractive, he was *purposely* extroverted and “always focused on whomever he was speaking with,” so that “he ‘gave the impression he took a deep personal interest.’”²⁶ Walt was the family member who remembered everyone’s birthday and consequently always got a present himself. The case for Walt’s homosexuality falls apart, however, because Flora Disney was not as intrusive or manipulative as the mothers of most homosexuals. Walt was free to act out as a male because Flora did not try to squash male attributes. Flora did not force Walt into conforming to the manipulative mother’s idea of a “good little boy.” Walt also had older males available who showed him tender affection and how to relate effectively with other males. Roy for example, taught Walt to defend himself from a beating by taking his dad’s wrists and staring into his eyes, which caused his father to desist. Instead of shutting down and hiding his emotions, Walt fought back by *authentically* expressing his true emotions, he “would position a chair” between himself and his father and “just argue the dickens out of Dad.”²⁷ Instead of throwing in the towel, Walt related to his dad by playing pranks on him until Elias himself had to laugh till he cried, like the time Walt put a bladder under Elias’s plate, which lifted and moved the plate while Elias ate unaware of the fact. Neal Gabler, who read Marc Eliot’s *Hollywood’s Dark Prince*, also defends Walt when he gives a more detailed account of Walt dressing up as a woman: Flora opened the door to find a tall woman wearing her dress and hat who asked her “a lot of foolish questions.”²⁸ Father deprivation did not lead to homosexuality because Walt’s older brother Roy had willingly taken a paternal role in Walt’s life, “He would buy Walt and Ruth toys out of his earnings from the bank where he clerked.” He would play with them and take them to the movies.

The violence and terror Walt experienced in his early childhood and the baptismal grace (acquired at infancy) to grow in virtue was an impetus for him to focus on preserving the innocence, wonder, and joy of childhood. Walt said, “I do not make films primarily for children. Call the child innocence. The worst of us is not without innocence, although buried deeply it might be. In my work, I try to reach and speak to that innocence.”²⁹

Disney’s career as an artist, pioneer and producer as well as the direction his studio took after he became



famous arose from Walt Disney’s early life. He was born into a family of immigrants and pioneers who used tenacity and creativity to survive. A fiddle-playing, distant, over-disciplinary father may have been the catalyst for the artist and entertainer, but it also prompted the opposite virtue: attentiveness to the impressionability and sensitivity of children and adults. Kindness inspires kindness, and Walt may have had a need to give to families, and children in particular, something he lacked and desired but which he experienced through his extended family members. Disney may have remembered the joy he felt when he could make his father laugh and the peace and security he felt when his mother told him bedtime fairytales, which were actually the inspiration to many of his most successful projects. His father’s strict frugality may have inspired Walt’s contempt for money and his determination to “go ahead with any of his ideas whether he had the means or not.”³⁰ Walt’s workaholicism may have grown out of a desire to succeed and prove himself, but it also grew out of a desire to escape from interior pain: an early childhood friend of the Disneys observed that “The whole Disney family seemed to me aloof and unbending.”³¹ Walt may have tried to distance himself from the inhuman and unreal character of Protestantism with the reality of humor



and joy which he glimpsed in his Irish grandmother. Archbishop Fulton Sheen argues that because Catholics believe in an immaterial world, their humor is not limited by material realities.

Walt gave Hollywood a run for its money by gaining access to the American psyche and international culture. He synthesized and simplified Christianity for mass culture, and he tapped into “archetypes that resonated with people of all ages,”³² and could lead them to Christ. He was an artist who could find “the elemental and the essential [element] of virtually every form in which he worked” whether those were emotions, passions, cultures, landscapes, stories. His goal was to preserve innocence and peace so he, “consistently concretized the ideal and provided the pleasure of things made simple and pure the way one imaged they should be” at least from a child’s perspective.³³ Walt did not throw out everything they learned from his father but incorporated what was good into his work. His disciplinary father created a man who demanded responsibility, discipline, and productivity from others.

St. Francis of Assisi and St. Ignatius of Loyola founded two of the greatest religious orders within the Catholic Church. Both men were soldiers who had a conversion during a period of convalescence that led them to practice extraordinary poverty, austerities, and mortifications for the sake of being ready to distribute the Sacraments and Truth, and lead men to eternal and temporal happiness. Seven hundred years later, Walt also had a conversion, though less spiritual, when he got a nail stuck halfway up his foot. His strenuous daily work came to a halt and his two weeks of bedrest allowed him hours of reading books and studying the newspapers. At this point, his interests turned from performing to drawing. Instead of joining a vaudeville company to become the next Charlie Chaplin, as he had planned, Walt would draw cartoons.

When Walt’s family returned to Chicago, he took a job as news and food “butcher” which took him all the way to Colorado and all the cities and towns in-between. This job opened up worlds to Walt which he hadn’t dreamed existed. In Chicago Walt became an art editor for his McKinley High School and signed up for evening classes at the Chicago Academy of Fine Arts where he came in contact with the caricaturist Leroy Gossett. After World War I began, Roy who had eagerly enlisted was stationed outside of Chicago’s City limits, and Walt visited his brother who, “fueled Walt’s

curiosity with tales of overseas war stories picked up secondhand from returning vets.”³⁴ Walt falsified his parents’ signature to enlist as well, which caught the attention of the FBI. When Walt could not produce an accurate birth certificate, he joined the International Red Cross. After the armistice Walt was sent to France, where he drew cartoons for newspapers which also decorated his ambulance. He spent his 18th birthday in Saint Cyr, where he picked up the habit of smoking.

THE ENGINES OF PUBLICITY

Elias had not wanted his sons to enlist because he insisted that World War I was instigated by Jewish capitalists for their own benefit. This idea found support in Henry Ford, who told his friends around a campfire in 1919 that the Jews had caused World War I³⁵ because “Jewish hands were in almost exclusive control of the engines of publicity by which public opinion concerning the German people was molded.”³⁶ For this reason, the “countries of the world which were most dominated by the Jews showed the greatest hatred of Germany during the recent regrettable war.” During the war “elder Jews of wealth and the younger Jews of ambition swarmed through the war organizations -- principally those departments which dealt with the commercial and industrial business of war...”³⁷ After the war, it became apparent who had benefited most from the catastrophe because the German government was then run by Jews, and the American economy had been undermined:

The [German] cabinet composed of six men, which substituted the Minister of State, was dominated by the Jews Haase and Landsberg. Haase had control of foreign affairs; his assistant was the Jew Kautsky, a Czech, who in 1918 was not even a German citizen. Also associated with Haase were the Jews Cohn and Herzfeld. The Jew Schiffer was Financial Minister of State, assisted by the Jew Bernstein. The Secretary of the Interior was the Jew Preuss, with the Jew Dr. Freund for his assistant. The Jew Fritz Max Cohen, who was correspondent of the *Frankfurter Zeitung* in Copenhagen, was made government publicity agent.³⁸

Ford noted that Germany had invested heavily in American cotton. When WWI began, cotton wealth immediately changed from Jewish hands in Hamburg to those in London. And by 1920 cotton was selling in England for less than in the United States, which caused a drop in the American price:

When the price lowers sufficiently, the market is cleared of cotton by buyers previously prepared, and then the price soars to high figures again. In the meantime, the same powers that have engineered the apparently causeless strengthening and weakening of the cotton market, have seized upon stricken Germany to be the sweatshop of the world. Certain groups control the cotton, lend it to Germany to be manufactured, leave a pittance of it there in payment for the labor that was used, and then profiteer the length and breadth of the world on the lie that “cotton is scarce.”³⁹

These memories and facts were surfacing in the wake of the Russian Civil War and the 1920 Communist take over of Germany because stirrings of the same spirit were being felt in America, and Americans knew that Jews, like Trotsky, led the Bolshevik party: “in America, hearing the fervid eloquence and perceiving the prophetic ardor of young Jewish apostles of social and industrial reform, can calmly estimate how it may be. In England he is charged with being the real world ruler, who rules as a super-nation over the nations, rules by the power of gold, and who plays nation against nation for his own purposes, remaining himself discreetly in the background.”⁴⁰ These were the ideas being published out of Detroit in the 1920s.

To play one nation against another, the Jews must break down the Christian moral order, which is a compass and rein for men’s passions, and the only protection for the weak against the strong. To break down the Christian moral code, Jews know they must promote laws that foment or allow vice and incite the passions because vices are easy to manipulate. As early as 1910, Thomas Alva Edison, head of one of the more well-known studios in the East Coast led the founding of Trust, the first motion picture alliance, to combat the “peep shows” produced by street-corner nickelodeons, “amusement parlors that first appeared on New York’s Lower East Side.”⁴¹ The nickelodeons featured movies produced by “Jewish profiteers.” Edison felt they “cheapened the sophisticated art of film by offering ... lurid diversions meant to satisfy the carnal pleasure of the workingman.”⁴² Which lurid diversions turned his heart from his children and wife. According to Neal Gabler in *An Empire of Their Own: How the Jews Invented Hollywood*, the Trust was made up of “white Anglo-Saxon Protestants who had entered the film industry in its infancy by inventing, bankrolling, or tinkering with movie hardware.... For them, the movies themselves would always be novelties.”⁴³ The

Trust was publicly dedicated to the preservation of the industry’s moral integrity.... Not only were nickelodeon operators and filmmakers denied membership in the Trust, but they were prevented from buying raw film stock and projection equipment.”⁴⁴

In response to the Trust, immigrant Jewish filmmakers, led by Carl Laemmle, founder of Universal Pictures, formed their own illegal distribution organization to “import foreign raw film stock and equipment that allowed them to keep making movies.” But the Trust’s efforts were undermined when Jews in the Trust, like Sigmund Lubin, extended their help to these “Independents.”⁴⁵ By 1912, the films of Laemmle and his partners became more popular than those produced by the Trust and “had gobbled half the market and were closing in on a monopoly of their own.”^{45a} As a result, the Trust took to destroying the nickelodeon arcades and burned the neighborhoods that housed them. These violent actions encouraged the Independents to move to the opposite end of the country near the border of Mexico. According to Walt’s biographer Marc Eliot: “The films they made redefined the American motion picture and the industry that produced them. Unlike their 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.”⁴⁶ A consequence of prioritizing wealth over morality was that writers, directors, actors, and those involved in production were treated like prostitutes and employees, but not artists.

At the other end of the spectrum was Walt the artist. In 1919 when animated films become popular with *Felix the Cat*, Roy obtained a job for Walt as a cartoonist at Pressman-Rubin Studios where he met Ubbe Iwerks, someone critical to his future success. Both boys were laid off within a month but became longtime friends. Ubbe Iwerks or Ub was much better at drawing than Walt and was able to flesh out his brilliant ideas. They contracted independent work together until they were hired by the Kansas City Film Ad Company at \$40 a week. By working on the shorts that the company produced, Walt “learned the basic techniques of moving pictures and animation.”⁴⁷ He was particularly intrigued by the potential of the camera and did a lot of experimenting on his own time to discover new tricks using borrowed equipment. Amazingly, by the time Walt was twenty-one years old he

was able to create his own company, Laugh-O-Grams, with the help of Ubbe Iwerks, to compete with Kansas City Ad and sold his work to the owner and operator of a chain of Kansas City movie theaters, Frank Newman, who was also a national film distributor.

At Laugh-O-Grams, Walt took on methods that would follow him throughout his career. He educated his own young artists himself and used them to produce films. Walt and Ub offered free animation lessons to teach the “cartoon business.” When Walt decided he wanted to go national, he made cartoons out of classical fairy tales learned at his mother’s knee, like *Little Red Riding Hood* and *Puss in Boots*. Most importantly, Walt was innovative. When he found himself limited by technology or experience, he sought better technology, regardless of the cost, or discovered new techniques to circumvent his immediate limitations. For example, when he could not afford superimposed characters on real backgrounds, Walt shot real actors on animated backgrounds. And like a ringleader at a circus, he was not afraid to announce with pomp his achievements to the public. Frank Newman turned Laugh-O-Grams into Newman Laugh-O-Grams, and sent its creations to New York, but all the major distributors turned down Walt’s work. When money ran out for Walt, he decided he could go to New York to pursue animation or head for Los Angeles where Roy was convalescing from tuberculosis. His uncle Robert was also there. Walt preferred the presence and assistance of his brother and surrogate father. When a gentleman on the train ride to California asked Walt what he planned to do there, Walt said, “with all the assurance of my 22 years,” that he was going to “direct great Hollywood motion pictures.”⁴⁸

When Walt’s application for studio director was turned down by every Major Studio in Hollywood, he returned to animation using Roy’s monthly military pension money and his uncle’s garage as a studio. From that “studio,” he sent a letter and incomplete footage to Margaret Winkler in New York offering to continue working on Lewis Carroll’s *Alice’s Adventures in Wonderland*. *Alice Comedies*, featured a “girl filmed in live action interact[ing] with animated characters.” Winkler offered to pay “FIFTEEN HUNDRED EACH NEGATIVE FOR FIRST SIX...”⁴⁹ The contract was signed on October 16, 1923. With this new line of work, and a \$500 loan from Uncle Robert, the Disney brothers started their own studio. Walt was 23 years old.

By this time, 1922, a series of Hollywood drug, sex, and rape scandals and “sensational murders,” prompted “formal legislation” to be “introduced in Congress to create a national board of film censorship.” Jewish moguls were also getting mounting negative attention for creating scandalous films.⁵⁰ As a result studios like M-G-M, Paramount, Warner Brothers, and Fox realized that they needed to impose some form of censorship on themselves before the United States government and local censorship agencies got involved in shutting down their subversive material completely.⁵¹ In this preemptive move, the studios appointed Postmaster General and Presbyterian Elder Will H. Hays to head their newly created Motion Pictures Producers and Distributors of America (MPPDA) and represent them in Washington.

CARL LAEMMLE AND THE NEW STUDIO

By 1926, both Roy and Walt got married, and their new studio, Walt Disney Studio was completed. They took their pictures with their “mostly transplanted Kansas City natives” and Walt’s mustache which he had kept for the occasion. Soon after the announced completion of their studio, Margaret Winkler’s new husband, Charles Mintz, terminated their contract. The reason being that Mintz “had been commuting regularly between New York and Hollywood to negotiate with Carl Laemmle” a deal that would leave the Disney “bumpkins” begging him to take over their studio. Once *Alice* was canceled, Mintz set the Disneys up to create a rabbit for Carl Laemmle that would remove his competition, Felix the Cat, from stardom. The Disneys, however, were not aware of Carl Laemmle’s involvement, and they offered a quick delivery of high-quality material that convinced Laemmle he had found Felix’s replacement. In 1927, Universal released Walt Disney’s *Trolley Troubles* featuring Oswald the Lucky Rabbit. Mintz had sold Oswald to Universal after creating two corporate stops between Walt and Laemmle, and Universal made sizeable profits. One day when Walt saw Oswald featured on candy bars he realized he had been duped and his art stolen. When Walt went to New York to renew his contract with Mintz, Mintz informed him that Disney’s advance per cartoon would be cut from \$2,250 to \$1,800. Not only that, but he wanted 50 percent ownership of Walt Disney Studio.⁵² If Disney failed to agree to these terms, Mintz was going to take all of Walt’s staff

and continue Oswald productions without him. The Disneys did not give in because Roy understood what was happening, and he advised Walt to let go of Oswald and come up with another character to “save the studio.” Mintz failed to understand that the Jewish moguls needed Walt’s mind, rather than his studio, because it was his mind that produced what people wanted to see. Because of their background, the Jewish moguls could not appreciate innocent entertainment or understand Christian values and humor, much less manifest those values in cartoon characters. For example, 1927 was the year Detroit’s Aviator Charles Lindbergh became a national hero for his transatlantic nonstop flight. Henry Ford who made airplanes, but hadn’t flown in one, jumped into the cockpit and flew in the Spirit of St. Louis right before Lindbergh’s flight. Walt and his studio were able to capture the American spirit at that moment by developing “a peppy, alert, saucy and venturesome” Oswald rabbit.⁵³ Determined to ruin Disney, Mintz kept his word and took Walt’s animators after he convinced them that the Disney studio would not survive the takeover, leaving behind only a few Kansas City loyalists including Ubbe Iwerks.

A little wiser, Walt Disney got back to work and brought Mickey Mouse to life based on his own looks and personality. The resemblance was so striking that Ubbe Iwerks objected that the mouse looked too much like Walt, who admitted he had used his own reflection as a model. Mickey became so alive in Walt’s imagination that he treated Mickey’s “impish behavior and the trouble it always got him into, as if he were an independent, living creature.”⁵⁴ Mickey, like Walt, was a barnyard innocent, a performer, an adventurer, a woman’s (Minnie’s) shy admirer. When sound technology became available, Walt took on the best he could find. Because he was more interested in artistic experimentation and quality than profit, he chose Patrick Powers’ sound system and hired Powers himself as the studio’s permanent sound consultant. Powers was a “veteran distributor of the animated works of many of the industry’s pioneers,” and rejected by Carl Laemmle.⁵⁵ For seven years after sound became available, Walt was also the voice of Mickey Mouse. Walt based his first Mickey Mouse short on Charles Lindbergh’s flight, which he found a “metaphor for his own singular flight of animated fancy,” and because it captured the essence of the Mickey Mouse character. Walt took real matter, a story and a person, and gave it form:

he drew the essence out of the matter. Ubbe Iwerks produced seven hundred Mickey drawings a day. An “average ten-minute cartoon required about 14,000, a single movement.” Ubbe Iwerks’ cartoon was an extraordinary achievement.⁵⁶ The Disney wives assisted with inking and painting.

For Walt’s second short, *Gallop in’ Gaucho*, he did what he would always do at the inception of a project, he sat the animators down and performed for them every character’s part, “showing exactly what he wanted them to capture on film.”⁵⁷ For his third short, *Steamboat Willie*, Walt featured a mouse with a funny little voice who “courted his sweetheart by singing her a song.”⁵⁸ The short opened on November 18, 1928, and Walt became “the first animator to release a commercially viable sound cartoon.” Biographer Eliot observes that it was a stunning achievement for a 27-year-old animator with no major studio affiliation or distributor. His success came as Hollywood was “plagued by accusations of immorality” and political subversion and “growing threats of censorship” while the nation itself was heading toward severe economic decline. According to Eliot:

both *Steamboat Willie* and its maker arrived, as film heroes always seemed to, “just in the nick of time.” Even as Mickey Mouse was becoming every kid’s newest favorite cartoon character, his “creator,” the all-American hayseed from Kansas City with a fondness for farm animals who acted like humans, was about to become the least-likely savior of an industry filled with people—most of whom, in Walt’s opinion, behaved like animals.⁵⁹

In stark contrast to Walt’s career and spirit, by 1927, the Jew, Wilhelm Reich, who was a few years older than Walt and a product of the Frankfurt School in Germany, married Freudian psychology with Marxism, and published *The Function of the Orgasm* in 1927, dedicating it to Freud. In the same year, Reich opened six free sex-counseling clinics in Vienna for working-class patients. The clinics were overseen by a physician, three obstetricians, and a lawyer. Freud, who wished to distance himself from Reich, wrote to psychoanalyst, Dr. Lou Andreas-Salome that Reich was a man passionately devoted to his hobby-horse and “salutes in the genital orgasm the antidote to every neurosis.”⁶⁰ Freud did not take Reich seriously, but Reich was on to something very serious. During his time in Vienna, Reich realized that the main opponent to “sexual revolution,” a term he himself coined,

*Snow White by the Brothers Grimm,
Illustration by Carl Offterdinger*



was Catholic morality because “After years of trying in vain to debate the existence of God and getting nowhere in persuading people to become atheistic communists, Reich noticed a simple fact. If you changed the sexual behavior of idealistic young Catholics in the direction of sexual liberation, which included masturbation, then the idea of God simply evaporated from their minds and they defected from the Catholic Church,” sinned, became full of guilt, “and the way to successful revolution was clear.”⁶¹ In his book *The Mass Psychology of Fascism*, which appeared in 1933, Reich noticed that a girl who stopped masturbating when confronted with the idea of divine punishment could be “cured” of “the compulsion to pray,” i.e., brought back to her bad habits: “when she was made aware of the [baseless] origin of her fear; this awareness made it possible for her to masturbate again without feelings of guilt.”⁶² Reich concludes, “As impossible as this incident may appear, it is pregnant with meaning for sex-economy. It shows how the mystical contagion of our youth could be prevented.”⁶³ In the same book, Reich argues that the uprooting of the mysticism of the spiritual fathers in the Catholic Church, the clergy, could also come about when they “felt in their own body” the “physical consequences” of sexual license.⁶⁴ “The logical conclusion of this is also clear: the total sexualization of a culture would mean the total extinction of the Church and the classical state based on the moral law.”⁶⁵ After Reich visited the Soviet Union in 1929, he decided to convince the world that there

was a strong link between sexual and economic oppression. He moved to Berlin in 1930 and joined the Communist Party of Germany, where he promoted the sexualization of youth through pamphlets like *Der Sexuelle Kampf der Jugend* (1932), and taunted his fellow Germans by arguing that they were fascists and not communists because they were a sexually repressed nation. Reich was not alone in his thinking.

Back in the United States Jewish immorality in Hollywood was once again making the big screens and the news, and in 1929, William Randolph Hearst ran a series of editorials in his newspaper “demanding the revival of federal censorship to regulate the growing immorality of motion pictures.”⁶⁶ In March of 1929, U.S. Senator Smith Brookhart seconded Hearst, saying that the deterioration of Hollywood was “nothing more than a battle for profit at the cost of sexual and social morality between competing studios, led by ‘bunches of Jews.’” At this point “every major studio in Hollywood” fell over itself trying to entice the young Protestant Walt into a deal to align themselves with a filmmaker who “not only extolled the right virtues but understood what they were in the first place.”⁶⁷ But as much as they needed a poster boy, they would not permit an “independent filmmaker to gain a position of influence” among “their Old World brotherhood,” which proves that the goal of maintaining power is ultimately the corruption of morals more than the making of money. So, while publicly hailing Walt and his cartoons for their “high moral quality,” the industry would not grant Disney a decent distribution deal, and Walt did not want to find himself in the position he was in when he lost Oswald. When Carl Laemmle offered “substantial financing, national distribution, and unlimited free use of the animators he had once stolen from Disney,” in exchange for copyright to the Mickey Mouse character, Walt turned him down.⁶⁸ For the next year and half, Mickey’s popularity, “eclipsed” not only the popularity of Felix the Cat and Oswald, but that of human performers like Buster Keaton, Harold Lloyd, Al Jolson and Charlie Chaplin. Walt showed his independence by portraying the unions and the mob which set out to destroy Walt Disney Studios as the Big Bad Wolf, with a big Jewish nose, huffing and puffing to blow down the studio’s doors.⁶⁹

Around the time Mickey Mouse became the world’s most popular cartoon character, America realized that the code the Presbyterian Hays had created to censor Hollywood films was toothless. Afraid that he would

lose credibility, Hays brought the fiery Irish Catholic journalist Joseph Breen to Hollywood in 1931.⁷⁰ By 1932, Breen was writing to Rev. Wilfrid Parsons, S.J. editor of *America* to inform him that 95 percent of Hollywood folk were Jews of an Eastern European lineage, and that Hollywood consisted of “people with no respect for anything beyond the making of money. Here we have Paganism rampant and in its most virulent form. Drunkenness and debauchery are commonplace. Sexual perversion is rampant... any number of our directors and stars are perverts.”⁷¹ And “people whose daily morals would not be tolerated in the toilet of a pest house hold the good jobs out here and wax fat on it.”⁷²

CHARLES LINDBERGH AND AMERICA FIRST

To get a taste of how this immoral media operated, Charles Lindbergh, who was suspected of having future aspirations to the presidency, found on March 1, 1932 that his 20-month-old son had been kidnapped out of the second-story window of his nursery. The toddler was later discovered tortured and murdered, according to the FBI, “The head was crushed...and some of the body members were missing.”⁷³ Someone who lived through the incident points out the child’s “golden curls” as if to indicate the kidnapping was a hate crime perpetrated against German-sympathizers.⁷⁴ The crime “stunned the nation and made the Lindberghs and their ensuing tragedy front-page news for months to come.” President Herbert Hoover piped that it would be a “live and never to be forgotten case.”⁷⁵ The man chosen as scapegoat for the crime was a German-American by the name of Richard Hauptmann, whose name was changed to Bruno after the kidnapping to ensure that nobody was confused about his origins. Once the nationality of the perpetrator became clear a notable shift in public opinion took place leading to changing American sympathies against Germany. This was a year before Hitler was appointed Chancellor of Germany and the March 1933 Jewish-inspired boycott of German goods. Part of the ransom money collected for Lindbergh’s son was left with Hauptmann by the Jew Isidore Fisch, who owed Hauptmann money. According to some sources the kidnapping “involved Detroit’s Purple Gang (all Jews)” and it “was not simply a ‘warning’ to Lindbergh; it was a way to completely derail his psyche from ever considering running for the Presidency.”⁷⁶ As for Hauptmann, who was electrocuted, his wife Anna

Hauptmann recounts that the Governor of New Jersey Harold G. Hoffman visited her husband the night before his execution and offered him a deal of life in prison if he would admit to some kind of involvement in the kidnapping, but “her Richard” refused this gift of life because to admit false complicity would place his soul in jeopardy before God.⁷⁷ Walt Disney’s first child was born a year later and he made sure to always keep his children from the public eye so that they were not subject to murderous hatred as Lindbergh’s toddler was.^{78 79} But Disney would experience similar tragedies anyway.

Across the Atlantic, when Hitler became Chancellor in January 1933, Wilhelm Reich was living with Elsa Lindenberg, the more serious of many extra-marital affairs which led to divorcing his wife later that year. By March 1933, the Nazi newspaper *Völkischer Beobachter* attacked Reich’s *Der Sexuelle Kampf der Jugend*, but bad press did not stop Reich from publishing *The Mass Psychology of Fascism*, in German *Die Massenpsychologie des Fascismuses*, in the same year in which he advocated sex with children because moral concepts with respect to sexuality ought to be completely removed for the sake of complete liberation of the mind. In the same book he promotes the sexualization of children themselves by removing the fear of masturbation and encouraging sexual curiosity. When Reich moved to Denmark to escape bad press, he was not allowed to join the Communist Party because he was promoting abortion, sex education, which led to the attempted suicide of a teenage patient.⁸⁰ When Denmark refused to renew his visa, Reich moved to Sweden, where he was accused of prostituting Lindenberg after the police noted a continuous stream of visitors to their room. Reich established a pattern of setting off the alarms of every government and being condemned by scientists wherever he moved. In 1935, Reich returned to Berlin to force Elsa Lindenberg to have an abortion, and then to escape Hitler and the war, Reich moved to New York in 1939 where he worked at capturing orgone energy.

In 1932, Herman “Kay” Kamen (Herman Samuel Kominetzky) of Russian Jewish origin decided to cash in on Walt’s success. He pulled all his money from the bank and visited the Disney brothers in Los Angeles, offering to handle all the merchandise licensing of their characters. Kay promised they would receive fifty percent of the revenue and all of his money which he had sewn into his coat for his sleepless trip to Los

Angeles. Kamen's "first order of business was the immediate adjustment of all existing contracts. Having accomplished that, he set out to build what eventually became the largest and most successful in-house studio merchandising operation in the world."⁸¹ By 1948, under 'marketing whiz Kamen,' "revenue of licensed Disney products [like the Mickey Mouse watch] totaled more than \$100 million."⁸²

By 1933, Hollywood films had become so decadent that Catholic Bishops decided to take more drastic steps and created the National Legion of Decency which promised that Catholics would boycott any films that did not meet the NLD's Production Code. Consequently, in 1934, Hays moved Joseph Breen to Production Code Administration (PCA) chief.⁸³ According to film historian Leonard J. Leff, this dramatic moral censorship of Hollywood films actually ushered in Hollywood's Golden Age,⁸⁴ but media outlets like *Variety*⁸⁵ and *Liberty Magazine*,⁸⁶ were ungrateful; kicking and screaming they revealed that Breen's position gave him "more influence in standardizing world thinking than Mussolini, Hitler, or Stalin,"⁸⁷ a position the Jews of "Eastern European lineage" wanted to reserve for themselves.

The Disney brothers, who were dependent on Jewish moguls for the production and distribution of their films, and Jewish bankers, like Bank of America's Joseph Rosenberg for loans, were entrenched in Hollywood, and therefore were careful with their relationship with, and their portrayal of, Jews. Simultaneously, it is not in the media's interest to pin Walt Disney as anti-Semitic because it would draw attention to an international hero's understanding of an important situation. Walt's most "anti-Semitic" characters, like the wolf dressed as a Jewish peddler in "Three Little Pigs" 1933, was the creation of his Jewish employee Art Babbitt who gave the wolf a "more sinister and wolf-like" appearance.⁸⁸ Walt claimed that the wolf was not representative of Jews in general, but that instead it was based on Carl Laemmle and his many attempts to destroy his studio. *The Three Little Pigs*, however, spoke to a nation suffering the Great Depression, "Its uplifting theme of moral courage in the face of overwhelming odds struck a hot nerve with America's Depression audiences."⁸⁹ The other criticized film, *Dumbo*, was introduced to the Disneys by their marketing whiz Kamen who liked Helen Aberson's 1939 story, and bought the rights.⁹⁰ Aberson was of Ukranian Jewish origin and her tale of awkward exceptionalism was

noticed at a time when Jewish caricatures were being used to draw attention to Jewish bad habits. Virginia Woolf, for example, wrote in *The Duchess and the Jeweller*, 1938, "His nose, which was long and flexible, like an elephant's trunk, seemed to say by its curious quiver at the nostrils (but it seemed as if the whole nose quivered, not only the nostrils) that he was not satisfied yet; still smelt something under the ground a little further off."⁹¹ Jews themselves, therefore, were involved in creating Walt Disney's most "anti-Semitic" films. The "proudly Jewish author" of *Multiculturalism and the Mouse: Race and Sex in Disney Entertainment*, Douglas Brode, writes "There is zero hard evidence that Disney ever wrote or said anything anti-Semitic in private or public. His films feature a wide array of great Jewish actors in the most diverse roles imaginable, more so than any other studio of Hollywood's golden age, including those run by Jewish movie moguls. Finally, there is no evidence in the work of anti-Semitism via negatively portrayed Jewish characters."⁹² Kay Kamen also defended Walt Disney from attacks of anti-Semitism claiming that Disney's New York office had "more Jews than the Book of Leviticus."⁹³ Walt was not anti-Semitic, but he did criticize Jews because his experiences in Hollywood taught him that they tended to be communist and tended to undermine Christian morality.

As a pioneer of the American animation industry, Walt introduced synchronized sound, advanced technicolor, and feature-length cartoons, in addition to producing live action films. In short, Disney was able to compete successfully in Hollywood because of his enthusiasm, creativity, skill, and innovation. Among the Jews Walt hired to assist him in the 1930s were Art Babbitt (Arthur Harold Babitsky) who was promptly promoted to animator and became "one of Disney's best-paid artists, and enjoyed a lavish lifestyle despite the austerities of the Great Depression" that included "two servants, a large house, and three cars."⁹⁴ Babbitt animated important characters and classical scenes in *Snow White*, *Pinocchio*, *Fantasia*, and *Dumbo*. Babbitt also created the "stupid" character of Goofy, who always "thought long and carefully before he did anything, and then he did it wrong."⁹⁵ The atheist Jew David Hilbermann began his career as an animator in 1936 at Disney Studios, where he worked on the dwarf sequences in *Snow White*.

Walt Disney trusted and worked closely with Babbitt, but Babbitt was part of the communist subver-

sion and takeover of Hollywood. During the Depression Babbitt left an animating studio in New York, joined Walt Disney Studios, and was one of the key instigators against Walt. By December 5, 1936, Disney's thirty-fifth birthday, a number of incidents made it perfectly clear that he was being undermined and that his studio was being taken over, and the following incidents give witness to the fact. On Walt's birthday his employees had prepared for him a film in which Mickey sexually violated "his girlfriend" Minnie to show him how the employees felt they were being treated.⁹⁶ This was particularly ugly because Mickey's affections for Minnie were typically chaste and shy. Walt immediately fired the employees who had, in a sense, desecrated his characters before their creator. Later, Walt discovered that Babbitt was hosting private art classes for the studio's animators in his own home where he was teaching Disney cartoonists how to draw naked women. Walt forbade him to do this and told him to move his art classes back to the studio. When Walt Disney introduced the young dancer, Marjorie Belcher, to "capture a sense of realism in the physical movement of Snow White," Babbitt had "an intense sexual affair" with her, violating one of Walt's strictest House Rules and violating the woman giving life to the film's idealized mother and virtuous heroine.⁹⁷

Disney soon discovered that it was impossible to win this war, because Jews and Jewish communists were working both sides of the street. With the start of the Depression, Major Studios were planning to impose a film-industry-wide 50 percent cut in salaries for all writers, actors, directors, technicians and laborers, and they rightly predicted there would be unrest. The Majors attempted to preempt the movement by creating a consensus or, as it were, *union* among the studio heads, which branched off as studio created unions that would draw in their employees and prevent them from joining unions run by opponents. Prior to this, Al Capone had wanted to join Charles "Lucky" Luciano, Benjamin "Bugsy" Siegel, and Meyer Lansky in effectively infiltrating every economic level of Hollywood and Los Angeles bootlegging and gambling. When Capone was imprisoned, Frank Nitti took over his job. Frank decided to infiltrate Hollywood by taking over the film industry unions for which cause Nitti employed Willie Bioff, a specialist at getting his unions accepted into the city's industries. This included IATSE (International Alliance of Theatrical Stage Employees). Through Bioff and his unions, Nitti al-

ready had a stranglehold on "every theater and nightclub in Chicago."⁹⁸ So, when in 1931, the Majors cut salaries, the Hollywood branch of IATSE threatened retaliation with a "formal industry-wide job action." At this point, Nitti had Bioff, a known member of organized crime, and Bioff's assistants take action. The "heads of studios welcomed" Bioff "in the ongoing battle to keep salaries and benefits as low as possible."⁹⁹

Despite all the internal and external conflicts and setback, by 1937 Disney had created *Snow White and the Seven Dwarfs*, the world's first full-length animated musical feature film, based on *Grimm Brothers' Fairy Tales* like "*Schneewitchen*," which they collected after interviewing German peasants. These tales arose out of the collected consciousness of the Holy Roman Empire, which succeeded the Roman Empire as the political manifestation of the Catholic Church. After its world premiere on December 21, 1937, *Snow White and the Seven Dwarfs* was "dubbed into ten languages and distributed in forty-six countries."¹⁰⁰ *Snow White* was a huge "commercial success and, with international earnings of more than \$8 million during its initial release...held the record of highest-grossing sound film at the time."¹⁰¹ Harvard University awarded Disney an honorary Master of Arts degree for his work in the field of cinematography.¹⁰² When Walt took his international voyage to promote worldwide interest in *Snow White*, he was cheered and welcomed as if he were royalty:

The European press declared Disney the greatest American filmmaker since Charlie Chaplin. The most famous international figures in film, literature, religion, science, and politics lined up for the privilege of meeting him. In England, Disney dined with the royal family and met privately with H. G. Wells. In Rome, he was granted private audiences with both the Pope [Pius XI] and Mussolini. In Paris, the League of Nations awarded him a special medal, which Walt accepted using the voice of Mickey Mouse.¹⁰³

Snow White's success made Walt a greater threat to Hollywood, especially as it led to the Disneys' purchase of a 50-acre lot in Burbank, California which allowed them to increase the size of their studio to an air-conditioned twenty-building studio complex,¹⁰⁴ and to the purchase of a nearby home for their parents in North Hollywood. Walt wrote that he wanted a well-designed studio because one of his greatest wishes was that his employees could work in ideal surroundings since happy personnel turn out the best work,

but at this point his employees had been indoctrinated and their morality subverted. What happened next was reminiscent of the sexual excess and events leading to the regicide that took place during the French Revolution.

To celebrate the occasion of *Snow White's* success Walt Disney invited all of his staff to Lake Narco in northern California. "Every employee who had worked on the film was invited to join Mr. and Mrs. Disney and their two children for what Walt envisioned as a two-day mini-retreat filled with hiking, swimming, barbecues, and church services. What actually took place more closely resembled a Roman orgy."¹⁰⁵ With the help of alcohol, passions "unbridled as quickly as belts and buckles," as models, inkers, painters, secretaries, and assistants "hopped from the tents and cabins of one animator after another." Walt felt betrayed; he was angry and scandalized, but Roy warned him not to fire anyone.

While still dependent on the anarchists in his employ, Disney and other independent filmmakers made the added mistake of challenging the Majors complete monopoly over production, distribution, and exhibition in 1938. The Majors: Paramount Pictures, MGM, Fox, Universal, Warner Bros, Columbia, Loews, United Artists and RKO, mostly the same group who years before opposed the Trust, "not only controlled all the distribution networks but owned virtually every first-run theater in the country."¹⁰⁶ Control of exhibition kept "independent producers from showing their films unless the producers are willing to pay prohibitive percentages."¹⁰⁷ After the Majors were taken to court, they turned their attention on Walt Disney and sicced their unions on his studio.

When Walt's mother, Flora, complained of a leak in the gas furnace of her new home, Walt naively sent in studio repairmen to fix the problem. After this, Flora wrote a letter to her daughter Ruth about her wonderful new house but continued to complain of a gas leak.¹⁰⁸ Flora died on November 26, 1938 of asphyxiation--a month before her 51st wedding anniversary and 17 days after *Kristallnacht* began in Germany. The *San Francisco Chronicle* had on its front page, "Walt Disney's Mother Killed in Her Sleep." Was it incompetence, oversight, jealousy, or the fact, that the communist Art Babbitt told his fellow coworkers that Disney was a Nazi sympathizer who attended the *open* meetings of the German American Bund, which Babbitt himself attended for the purpose of spying?¹⁰⁹ Disney

biographer Eliot admits that the circumstances surrounding Flora's death were odd enough to consider the possibility of suicide because Elias Disney worked in the basement near the source of the gas leak. A month after his mother's death, Disney personally hosted the German filmmaker Leni Riefenstahl when she came to America to promote her film *Olympia*, and she was relieved to find that some "proper" Americans could see through Jewish smear campaigns.¹¹⁰

By 1939, Joseph Breen was warning that Nazi racism and bigotry, which the Catholic Church condemned, would be played upon by Jewish filmmakers to shake off the moral code imposed on their films.¹¹¹ Breen added: "[t]here is a strong pro-German and anti-Semitic feeling in this country ... and while those who are likely to approve of an anti-Hitler picture may think well of such an enterprise, they should keep in mind that millions of Americans might think otherwise." Breen claimed that plans to make such pictures were being coordinated through the Hollywood Anti-Nazi-League, which he claimed was "conducted and financed almost entirely by Jews."¹¹²

As early as 1920, Henry Ford had documented Jewish subversion by publishing a serialization of the book that would come to be known as *The International Jew* in the *Dearborn Independent*. It made public the Protocols of Jewish subversion, but he could do nothing to stop the tide that was sweeping his workers along in his own corporation. According to the plans written in the Protocols: "We will force up wages, which however, will be of no benefit to workers, for we will at the same time cause a rise in the prices of prime necessities, pretending that this is due to the decline of agriculture and of cattle raising. We will also artfully and deeply undermine the sources of production by instilling in the workmen ideas of anarchy."¹¹³

To counteract these forces, Henry Ford, made sure he paid his employees a family wage so that they could purchase the vehicles they created and keep their wives out of factories. Ford employees were encouraged to live by a certain work ethic, and their homes too were monitored to assure that the Ford Company wasn't supporting vices like alcoholism. Ford understood that the high wages his employees were earning could result in serious vice which would harm his wife and the family members who were dependent on him. He taught his employees how to spend and save to avoid economic hardships. He taught them how to maneuver bank accounts, because Ford understood that

banks were not national but international and created laws that benefited their own and crippled the wage earner. In contrast, the Protocols promise, “We will also artfully and deeply undermine the sources of production by instilling in the workmen ideas of anarchy and encourage them in the use of alcohol.” In the face of his opponents’ superior plans, Ford could not stop the tide of the unions like UAW. In April 1941, a strike broke out, during which Ford was compared to Hitler, forcing Ford to accept unionization.

THE CARTOONISTS GUILD

In 1939, Walt Disney began to take the initiative against Bioff’s IATSE by creating the Disney Studio Federation and putting none other than Arthur Babbitt in charge of it. Walt had been careful to distance himself from Bioff because his criminal record was a well-known secret in Hollywood. Bioff was working with the heads of the Majors, who would pay him \$50,000 a year to keep labor costs at an absolute minimum. Bioff in turn would prevent employees from joining independent unions by forming company unions. Meanwhile, the Communist Party of the United States of America (CPUSA) had gotten the film industry unions on their feet.¹¹⁴ To oppose the Disney Studio Federation, the Cartoonists Guild, led by communists Bill Littlejohn and Herbert Sorrell, chose the Jewish communist David Hilbermann, another one of Disney’s top animators, to help them gain a foothold at Disney. Hilbermann was contacted by an employee at Warner, who informed Hilbermann that Warner and MGM were deciding on the Cartoonists Guild. Babbitt and Hilbermann met in private at the home of the Warner employee. To help start working up the employees, a Jewish employee Zack Schwartz provoked Disney into firing him. Hilbermann then spread the rumor that there was no reason for Schwartz’s dismissal other than his last name and big nose.¹¹⁵ Babbitt and Hilbermann suddenly found themselves filled with a remarkable sense of justice and integrity and recounted that they could not let go of injustices like this.¹¹⁶

On May 29, 1941, a month after the strike at Ford broke out, both Babbitt and Hilbermann thanked Walt Disney for his patronage and their wealth by leading a strike of 200 studio employees against Disney during the production of *Dumbo*. The strikers were soon joined by members of the CPUSA¹¹⁷ and

the employees of the other Major Studios. During the march, Disney employees carried a mannequin of Walt Disney and a guillotine. According to Eliot, the unrest was in great part due to Walt’s paternalistic command of the studio. The employees did not want Walt hampering their sexual deviancy and putting restrictions on their conscience by invoking concepts like loyalty, which Walt practiced with his friends and staff. As Disney was driving through his picketing workers, he spotted Babbitt shouting at him through a bullhorn. Disney stopped his car and came out, ripping off his jacket to confront Babbitt, but the mob prevented the fist fight.¹¹⁸ In 1947, Disney testified before the House Un-American Activities Committee that Hilbermann was a communist and the “real brains” behind the strike.¹¹⁹ In 1932 Hilbermann had returned to Russia where his Jewish parents had been born and lived there for six months, studying art and other things at the Moscow Art Theatre.¹²⁰ In 1947 David Hilberman with Zack Schwartz¹²¹ would found Tempo Productions which was very successful until it was boycotted during the Red Scare in 1952.¹²²

Walt understood that his studio was not going to succeed if he let the “commies” take over. Not only were they creating great unrest economically, but animators like Babbitt were undermining and creating unrest among the other artists regarding the content of Walt’s films. When Walt created *Fantasia*, one of the most innovative and creative visual presentations of classical music, Babbitt told the staff that *Fantasia* “lacked balls,”¹²³ his term for sex and violence. Not only was Walt undermined from within, but unions like IATSE and IBEW (International Brotherhood of Electrical Workers) worked in partnership with the U.S. Defense Department to milk Walt Disney financially for its presentation of films in theaters and then literally made it impossible to offer quality innovations like Fantasound, by forcing Fantasound to stop production of its technical component parts to prepare for America’s entrance into the war. Rather than give in to these subversive forces and be forced to hire communists, Walt was planning to move away from animation and create live action films instead.

Two months after the strike began, Walt offered his strikers a settlement which involved paying the highest salary in the cartoon industry, as well as paid vacation, closed shop of their choice (with a legitimate vote of the union), fifty percent retroactive pay for the time on strike “something without precedent in the Amer-

ican Labor movement,”¹²⁴ etc., but the strikers refused to settle. Walt attempted to warn his employees from being duped and joining communists in “seeking the destruction of DEMOCRACY.”¹²⁵ But at this point the strikers were being paid to strike and Disney products were being boycotted by the media. Sixteen national AFL unions came out in support of the strikers as well. It was becoming clear that the strikers were not going to stop until they got their way or until Disney was forced out of business. The strikers wanted terms that would be “tantamount to their taking over the studio.”¹²⁶ When Walt decided, “We are going ahead with the operation of the studio with the employees who refused to walk out,” President Franklin Roosevelt got involved to further the government’s involvement in Disney’s destruction and Walt Disney Studios takeover.

ROOSEVELT SENDS WALT TO BRAZIL

Franklin Roosevelt had appointed Nelson Rockefeller the Official Coordinator of State Department Inter-American Affairs. Rockefeller’s office was overseen by William “Wild Bill” Donovan, a millionaire Wall Street lawyer who in July 1941 during the strikes against Walt, became COI (Coordinator of Information) for the “first central organization to ‘combine the functions of espionage and covert operations.’”¹²⁷ During the war, Roosevelt had “welcomed the suggestion of a single agency which would serve as a clearinghouse for all intelligence, as well as an organ of counterpropaganda and a training center for what were euphemistically called ‘special operations.’” Donovan also oversaw the Military Intelligence Division and its Psychological Branch established June 1941.¹²⁸ Wild Bill Donovan was creating a new instrument of war that focused on penetrating the enemies’ lines through propaganda before subversive actions prepared the way for armed forces.¹²⁹ Rockefeller’s goal in South America was to undermine Catholic nations and keep them on the American Reserve. Rockefeller was crucial in promoting Protestantism and contraception in South America. To accomplish his purpose Rockefeller first attempted to infiltrate Catholic minds through sponsored film projects. At a crucial moment for Walt Disney and his employees, J. Edgar Hoover worked with President Roosevelt and Roy Disney to send Walt and his loyal employees to South America to produce two films for Nelson Rockefeller. Rockefeller, know-

ing Walt’s leanings, warned him not to create anything with hints of political motives. Once Walt was in Brazil, Roosevelt sent James F. Dewey to the Disney studio in Hollywood and Nelson Rockefeller called Roy warning him to settle because the studio could not possibly win.¹³⁰ On September 9, 1941, then, Roy, submitted to “binding arbitration” with the Cartoonist Guild. “When news of the settlement reached Walt in South America, he became so furious he wrecked his makeshift office” and wrote: “To me, the entire situation is a catastrophe. The spirit that played such an important part in the building of the cartoon medium has been destroyed.... I am convinced that this entire mess was Communistically inspired and led.”¹³¹ Walt experienced another catastrophe when he learned that Elias Disney, who had barely survived asphyxiation three years before, was dead. With Elias out of the picture and unable to defend himself, Disney, upon his return home from South America, got a call from J. Edgar Hoover informing him that FBI special agents had looked into why Walt did not have a birth certificate and the reason was that he was the son of the Spaniard Senora Isabelle Zamora who Elias met in California during his 1890 Gold Rush adventure there.¹³²

Roy was working with the Roosevelt administration because, on top of fighting to de-monopolize the film industry and Jewish communists in his studio, Walt Disney had been drawing positive attention to the America First movement by joining Charles Lindbergh at rallies in New York and other states.¹³³ The turmoil Walt was experiencing in his studio helped open his eyes to international affairs, and he became committed to the America First movement, becoming one of Hollywood’s most active prewar isolationists.¹³⁴ Walt was also in contact with Henry Ford. The two men admired one another and met when Disney was promoting *Snow White* in Detroit. They became friends and when Walt was in a financially precarious situation, he called Ford for his advice on making the studio public. Ford responded by first admiring Disney because “he was a successful self-made Protestant in a field dominated by Jews.” But then commiserated that the problem was that the stock market, like the film business was also controlled by Jews, and Ford recommended that Disney sell his company outright before losing it to them piece by piece.¹³⁵

In Lindbergh’s September 11, 1941 America First speech, he warned that the Roosevelt administration

wanted America to enter the war to secure his third term as president of the United States. The British wanted America to enter the war which she could have avoided through peaceful negotiations so that the United States would then shoulder the cost and damages as had happened in World War I. The Jews wanted America to enter the war to defend them against Nazi Germany. While Lindbergh condemned the persecution of the Jewish race in Germany and did not blame the British or the Jews for wanting American assistance, he noted that another war was not actually in the Jews or America's interest. The danger to America, however, remained Jewish "large ownership and influence in our motion pictures, our press, our radio and our government."¹³⁶ Lindbergh foresaw that incidents would be created to force America into the actual conflict, but he also foresaw and warned that everything would be covered and assisted by the full power of their propaganda. The same subterfuge tactics used in America's 2020-2022 "emergencies" to override representative government, were underscored in Lindbergh's speech:

Our theaters soon became filled with plays portraying the glory of war. Newsreels lost all semblance of objectivity. Newspapers and magazines began to lose advertising if they carried anti-war articles. A smear campaign was instituted against individuals who opposed intervention. The terms "fifth columnist," "traitor," "Nazi," "anti-Semitic" were thrown ceaselessly at any one who dared to suggest that it was not to the best interests of the United States to enter the war. Men lost their jobs if they were frankly anti-war. Many others dared no longer speak.¹³⁷

When Walt returned to his studio, he laid off those animators who had led the strike, which inspired dozens of other animators to quit as well. Disney also encouraged the director of *Snow White*, Dave Hand, to resign because he had committed adultery and was living according to the "Communist-inspired immorality" which he wasn't going to tolerate at his studio.¹³⁸ Walt also broke off relations with his close friend Spencer Tracy when Tracy left his wife for Katharine Hepburn. During this purge, a division of Harry Cohn's Columbia studios lured many of Walt's best animators with offers of higher pay. Disney called in one such animator, David Swift, and told him in a nasally voice, "Okay, Dave boy, off you go to work with those Jews. It's where you belong, with those Jews." Once Swift realized he had been duped he returned to Walt, who

said, "You can see we didn't come to any harm while you were away with those Jews. We got on quite well without you. We don't need you—and it looks as if those Jews don't need you either."¹³⁹ Walt knew what he was talking about because he had worked with Cohn himself. Cohn smelled heavily of Carnival de Venise cologne and had his office redecorated to look like Mussolini's. In *An Empire of Their Own*, the Jew Gabler writes that Cohn, unlike other Jews, was not by temperament an appeaser. He lived by a kind of "vicious Darwinism," and while "as an urban Jew he could never hope to win the contest of gentility, he could win the battle of naked aggression. He was better because he was tougher—better because he operated under no illusions."¹⁴⁰ After seeming to come to the Disney's' rescue, Cohn would severely delay payments to the studio, putting Walt and Roy in financial distress.

On December 7, 1941, the Japanese attacked Pearl Harbor and the United States officially entered World War II. The day after the Japanese attacked Pearl Harbor the FBI showed up at the door of publisher Henry Regnery's father and demanded that he turn over the mailing list of America First.¹⁴¹ On the same day Disney's studio was the only one chosen in Hollywood to be commandeered as a primary defense station. His equipment was removed and replaced with anti-aircraft weaponry. Disney was furious. On top of this intrusion, he was coopted and asked to make 20 animated training films for the Naval Bureau of Aeronautics on their terms. At this point the murderous and vengeful Jewish Secretary of Treasury Henry Morgenthau, Jr. did what no Major Studio had been able to accomplish. He took over Disney's studio. "To Walt, the studio now functioned with Morgenthau's message delivered by Disney's messengers—political [anti-German] propaganda films that cashed in on the popularity of that all-American mouse Mickey, his sweetheart Minnie, pal Donald, companion Goofy, and dog Pluto." Walt considered his cartoon friends captives forced to perform for "that Jew" Morgenthau.¹⁴² One of Morgenthau's projects for Walt was "to encourage American citizens to pay their income tax in support of the war effort,"¹⁴³ which they would be eligible to pay under the coming Revenue Act of 1942.

Biographer Eliot writes that Winston Churchill used a private screening of Disney's *Victory Through Air Power* for himself and Franklin Roosevelt to convince President Roosevelt to go ahead with "what had been

his indecision about the air force's long-range bombing program."¹⁴⁴ Disney's film was based on a book with the same title by the Russian--now American--Major Alexander Nikolaievich Prokofiev De Seversky, who advocated air bombardment that would make "the Navy and Army obsolete." Long-range bombing meant an intercontinental range of 3,000 miles or more. How influential was Disney's film, which Michael Sherry describes as an "orgiastic destruction of Japan by air,"¹⁴⁵ in America's and Britain's wholesale and indiscriminate bombing and burning of German cities in 1944 and firebombing and nuclear attacks on Japanese cities in 1945? How many innocent children were destroyed? It was so powerful that the Navy asked Walt if he knew what the film was "liable to do to the battleship program" and carrier program?¹⁴⁶ The public found Disney's film an unusual departure from his spirit because it was such a powerful propaganda piece based only on an abstract political argument because by 1943, when the film was released, the Soviet Union had already defeated Hitler's *Wehrmacht* in The Battle of Stalingrad. Even Walt had gotten carried away by the power of de Seversky's message: "I shall be happy," Walt admitted, "so long as it helps stir up the country and starts people thinking about the importance of real air power."¹⁴⁷

In May 1943, the National Conference of Christians and Jews asked Disney to tone down the world's criticism of Jews. To do this he would create a "Kind of Aesop fable depicting human prejudices." The setting would be a barnyard where animals gathered around a roundtable to "stop the use of weasel words of hate against Leghorns and Rhode Island Reds." Walt, disgusted, asked who else could the Rhode Island Red be other than America's communists and their sympathizers?

By 1943 political and social organizations like the Knights of Columbus, Daughters of the American Revolution, American Legion, and Hollywood conservatives, were raising awareness that Roosevelt's administration was supportive of communism, and they were sure Roosevelt was ensuring a Communist victory in the east. Walt was reporting to the FBI what he thought were communist activities in organizations like the Council for Pan-American Democracy, which was advocating for democracy and civil rights in Latin American countries, especially Mexico and Chile.¹⁴⁸ After it became more and more apparent that American ideals were under attack by "subversive means to

undermine and change" the American way of life,¹⁴⁹ Walt helped found The Motion Picture Alliance (MPA) in February 1944 and became its vice-president with the support of other Hollywood anti-Communists like, Sam Wood (*Gone With the Wind*), Gary Cooper, Ward Bond, Charles Coburn, Robert Taylor, Cedric Gibbons, Clarence Brown, Teamsters leaders Joe Tuohy and Roy Brewer (IATSE) and others.¹⁵⁰ John Wayne, who would die a Roman Catholic, was president of the Alliance from 1949 until 1953. MPA members pledged to testify under oath before Congress against the presence of Communists in the film industry, but ultimately the MPA showed itself as inept as the Hay's Code when it issued its Statement of Principles which Walt helped write. After boasting about the members' patriotic desire to defend "liberty and freedom," the "ballot," "majority opinion" and "to fight, with every means at our organized command, any effort of any group or individual to divert the loyalty of the screen from the free America that gave it birth," the members conceded that "we have no plan to offer" to defend America's "priceless heritage."¹⁵¹

Unfortunately, capitalism's promotion of *laissez faire* economics and "free speech," by which they mean oligarchic control of discourse, ensured that society's most ruthless and immoral members gain the upper hand and monopolize the media for the dissemination of their un-American ideas and beliefs. Walt realized this, while continuing to back the invisible hand as a good policy. For example, during *The United States of America v. Paramount Pictures, Inc., et al* case, challenging the Major Studios monopolistic hold on production, distribution and exhibition, Walt asked "whether the motion picture industry as an industry should continue to exist under American competition principles or be throttled by monopolistic restrictions and limitations. Our government has recognized the importance of American films as political and commercial assets in foreign relations for America!"¹⁵²

In 1947, the Russian Jew Ayn Rand offered the MPA some helpful advice, which had similarities with the Catholic principle that error has no rights: "The principle of free speech requires that we do not use police force to forbid the Communists the expression of their ideas — which means that we do not pass laws forbidding them to speak. But the principle of free speech does not require that we furnish the Communists with the means to preach their ideas and does not imply that we owe them jobs and support to advocate

our own destruction at our own expense.”¹⁵³ In other words, a standard had to be set and those who violated the standard should not be allowed to proselytize. Since neither Ayn Rand nor the MPA had a set moral code to follow, they had to realize they were now the minority and had nothing to stand on. A moral code was needed to combat the Jews because, as Ayn Rand noted, Hollywood was not doing anything illegal; they were simply corrupting “*our moral premises by corrupting non-political movies*— by introducing small, casual bits of propaganda into innocent stories — thus” instilling in the majority the lack-of principles of the minority, the first casualties being entertainment, philosophy, theology, family life, marriages, and birthrates. Seventy years after Disney specifically pointed out that the subversion in Hollywood came from communists and fascists, his grand-niece and Meryl Streep made it clear that when Disney said communists, he was referring to the Jews; according to Streep, the MPA, which Walt founded was an “anti-Semitic industry lobbying group.”¹⁵⁴ Ryan Beitler seconds Streep because Walt Disney was associated with the House Un-American Activities Committee (HUAC).

ALFRED KINSEY VS. WALT DISNEY

On March 7, 1944, as one of his first official duties as vice-president of the MPA, Disney asked U.S. Senator Robert R. Reynolds to intensify HUAC’s presence in Hollywood. Walt wanted a full congressional investigation regarding the communist infiltration in the film community because the motion picture industrialists of Hollywood were “coddling Communists and totalitarian-minded groups working in the industry for the dissemination of un-American ideas and beliefs.”¹⁵⁵ He also wanted communism “smoked out” of labor unions because they would take them over and make it look to the world as if “100 percent Americans” were supporting their ideologies, “We must keep the American labor unions clean.”¹⁵⁶

Walt Disney’s postwar films included *Make Mine Music* and *Song of the South*, but his first big success came in 1947 when he collaborated with Howard Hughes, another crusader against communism and the new owner of RKO studio, to create four animated features *The Adventures of Ichabod and Mr. Toad*, *Cinderella*, *Alice in Wonderland*, and *Peter Pan*. At this point, Walt wanted to move away from animation to live-action features because his cartoons were

being eclipsed by the trashy “smart-aleck cynicism” of Warner Brothers’ “Looney Tunes,” which borrowed “Disney’s original concept of ‘Silly Symphonies’” and modernized it. What Warners’ provided was “warm, streetwise *Yiddish* humor,” or “clever social satires generously overlaid with sexual innuendo, its characters always winking knowingly at the audience.”¹⁵⁷

Subversion was turning more directly and unabashedly towards the young. Around the time that Walt Disney co-founded Motion Picture Alliance for the Preservation of American Ideals, and Looney Tunes was making public jokes out of incidents of pedophilia and rape,¹⁵⁸ Alfred Kinsey published *Sexual Behavior in the Human Male* attempting to project his homosexual tendencies and other sexually deviant behavior on to the American public via “science” he had collected since 1938. The Kinsey reports appeared around the same time that Wilhelm Reich was hard at work using his orgone boxes to capture sexual energy and cure diseases. At his research center at Indiana University in Bloomington, Indiana, Kinsey collected pornography and produced films of Samuel M. Steward and Steve Masters engaging in sado-masochism. Samuel M. Steward wrote a memoir of his experiences performing in front of a camera in an article which appeared in the homosexual newspaper *The Advocate*.¹⁵⁹ Kinsey would take biased samples of volunteers from the homosexual demimonde to claim that deviant sexual behavior was normal and commonplace, and he did this flagrantly over the objections by accountants and psychologists that his sampling was inherently biased.¹⁶⁰ More specific to our purposes and those advocating for sex education for kindergartners, Tables 30 – 34 in chapter five of Kinsey’s 1947 book *Sexual Behavior in the Human Male* note that during sexual experiments conducted on children including “specific manipulation” the following reactions were noted: “Extreme tension with violent convulsion: Often involving the sudden heaving and jerking of the whole body... gasping, eyes staring or tightly closed, hands grasping, mouth distorted, sometimes with tongue protruding; whole body or parts of it spasmodically twitching...violent jerking of the penis...groaning, sobbing, or more violent cries, sometimes with an abundance of tears (especially among younger children).”¹⁶¹ Other manifest reactions noted were “extreme trembling, collapse, loss of color and sometimes fainting... pained or frightened at approach of orgasm.” One four-year old in Kinsey’s book was “manipulated” for 24 hours around the clock with

the result of 26 orgasms. An 11-month infant had 14 orgasms within 38 minutes. What this means is that experiments to normalize homosexuality were being conducted by forcibly restraining children¹⁶² and they were terrifying and painful to the children involved, as well as emotionally traumatic because the children were being sexually violated. Kinsey's goal was to open up a range of sexual opportunities for these children and, according to Kinsey, it was all very scientific, as scientific as the idea that a female biology or a male biology does not mean a human being is a girl or a boy, an idea Kinsey, the entomologist, himself played with when he compared humans to wasps. Years later sex researcher, Edward Eichel, who received his degree in sex education from New York University, admitted that heterophobia was the hidden agenda in sex education. The purpose of sex education is to "break down the child's modesty and then his natural aversion to homosexual activity."¹⁶³

For Kinsey, the blurring of sexual identity—*bisexuality* (as opposed to heterosexuality)—was an essential step in opening up an unlimited range of sexual opportunities. Kinsey supported an ideology that might be called *pansexuality*; "anything goes" that provides excitement and pleasure. But in fact, it is an ideology that frowns upon monogamy and traditional concepts of normality and considers intercourse between a man and a woman a limited form of sexual expression.¹⁶⁴

Kinsey, who was raised Methodist, hated Catholic dogma because it was the main bulwark against his experimentation and deviant behavior. The man who sexually manipulated infants and personally collected the sperm of "early adolescents" found Catholicism repressive.¹⁶⁵ Like Reich, who felt that orgasm was the cure for neurosis, Kinsey advocated birth control as a way to solve marital discord while at the same time promoting eugenic control of the population at large to help the WASP control "the wrong people" having too many babies.¹⁶⁶ Kinsey felt that right and wrong could be determined empirically, which meant any behavior was morally licit if it existed. This notion could just as well lead others to claim that laws against perjury, fraud and theft were "puritanical" as well because some people sometimes engaged in them.

Ultimately, the sooner a child begins to act out sexually, the more addicted it will become to disordered sexual activity, and the less likely to form a strong nuclear family and obey God in the decisive area of sexual

morality. During the 1950s, Wilhelm Reich, the man who insisted morality was baseless mysticism, was also conducting sexual experiments on children for which he established the Orgonomic Infant Research Center (OIRC) in 1950, which was forced to close when a nurse complained in 1952 that OIRC therapists had taught her five-year-old son how to masturbate. Some of the children offered for experimentation belonged to New York cartoonists, like Susanna Steig the niece of William Steig, who as an adult said she was assaulted by a woman therapist at OIRC.¹⁶⁷

TELEVISION AND DISNEYLAND

Around 1949, Walt began moving his assets away from Jewish hands. He used the "sale of the five millionth Mickey Mouse watch" to announce the re-signing of Kay Kamen's contract, which essentially put "all merchandising, domestic and foreign," back under the exclusive control of the Disney studio. Walt was also able to reacquire 50 of his cartoons from Cohn's Columbia Pictures, which then gave him "sole ownership of all Disney studio production and characters."¹⁶⁸ The impetus to consolidate was spurred on by television, which entered the media scene in 1946 and was still an unknown commodity with unknown potential which posed a new challenge to Hollywood studios. Television networks were turning to Walt because of the "universal acceptability of Disney's family-oriented films, and the timelessness of his animated classics and cartoon shorts."¹⁶⁹ Walt would become the first adventuresome producer to take advantage of the possibilities of television to launch Disneyland.

Cinderella was completed in 1949 and was released in February 1950. It was Disney studio's "first legitimate box-office smash in nearly a dozen years. Audiences the world over cheered what they perceived as Disney's return to form."¹⁷⁰ *Cinderella* valorized a "world based on the sanctity of family held together by unshakable moral conviction, threatened by step-parents and vicious siblings, and redeemed by a fairy godmother."¹⁷¹ Ultimately, the theme was medieval in nature, something Walt kept returning to as an expression of the nostalgia for simpler times that held something we lack today and which could lead us to Christ. *Cinderella* would be the heart and soul of the attraction of Walt's future theme parks and merchandise.

Ever the inventor, Walt was trying to understand what attracted people to certain experiences like visit-

ing the Statue of Liberty and amusement parks, and he was experimenting with large model trains and tracks at his own home. Walt had been inspired by Copenhagen's pristine and magical Tivoli Gardens, that had also inspired the fairytale writer Hans Christian Anderson and finally decided to make an amusement park of his own when in 1953 he created Walt Disney, Inc. which became WED (Walt Elias Disney) Enterprises.

When Disney attempted to build an amusement park on his raw acreage in Burbank, Universal Pictures, located only three miles away, pressured the Burbank community council to forbid it, which they did, citing "longstanding zoning restrictions."¹⁷² Walt then settled on a 160-acre orange grove in Anaheim, and began work on the park's layout, borrowing against his life insurance to create a detailed five-foot-square model of the park. Walt wanted the park to resemble "a series of individual three-dimensional 'movies' which a visitor could actually enter into and wander about." An idea that inspired a fan to claim Disney was "the most amazing experience in the history of ever."¹⁷³ Main Street, USA, a replica of Walt's own Marceline Main Street, would be the gateway to each park theme or "stage." Every piece whether lamp, shingle or brick, would be five-eighths the normal size." When *20,000 Leagues Under the Sea* was completed, Walt transferred the *Nautilus* submarine to Disneyland to be placed on exhibition. When "Davy Crockett" the buckskin frontiersman committed to American virtue became "one of the biggest overnight sensations in television history,"¹⁷⁴ Disney immediately sold ten million Davy Crockett coonskin caps. Walt called the group helping him with the project Imagineers. When it was complete Walt turned to television to promote the park. During the 31 years from 1923 to 1954, "more than a billion people, one-third of the world's population, had paid money at the box office to see at least one of the 657 films the studio had produced, in any one of fourteen different languages. Thirty million 10-cent copies of Walt Disney comic books had been sold in thirty-six countries.... \$750 million in merchandising revenues supported 740 separate companies that turned out 2,928 different souvenir items twenty-four hours a day, seven days a week—everything from Mickey Mouse watches to Donald Duck toilet seats."¹⁷⁵ At this point, too, J. Edgar Hoover, wrote to Disney making him a special agent contact of the FBI because:

Mr. Disney is extremely prominent in the motion picture industry and his company is the foremost organization in

the production of cartoons. Mr. Disney has recently established a business association with the American Broadcasting Company [ABC] ... for the production of a series of television shows, which for the most part are scheduled to be filmed in Disneyland, a multimillion dollar amusement park being established under Mr. Disney's direction in the vicinity of Anaheim, California. Mr. Disney has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters and for recreational purposes.... Because of Mr. Disney's...wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office and therefore it is my recommendation that he be approved as a Special Agent in Charge (SAC) contact.¹⁷⁶

Hoover wanted access to network television and Disneyland, which would open in 1955. The CIA did too and connected with Walt by sending him the aerospace engineer Werner von Braun to help him direct Disney TV shows about space.¹⁷⁷ After Walt's death, Disneyland would be blackened by the reputation of its private exclusive clubs, like Club 33, with its "invite-only membership," involving secret parties where terrible things happened and blackmail became readily available.¹⁷⁸

At the film production studio level, Walt was returning to more traditionally gothic style of animation, which angered the animators working on *Sleeping Beauty*, who considered the project "Sleeping Duty."¹⁷⁹ Another project Walt put into production to thank the FBI for their continued confidence and assistance was *Moon Pilot*, which Hoover complained made the FBI look like "bumbling, heavy-footed incompetents."¹⁸⁰ In 1956, when the American government became involved in destroying six tons of Wilhelm Reich's books, journals, and papers in New York at the Gansvoort incinerator, including *The Sexual Revolution*, *Character Analysis* and *The Mass Psychology of Fascism*, Reich wrote several times to J. Edgar Hoover requesting his help. What purported to be the destruction of obscene material was more likely an attempt to protect all the parties involved from accusations of pedophilia and the promotion of deviant science and psychology as part of a larger campaign of moral subversion. In February of that same year, Walt had asked the FBI for permission to present a replica of one of their laboratory investigation divisions in his park because "the FBI is foremost in this field, and its operations are of great interest to all Americans and particularly so to

the young people.”¹⁸¹ As the year progressed, however, Walt’s eyes were opened to the FBI’s tactics and relationships, disillusioned, from 1957, Disney no longer filed reports with the FBI instead “he seized every opportunity to ridicule the Bureau’s personnel and tactics in his films.”¹⁸²

Jews like Reich made up the vanguard of the sexual revolution of the 1960s because they were promoted by the CIA who in the January issue of *TIME* magazine, announced all America had jumped on board Reich’s orgone solutions.¹⁸³ In the same year *TIME* magazine took control of the Second Vatican Council by coining the term “spirit of Vatican II,” which encouraged sexual liberation through religious liberty.¹⁸⁴ Reich’s *Mass Psychology of Fascism* was a best seller in the late 1960s, so much so that when Paris police stormed the barricades of student revolutionaries in 1968, they were literally bombarded with copies of the book. Wilhelm Reich, Herbert Marcuse, and Paul Goodman replaced Marx, Trotsky, and Lenin as required revolutionary reading. Reich appeared on the cover of the *New York Times* magazine in 1970, and the Reich revival reached its high point one year later in 1971 when Dusan Makavejev released his film *WR: Mysteries of the Organism*, which explores the relationship between communist politics and sexuality in contemporary Yugoslavia. And as Reich foretold in *The Mass Psychology of Fascism*, the sexual revolution led to the diminished political influence of the Catholic Church. Reich’s work provides the ideology behind *The Catholic Girl’s Guide to Sex*, which ridicules the Church’s moral teaching and helps a woman “enjoy [her] fall from grace,”¹⁸⁵ as well as in books found in today’s school libraries, like *Lawn Boy*, where grown men fantasize about sexual encounters between children in pornographic detail.

In 1959, as the writings of Kinsey and Reich were contributing to the sexualization of children, Disney was thinking about designing the ideal city. Walt himself could not understand why people lived in cities when they could live in more open natural environments, something he expressed while riding in a train from the Chicago Railroad Fair in 1948. His ideal city would solve problems like juvenile delinquency, loneliness, illness, and immorality by being ordered, rational and humane, with opportunities for recreation and worship, free from the clutter, noise and pestilence found in big cities, like the Los Angeles urban sprawl he despised. He had once contemplated putting his

schools within a City of the Arts, and now he imagined a city that housed a theme park which had the purpose of keeping families happy.¹⁸⁶ While brooding over this project, Walt carried around Sir Ebenezer Howard’s *Garden Cities of Tomorrow*. Gabler writes that “Walt knew he couldn’t solve all the problems himself no matter how extensive the planning, and he knew that he couldn’t solve them all immediately. What he foresaw instead was an experimental community, one in which . . . the people living there could be a constant source of testing our materials and ideas and philosophies.”¹⁸⁷

WILD BILL DONOVAN AND THE CIA

When Walt Disney ran out of room in California and began looking for real estate in Florida to give birth to his latest idea, his New York counsels put him in contact with Paul L. E. Helliwell,¹⁸⁸ an attorney who had been head of the Secret Intelligence Branch of the Office of Strategic Services in Europe before running the CIA front Sea Supply Corporation, which worked with Thailand and China. On his resume, Helliwell could boast of creating 176 “black gold” bank accounts in 42 countries to host his catch from the Philippines, “war loot stolen in Southeast Asia by the Imperial Japanese forces during World War II.”¹⁸⁹ Helliwell had also created Castle Bank & Trust in the Bahamas “to provide a financial channel to support CIA operations against Cuba and Latin America including the Bay of Pigs Invasion in 1962 for which he was one of the pay masters.”¹⁹⁰ By the time Helliwell was recommended to Walt Disney, Walt had to meet him in Miami (1963) where he worked as a lawyer and “served as legal counsel to a Panamanian holding company that controlled a Bahamian gambling casino connected with Meyer Lansky.”¹⁹¹ Helliwell and others helped Walt create third party fronts which would be “seeking the land for another carefully selected company or person.”¹⁹² Walt, wittingly or unwittingly, also employed William “Wild Bill” Donovan who during World War II headed the spy organizations that would become the CIA.¹⁹³ With their help Disney obtained 27,400 acres at a price per acre, one-tenth of the cost of what he had “spent on Disneyland twelve years earlier.”¹⁹⁴ The CIA, then, was helping Disney establish the new Mecca, or as a Catholic priest explained, the new pilgrimage destination to replace Rome.

Because Walt had to think of a system of government for his new community that would not interfere with his creative control over the city, “he contemplated a bifurcated system in which the company controlled all the planning and building while other issues were determined by a democratic process.” Galber writes:

Walt did not want to be subject to the whims of voters or local bureaucrats, and his attorneys had recommended that he get the Florida legislature to approve two or three municipalities in the Orlando area to create zoning, share in tax proceeds, adopt building codes, control liquor consumption, and regulate licenses. “The primary benefit derived by forming our own municipalities is control,” attorney Richard Morrow wrote to Walt bluntly. Walt didn’t immediately warm to the idea, apparently because Universal head Jules Stein had warned him about the problems Stein had encountered with his Universal City theme park in California. But Walt finally agreed to—and the Florida legislature finally approved—a separate tax district for the park, which effectively removed the park from the control of Orlando voters and officials but left unresolved what would happen when EPCOT was inhabited.¹⁹⁵

The CIA’s involvement with Disney’s acquisition of land in Florida was only the beginning of a deadly relationship. As part of the ongoing Jewish control of the media and the developments leading to Disney’s takeover, the CIA had been assisting Robert Maxwell, the father of the infamous Ghislaine Maxwell, to grow his empire. During World War II, Robert Maxwell, born Jan Ludvik Hyman Binyamin Hoch in what is now Solotvyno, Ukraine to a “Yiddish-speaking Orthodox Jewish family,”¹⁹⁶ joined the British military during WWII and then the British Intelligence Service M16, where he worked with Allen Dulles, who would go on to become the first director of the CIA when it was created in July 1947. After the war, Maxwell kept long-standing ties with British intelligence and was granted the publishing rights for prominent European scientific journals. In the 1950s, Maxwell’s company was renamed Pergamon Press, the company that would “become the cornerstone of Maxwell’s media empire.”¹⁹⁷ At this point, Maxwell was “officially recruited to work for Israeli intelligence” and had a critical role in providing weapons and parts for the “1948 war that created the state of Israel.” At that point, blackmail, particularly sexual blackmail, became part of the CIA’s psychological warfare operation and the

most sought after information for intelligence agencies from the 1940s and beyond.¹⁹⁸ Consequently, Ghislaine grew up “surrounded by the rich and powerful figures who frequented her father’s offices as his publishing empire and political connections grew both in the UK and abroad.”¹⁹⁹

The CIA connections explain the change in Walt’s ideal city from something out of *The Hobbit*, Tolkien’s 1937 fantasy novel set in a medieval paradise, to the dystopia found in Lois Lowry’s *The Giver*, where the community “lacks any color, memory, climate, or terrain,” in an effort to create perfect structure, order, and equality without individuality. Just a few years before he died, Walt explained that the Orlando theme park was only supposed to be part of the “showcase” because “The most exciting, by far the most important part of our Florida project, in fact, the heart of everything we’ll be doing in Disney World will be our Experimental Prototype City of Tomorrow, we call it EPCOT.²⁰⁰ At this point, Allen Dulles’s aerospace engineer and space architect Werner von Braun, the “merry heathen,” was helping Walt plan his futuristic city,²⁰¹ which would be a living “showcase to the world for the ingenuity and imagination of American Free Enterprise”²⁰² and innovative industry. EPCOT, Walt assured the world, “will be dedicated to the happiness of the people who live, work and play here, and those who come here from all around the world to visit our living showcase.” Disney was creating in EPCOT a live blueprint for the kind of city that actively solved the technical problems most cities have, like transportation and bad weather conditions, while providing the kind of food and entertainment that keeps people at home and culturally satisfied. Walt was well ahead of his time when he “expected a house that would be completely self-sufficient, its own power plant, its own electricity, no garbage or trash collection.... He expected transportation in all of its modern forms, without automobiles in the streets.”²⁰³ Interestingly, Walt made this claim at a time when automobiles were destroying the cities like the one where he grew up in Missouri.

What naturally occurred in Catholic countries over centuries—the radial growth of a city around a cathedral—was going to happen at once by design around a 30-plus story convention center. The ideas that would come out of Walt’s mind and the minds of his WED Enterprises’ engineers, architects, and space age technicians would create a utopia. Perhaps with hopes of

space missions on his mind, Disney planned, with von Braun's help, on an atmosphere bubble that would protect his inhabitants from rain and heat. Safe and efficient transportation would happen underground or in the air via monorails. There would be no retirees and children would all be trained in the art of innovation which involved art and engineering.

Nineteen-sixty-three, was the year Walt convened his executives to charge them with finding five to ten thousand acres in Florida for a new park. But he only saw the project at a distance, like Moses on Mount Horeb, Walt managed to oversee the creation of robots or large-scale audio-animatronic figures for the new boat ride Pirates of the Caribbean in California's Disneyland before he died of lung cancer on December 15, 1966 and before he could see his ideal city materialize. Roy took over construction of what he named Walt Disney World. In 1967, he held a press conference in Winter Park, Florida and played a film about EPCOT to explain the need for the Reedy Creek Improvement District to handle local-government responsibilities like waste removal, medical services, fire departments. The city of Bay Lake would house Disney's four theme parks, while the hotels and Downtown Disney would be located in the city of Lake Buena Vista. This setup ensured that Disney World would be exempt from zoning and land laws, and the money generated from the theme parks would stay in the business.²⁰⁴ The legislation forming the district and the two cities was signed by Florida Governor Claude R. Kirk, Jr. on May 12, 1967. The park opened on October 1, 1971, but by December 20, 1971, Roy Disney had passed away as well, and everything was left to Ron Miller, Walt Disney's son-in-law. At this point, Jews succeeded in taking control of one of America's most beloved and trusted movie production corporations, when director Roy E. Disney, Roy's son and Walt's nephew, and Stanley Phillip Gold,²⁰⁵ his Jewish advisor, attorney, and the CEO of his private equity firm, ousted Miller in 1984 and replaced him with the "affluent"²⁰⁶ Jew from New York Michael Eisner as CEO and Frank Wells, the former Warner Bros. chief, as president.²⁰⁷

Eisner made another affluent Jew from New York, Jeffrey Katzenberg, chairman from 1984 to 1994.²⁰⁸ Katzenberg had been Eisner's president of production in Paramount Pictures. Later in life Katzenberg was known as "Hollywood's premier political kingmaker."²⁰⁹ Eisner worked hard to grow the company so that it became too large for private investors to buy, and

he filled executive posts with those friendly to himself. One of the first things Eisner did was open Touchstone in 1984 to be able to produce R-rated movies.²¹⁰ In 1989, Eisner opened Disney's Hollywood Studios by partnering with MGM (Metro-Goldwyn-Mayer) to create a world "dedicated to Hollywood—not a place on a map, but a state of mind... a place where illusion and reality are fused by technological magic." Eisner welcomed guests to a "Hollywood that never was—and always will be"²¹¹—*An Empire of Their Own*, as Gabler noted. Joseph Breen, the Irish-American film-censor, on the other hand, didn't think that Hollywood was a state of mind, but a group of people who happened to be the scum of the earth.²¹²

DISTURBED MEXICANS

A Mexican employee who saw the transition of Disney after Eisner took over recounts that when she was a Supervisor at La Hacienda in Epcot's Mexico, she knew two homosexuals. The one that she oversaw was from Mexico City, and he said that the only thing he learned in college, which his father forced him to attend, was how to be a *maricon*, the Spanish word for queer. When she got tired of this man's sexual jokes about every young handsome male customer that came to the window, she told her lesbian Manager to choose between him or her, because while she enjoyed the man's general good humor and person, she was not going to be responsible for his setting a bad example for all the employees and putting the other young men in danger.

The Manager sent the employee to work in Epcot's Mexican pyramid and kept her Supervisor. When Disney World started hosting Gay Day in 1991, La Hacienda's Supervisor suddenly discovered that 30 of her fellow Epcot employees were homosexuals, one of whom, she sadly remembers, later died of AIDS. Around this time, La Hacienda's Supervisor, along with her Mexican boss and employees, had to go to sensitivity training meetings, which they refused to attend the second time around because they were sickened by the toleration of immoral behavior that was clearly being forced down their throats. At first, Gay Day was unofficial. That meant that at the guest level, homosexuals who decided to engage in public displays of affection like holding hands, or who showed up sporting gay day t-shirts, would be reminded that Disney was a family-safe environment. If the guest insisted on his deviant behavior, he was escorted out by security.

In 1997, after ABC's staging of Ellen DeGeneres coming out as a lesbian and Disney's offering of health benefits to its employees' homosexual partners, the Southern Baptists, who at the time formed America's largest Protestant denomination, organized a boycott of Walt Disney and Miramax studios, ESPN, and Discover cable networks, as well as dozens of trade journals to prove that they loved Christ more than entertainment. The impetus for the convention was Floridian in origin because it was in Florida, according to the Baptists, that the "values of Hollywood and mid-America collide."²¹³ The boycott was unsuccessful because not all the Baptists at the Southern Baptist Convention could agree on the boycott. That included the pastor of the First Baptist Church of Orlando, who had "hundreds of Disney employees" as members. Another problem was that individual congregations were not required to follow the convention's lead,²¹⁴ and, finally, Disney's focus was now international. Perhaps as punishment for the Protestant push back, Disney got rid of the yearly Christian Night of Joy event. The Baptists were right: Disney could welcome families or gays, but not both.²¹⁵ Today Gay Day at Disney World is the world's most popular celebration of sexual deviance. Walt Disney World attracts homosexuals because they are emotionally arrested and at Disney, as Polk County Sheriff Grady Judd noted, "They can live in a child's world."²¹⁶ Disney employees testify that young mostly normal guys with father deprivation were preyed upon at Disney World by older employees, which shamed these young men who would then begin acting effeminately and perpetuating the deadly cycle of homosexuality.

This child's world also attracted Jewish child-traffickers like Jeffrey Epstein and Ghislaine Maxwell, who can be seen in photographs dining with Tigger, Piglet, and children at Walt Disney World,²¹⁷ which was only a short drive or flight away from Epstein's home in Palm Beach, Florida. For years, Disney's Caribbean cruise line would offer a day trip for children to Epstein's Little St. James island (known as "Pedophile Island" by the locals), while Disney's ABC News "killed news stories exposing" Epstein.^{217a} The Maxwell-Disney connection was made public shortly after the Jewish *coup d'etat* took over Disney. Ghislaine Maxwell was on the scene, smooching Donald Duck and Pluto, sponsoring the Save the Children fund through her father's Mirror Group, and hosting presentations and awards at an organized Disney event in Wiltshire, England at the home of Henry Thynne



Marquess and Lady Bath to which the British Royal Family had been invited.²¹⁸ Maxwell grew up with the royal family through a connection facilitated by the Rothschilds, Robert Maxwell's most important bankers, a fact frequently mentioned by Ghislaine. Robert Maxwell had prepared his daughter to help him run and grow his media empire, "setting her up 'with a string of jobs across his business'" including a role in his Mirror Group. The evening Maxwell's Disney Save the Children gala was concluded, the son of Marquess of Bath was found dead hanging from a beam at the Bath Arms bar.²¹⁹ The Marquess of Bath himself had political views contrary to Churchill's and Jewish interests and was quoted as saying that Hitler had done a hell of a lot for his country.²²⁰

Two years later, Ghislaine's father, would use his newspaper, *The People*, to publish Ghislaine's sexual affair with David Manners, the Marquis of Granby to manipulate Manners' relationship with British MP Harvey Proctor, and to protect Proctor who was at the time being exposed for sexual activity with teenage boys and his connection to a child-sex abuse ring.²²¹

Why did the Jewish takeover of Disney finally take place? The answer is that Jews will accept nothing less than full control of Hollywood even if it takes decades to achieve it or criminal activity to obtain it. Michael Eisner acquired and presided over Harvey Weinstein's Miramax from 1993 until 2005. "It was under the empire of the mouse that Weinstein reached the height of his powers – flush with Disney money, producing one Oscar winner after another."²²² To get a picture of how the Jew Harvey Weinstein operated under Disney's protection, in 1998, Billy Hopkins, Miramax casting director, offered the then 13-year-old Paz De La Huerta (Maria de la Paz Elizabeth Sofia Adriana de la Huerta, the daughter of the 14th Duke of Mandas and Villanueva, Grandee of Spain) a part in *The Cider House*

Michael Eisner, Bob Iger, and Bob Chapek



Rules, a film defending abortion after father-daughter incest. De La Huerta's mother, Harvard graduate, Judith Bruce, was familiar with the Miramax crowd because she leased an apartment to the company around the time of its "iconic release" of *Sex, Lies, Videotape* until 1994 when she terminated the lease due to their "loud partying and other acts of public nuisance."²²³ This lease put her 6-year-old daughter in direct contact with Miramax staff and executives who found her Spanish lineage attractive enough to offer her a spot on their films.

Seven years later Judith hid information from her Spanish ex-husband about the movie *Cider House Rules* to protect its production. The same Jewish New York population control representative Judith Bruce who, for a living harasses and manipulates the "poorest adolescent girls in the poorest communities" to murder their unborn girls, while advocating in the UN to end "all forms of discrimination and violence against the girl-child,"²²⁴ lent her teenage daughter to those she knows well. In *Cider House Rules*, a World War II soldier becomes fixated on Paz's gangly prepubescent legs, and she has to fight off the romantic attention of other World War II soldiers. Paz has reason to think that during the creation of the movie "Harvey Weinstein developed an immoral and unwholesome interest in her sexually," that led to Paz being repeatedly raped by Weinstein. The official court report also notes that Miramax paid tens of thousands of dollars to Judith Bruce for Paz's services.²²⁵ With a mother like this, who offered her daughter to be sexualized by Disney's Miramax, it is no wonder that Paz de la Huerta went on to star in movies like *Nurse* (2013), where she plays a murderous lesbian obsessed with sharp medical instruments who rapes and terrifies to death another nurse. Paz de la Huerta sued Disney along with Weinstein be-

cause "During all relevant times, the Director Defendants knew or should have known Harvey Weinstein used physical force, intimidation, coercion and fraud to perform the sexual acts alleged herein...."²²⁶ Disney CEOs Michael Eisner and Bob Iger had to know about this abuse because "they were aware of the pervasive perception in the entertainment industry that Harvey Weinstein used force and intimidation and coercion to sexually assault women."²²⁷ The two Jews Bob Iger and Harvey Weinstein can be seen posing arm in arm in January 2013 at the 70th Annual Golden Globe Awards Cocktail Party, just a month before Seth MacFarlane publicly lists at the Oscar nominations five women, Anne Hathaway, Sally Field, Jacki Weaver, Helen Hunt and Amy Adams, "who no longer have to pretend they are attracted to Weinstein."²²⁸

Despite his incredible success, Bob Iger had to suddenly step-down as CEO and become chairman on February 25, 2020. The move surprised everyone, including Wall Street investors, and shares fell.²²⁹ Iger's stepping out of the limelight followed on the heels of Epstein being found guilty of child trafficking, but even more hotly, it occurred the *day* after Harvey Weinstein was found guilty of criminal sexual behavior and third degree rape with a possible sentence of 25 years in prison.²³⁰ This left Bob Chapek in charge of Disney.

Years later, the 2022 March Sadness human trafficking sting conducted by Polk County Sheriff Grady Judd had Fact Checkers reminding the public that Walt Disney World CEO Bob Chapek had *not* been arrested at his home in Burbank, California on January 11, 2021 on charges of sexual abuse of two girls, bestiality, and the distribution of child pornography.²³¹ Bob Chapek joined Disney through its Home Entertainment division. He quickly rose in the ranks to become chairmen of Disney's Parks, Experiences and Products division which includes "Disney's iconic travel and leisure businesses" – "six resort destinations in the United States, Europe and Asia; a top-rated cruise line; a popular vacation ownership program; and an award-winning guided family adventure business." Under Chapek "Disney Parks saw the largest investment and expansion in its sixty-year history, including the successful opening of Shanghai Disney Resort [located in Pudong, China]; nearly doubling the Disney Cruise Line fleet..."

Before becoming CEO himself, Chapek worked under Disney CEO, Bob Iger, who considered the new

park in China “one of the defining moments of his career.”²³² Yet news sources say Iger was being too modest; with all of his “transformative dealmaking,”²³³ in the movie industry, because he, with the help of Kevin Mayer, “transformed Disney into a cultural and financial juggernaut beloved by Wall Street”²³⁴ and Hollywood.²³⁵ Everyone was surprised that Kevin Mayer did not become CEO after Iger. According to *Bloomberg*, anyone who had read Iger’s memoir *The Ride of a Lifetime*, would have thought the Jew called “Buzz”²³⁶ Kevin Mayer²³⁷ was the next pick for Disney’s CEO. After managing Disney’s “interactive Internet and television business global”²³⁸ for seven years, Kevin Mayer became the CEO of a “digital pornography company” *Playboy.com*²³⁹ before returning to Disney in 2005 when Iger became the CEO. Under Iger, Mayer was responsible for acquisitions that “will likely go down in media history as the three smartest deals ever,” including the acquisition of: Pixar Animation, Marvel Entertainment, Lucasfilm (Star Wars), 21st Century Fox (X-Men, Family Guy, The Simpsons), BamTech,²⁴⁰ the National Geographic channels, and Disney’s TV streaming operations,²⁴¹ all of which earned Iger *more* love from Hollywood.²⁴² Bob Chapek, who at this point hated Iger, was chosen instead, just as the Covid pandemic broke out in full force.²⁴³ Iger said that the purpose of stepping down unexpectedly was to “focus more on the creative side of Disney.” What Iger wanted to accomplish more than anything before he left for good was: “‘getting everything right creatively.’ Content is more important than ever as Disney almost single-handedly props up the box office and lures fans to its streaming services, all the while integrating the Fox assets and keeping alive its traditional media networks that still drive the bulk of its profits.”²⁴⁴

In an interview with the Council on Foreign Relations on Disney’s acquisition of 21st Century Fox in 2018, Bob Iger explained that Disney made eight to ten movies a year and out of the 700 plus produced in the United States in 2016, Disney was the number one studio in box office. The reason was the brand, because “people still flocked to the top.” Disney movies had global appeal, “even back then, he [Walt Disney] was telling stories that were specifically designed to be universal in appeal, that actually resonated to [sic] people all over the world no matter what their ethnicity, what their background, even what their age.”²⁴⁵ What Iger failed to mention was that Walt, as a Christian, *intended* wholesome entertainment to

“reach that very special place that everybody has in their hearts.”²⁴⁶ He focused on storytelling and myths drawn from the work of 19th century German Romantics like the Brothers Grimm. His themes went back to the Middle Ages and the Catholic culture that permeated the castles, monasteries, and towns of Europe. Iger understood that virtue was attractive to everyone, so if he wanted to grow his brand, he was forced to create content palatable to everyone, based on themes of virtue, family, loyalty, teamwork, etc., and “have the product that we make best reflect the world that we’re doing business in.”²⁴⁷ When Iger wanted to infiltrate a country he made sure the nation’s sounds, symbols, art, culture, and the accent of the people were part of the product. If he wanted a product to sell, Iger knew he needed to appeal to people of “multi-colors and backgrounds and ethnicities....” Hollywood, he complained, has “gone a little too far in infusing its stories with political themes that best *reflect the positions of those in Hollywood* and don’t necessarily reflect as effectively as they could the diversity of opinion that exists in the world.”²⁴⁸ When Richard Haas, president of The Council on Foreign Relations asked Iger if he were going to include more LGBTQ+ and Leftist or Foucauldian political content in Disney movies, Iger had to explain to them that only a small group of people, namely Hollywood, wanted to push that content and if he let the cat out of the bag too soon, the world would reject Jewish subversion, and he would lose money.

BOB IGER MAINTAINS THE DISNEY BRAND

By maintaining the brand, consumers at home and internationally would return to what they knew had quality, meanwhile Iger would focus on placing a wholesome brand on “sexy” platforms like iTunes, and on acquiring major platforms: “With the Fox acquisition, we get two incredibly robust direct-to-consumer platforms. One is Sky in Europe and the other one is Star in India and in Asia. India was important according to Haas because it was going to overtake China as the world’s most populous country. When Haas asked about his plans for Bollywood. Iger recognized how “entrenched” and successful Bollywood was at making local movies in a country with 20 different languages. The acquisition of Fox was important because it gave Disney “a substantially greater footprint in India—Star India, the TV channels that they run,

and the other businesses dwarf ours in size.”²⁴⁹ After Bob Iger finished bragging about the enormous expansion of his empire and the subsequent subjugation of the minds of the nations which had fallen under their control, he brought up Disney’s reorganization to consolidate his power. In 2018, Iger spoke with Google’s YouTube chief Robert Kyncl (ex-Netflix) who informed him that he needed to follow Google’s structure and centralize power, especially around its own technology company. Consequently, Iger decided to focus on his “burgeoning streaming service” in this digital-first world, and gave complete control over budget, content creation, and distribution to the Jew Kevin Mayer.²⁵⁰ Kevin alone, with no Disney executives in between, would have “direct conversations with Hollywood talent,” and content creators.²⁵¹

When Bob Chapek became CEO in 2020, he revoked Mayer’s authority and gave content creation decision making authority back to content heads. “Instead of division heads” like Kevin Mayer “running their own fiefdoms,” Chapek and Kareem Daniel were going to direct the creation of content, control the budget, and decide “where content ends up.”²⁵²

Only months after launching Disney +, Kevin Mayer, “holding one of the most enviable jobs in Hollywood,”²⁵³ like Iger before him, mysteriously had to leave his position, and he immediately became the CEO of the Chinese company TikTok, the app that helps children become paid porn stars. It took TikTok less than a year after Mayer’s arrival to become CEO to *conquer* the porn industry.²⁵⁴ Part of TikTok’s success is that it suppresses “disabled” and “fat” content creators, while facilitating easy streaming of seven second videos of anything Gen Z and young millennials would like to post and watch. The result is that the sex industry is now filled with “sexualised compilations of clips downloaded from TikTok ... featuring people who appear to be under the age of 18.”²⁵⁵ Young strippers are even using TikTok to pay off their college debt. And this is no accident because in an interview Mayer admitted that TikTok used “very sophisticated, nuanced A.I. engine,” “coupled with machine learning,” to “parse out” millions of videos every day and put “relevant videos in front of relevant people that want to see them in real time... it’s hard to imagine that becoming irrelevant, almost ever...”²⁵⁶

India banned TikTok in June 2020, but Trump allowed it to remain in the United States, despite the fact that national security was at stake, seemingly on

the condition that Kevin Mayer resign his post as CEO.²⁵⁷ At this point let’s recall that under Iger and Mayer leadership, Disney faced lawsuits since 2011 for violating the Children Online Privacy Protection Act (COPPA). In 2011 its subsidiary Playcom received a \$3 million fine for collecting personal information from children such as email addresses and ages...full names, instant messenger usernames and physical locations.”²⁵⁸ The apps can also collect Internet browsing history. The information is then sold to third parties. In 2017 a lawsuit filed by California resident Amanda Rushing against Disney claimed that more than “40 of its smartphone apps” were illegally spying on children. “Disney’s smartphone apps are particularly popular, most notably with children.” A single Disney app can be downloaded 100 million to 500 million times.²⁵⁹ The problem with TikTok was posed as national security because it was owned by China’s ByteDance. But an article published in June 2020, revealed that the Chinese-owned company was being asked by EU digital chief Thierry Breton to work hand-in-hand with Apple, Twitter, Google, which was founded by two Jews and now controls *everything*, and Facebook, which is owned by the Jew Mark Zuckerberg and his Jewish Chinese wife Priscilla Chan to combat disinformation and fake news, in other words, news they don’t want you to know.²⁶⁰

In 2020, Iger remained executive chairman, but two years later, January 2022, he resigned his position. According to dozens of witnesses, Iger and Chapek’s relationship remained sour: when Bob Iger threw himself a going away party (around 50 people were invited to his home in Brentwood, Los Angeles), Bob Chapek sat with Kareem Daniel as far away from Iger as possible. Iger sat next to the Jewish film director Steven Spielberg.

HARVEY WEINSTEIN’S PAZ DE LA HUERTA

In 2020 as in 1910, Hollywood was based on sexual exploitation to create wealth. But America’s youth have increasingly become the focus of, and victims to, Hollywood’s lust for fame and fortune. Something Miley Cyrus, Disney’s sweet Hannah Montana, remarked in an interview with *Hunger Magazine*: “With magazines, with movies, it’s always weird when things are targeted for young people yet they’re driven by people that are like 40 years too old. It can’t be like this 70 year old Jewish man that doesn’t leave his desk all

day, telling me what the clubs want to hear. I'm going out. I know what they want to hear."²⁶¹ By the time the Jews got through with Miley Cyrus, she was swinging naked from a wrecking ball, a fact Anne Hathaway found amusing.²⁶² A look at Hollywood's turnover of its own wholesome Christian kids like Selena Gomez, Lindsay Lohan, Britney Spears, Christina Aguilera and Rihanna, all good girls gone bad reveals the industry's destructive influence over its own children.

As if an echo of Joseph Breen's statement in the 1930s, Matt Agorist in a 2016 article exposing Hollywood's highly organized pedophile ring involving child stars Corey Feldman, Elijah Woods, and the late Corey Haim (who committed suicide), Agorist notes that only a handful of people "run the movie industry as well as the television and news scenes."²⁶³ These people include Las Vegas casino and MGM Resorts executive Terrence Lani and Jews such as Bob Iger, Jeff Zucker (former president of NBC, and CNN until Feb. 2022), and CBS CEO Leslie Moonves. Elijah Woods made national news after he told *Sunday Times*: "Clearly something major was going on in Hollywood. It was all organized. There are a lot of vipers in this industry.... What bums me about these situations is that the victims can't speak as loudly as the people in power. That's the tragedy of attempting to reveal what is happening to innocent people: they can be squashed, but their lives have been irreparably damaged."²⁶⁴ Their power and monopoly prevent victims from speaking out. Paz de la Huerta admitted that fear for her career kept her from testifying earlier because "Unlike an employer where a person can evade future harms by changing employment, Weinstein's pervasive role and impact in the film industry and awards events left no means to escape or terminate the reach of Weinstein's ability to negatively influence her career."²⁶⁵ And in fact her career was harmed because after Paz refused Weinstein for the last time, he had a little talk with Martin Scorsese, and Paz's role in *Boardwalk Empire* was inexplicably terminated. As one Hollywood cameraman explained, "everyone knows what is going on, but no one says a word."

By March 2022, Florida had prepared a further ousting of Disney corruption. Sheriff Grady Judd seemed to be working in tandem with Florida's governor DeSantis. Sheriff Grady is a personal hero of mine because he's a neighbor. If you drive south from my family home you end up in Polk County, the hometown Sheriff Grady Judd who in 2020 sent out a mes-

sage to Antifa warning them that Floridians owned guns. Sheriff Judd then stopped the out-of-state thugs at gas stations as they filled their canteens with the gasoline needed to burn down our businesses. For this the Sheriff made national news. We all cheered, of course, and slapped each other on the back, congratulating ourselves for being neighbors to a dutiful man with common sense.

On March 16, 2022, Sheriff Grady was at it again, rounding up Walt Disney Employees and figures like Chicago's Cook County Judge, Daniel Peters, in his six day March Sadness 2 human trafficking sting, and caught 108 individuals, four of whom worked for Walt Disney World including a software developer and an IT guy.²⁶⁶ Sheriff Grady complained that no Orlando media were present to cover the results of "Operation March Sadness 2" even though the problem was literally coming from Orlando. This was, however, not the first time Sheriff Grady rounded up Disney employees. From 2006 to 2014, at least 35 Disney employees had been arrested for sex crimes involving children.²⁶⁷ One such employee, character actor Patrick Holgerson (32) who was arrested for sending nude photos²⁶⁸ and seeking sex with teenage boys,²⁶⁹ was being groomed to become a VIP tour guide.²⁷⁰

From Disney custodial managers, like Cedric Cuthbert, to Disney giftshop employees, like Paul Fazio, there have been many convictions of child sex crimes using the Internet. "Fazio was convicted for downloading "multiple scenes of nude prepubescent children engaging in sexual activity with adults," and security guard William Marrero-Maldonado was charged with seven counts of promoting videos and photographs of the "sexual performance of a child." Unfortunately, Disney has tended to protect its employees rather than the children who are their victims. The International Cruise Victims organization noted that Disney used trade-association lobbyists to oppose and dilute federal legislation that could have required "stringent safety and reporting protocols for sexual abuse on cruise ships." The result? "In 2014, after a crew member on the Disney Dream cruise ship was caught on security cameras molesting an 11-year-old girl, Disney authorities failed to report the crime until after the ship had left port, which allowed the man to evade arrest. When one security officer protested, Disney authorities allegedly told her to 'keep your mouth shut' about the crime."²⁷¹ In 2019, police arrested a Disney cruise youth host, Oliver Lovatt for molesting

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a ten-year-old boy twice in the ship's "Oceaneer Kids Lab."²⁷² In December 2019, Keith Seitz, another Disney cruise employee was arrested for raping a girl "over 100 times" at her home.²⁷³

Luxury tends to lead to excess. But Hollywood, now in complete control of Disney, is not only promoting luxury but sexual degeneracy even among children. This became clear when the Florida Senate passed The Parental Rights in Education bill attempting to protect children from sexual grooming. More specifically: "The measure bans 'classroom instruction by school personnel or third parties on sexual orientation or gender identity' in kindergarten through third grade. It also prohibits such teaching 'in a manner that is not age appropriate or developmentally appropriate for students....'"²⁷⁴ Most importantly, the bill allows parents "to sue a school district, at the school district's expense, if they believe the measure is not being enforced."²⁷⁵ DeSantis signed the bill on March 28, 2022, arguing that "Parents have every right to be informed about services offered to their child at school, and should be protected from schools using classroom instruction to sexualize their kids as young as 5 years old."²⁷⁶

As expected, the bill to help parents protect their children from the growing amount of sexual predation sparked outrage among Walt Disney World and Hollywood actors and executives, including Bob Iger who agreed with Joe Biden and his homosexual posse that it was a hateful bill.²⁷⁷ Bob Chapek admitted to being "opposed to the bill from the outset,"²⁷⁸ but did his best to keep Disney's Jewish *modus operandi* hidden: "we thought we could be more effective working behind the scenes, engaging directly with lawmakers on *both sides* of the aisle."²⁷⁹ Like a parent trying to pinch the kid under the table to get him to behave, Chapek tried to explain to the riled LGBTQ community that Disney's force lay in appearing conservative and family-friendly while creating content that undermined moral values. "The biggest impact we can have in creating a more inclusive world is through the inspiring content we produce, the welcoming culture we create here and the diverse community organizations we support, including those representing the LGBTQ+ community."²⁸⁰ When Chapek's silence became too loud to ignore, the media forced his hand using the 15 minute Disney employee break walkouts and the larger walkouts in Burbank, California to make their point. Chapek quickly offered the revolutionaries a \$5 mil-

lion bribe to leave him alone, but the Human Rights Campaign turned its nose down at the money until Chapek promised Disney would no longer support Republican candidates like Governor Ron DeSantis.

Put under pressure, Chapek popped, and out came Disney's true intentions despite his initial intent to remain silent on the issue. Chapek promised that Disney company would get the Parental Rights in Education law "repealed by the legislature or struck down in the courts, and we remain committed to supporting the national and state organizations [ultimately] working to"²⁸¹ provide age-inappropriate sexual content for children. In doing this, the Jews in charge of Disney overplayed their hand and brought about a long overdue reaction reminiscent of the calls for Hollywood oversight which arose in state capitals during the 1920s. Chapek panicked and exposed Disney's true colors, as expressed by Disney's content executives and presidents, who promised that by the end of the year "half of the characters in its productions will be LGBTQ/A or from racial minorities...." Producer and media influencer, Karey Burke, unaware that homosexuality is the result of trauma, neglect, and abuse, bragged that she had already successfully destroyed her two children, whom she considered transgender and pansexual. Latoya Raveneau boasted that her "not-so-secret-gay agenda" was already incorporating "queerness" into Disney's productions, "Wherever I could I was adding queerness. No one would stop me, and no one was trying to stop me."²⁸² BERG member (Diversity Resource Groups) Vivian Wares who joined Disney after Eisner's *coup d'état*, boasted that Disney has been working at eliminating gender pronouns in the theme parks, and since last summer, 2021, Disney removed all "gendered greetings in relationship to our live spiels." Wares has helped Disney provide training to cast members so that they no longer say "Ladies and gentlemen" or "boys and girls."²⁸³

DESANTIS FIGHTS BACK

After Hollywood mobilized its Woke Disney to protect its agenda, Governor Ron DeSantis countered by arguing for representative government. "You're a corporation based in Burbank, California, and you're going to martial your economic might to attack the parents of my state?" DeSantis said "We view that as a provocation, and we're going to fight back against that"²⁸⁴ and he did when DeSantis signed a bill into

law that dissolved the Disney Reedy Creek Improvement District, returning Disney back into a business subject to the inspections, taxes, laws and regulations of other businesses located in Florida. DeSantis took away Disney's "special status."

As the battle raged in Florida and Disney's recent history came under scrutiny, Hollywood roused its actors, and the oligarchs roused the elite to support Walt Disney's fight against Florida's decision to protect its youth. *American Idol* sent all its competing member and their families to Disney World while having a Disney themed competition in its iconic "Disney Night." Lady Gaga, pulled out her t-shirt sexualizing Snow White's relationship with her dwarves via a pornographic rape scene of the princess. Other Hollywood elites condemned DeSantis and said the word gay as often as possible.

When the then newly crowned prince of Saudi Arabia Mohammed bin Salman Al Saud was worried about the spread of Islam into Europe he attempted to bribe Bob Iger to solve the problem by building a Disneyland in Saudi Arabia.²⁸⁵ As of this writing Hollywood remains the main source of the "westoxification" that is the main source of American cultural imperialism. Hollywood is not just seeking to promote worldwide contraception, divorce, fornication, and abortion, all of which are detrimental to children. As psychologist Chad Ripperger teaches in the *Introduction to the Science of Mental Health*, divorce and discord among parents make children crazy or irrational because "they militate against the child's natural love for both parents," and the child can become "greatly disturbed because two people he loves are fighting."²⁸⁶ This naturally "leads to interior conflict and mental illness."²⁸⁷ If the parents divorce, "it takes out of the children's lives one of the two people responsible for their formation. Children need both parents for a proper psychological formation."²⁸⁸ The Hollywood Empire is not just seeking to break a child's natural shyness and natural protectiveness over his or her own body so that the oligarchs can say that the child itself desires to act out sexually and intimately with an adult, leading to laws favorable to pedophiles. And sex ed "to educate children away from their natural aversion to certain unnatural activities"²⁸⁹ to destroy the idea of God as Wilhelm Reich suggested. No, Hollywood's goal is homosexuality, because homosexuality is the greenlight indicating contraception, divorce, and fornication have taken root and born fruit,

and it is that which most decisively splits the mind and heart of the child.

What comes after dissolving religion, a nation, a culture, a family? It is the division of the person itself. Through the rejection and detachment from the parent of the same-sex the child becomes divided in its being, which is either male or female in body and soul. This kind of trauma, as Joseph Nicolosi stresses, separates the child from its own body and emotions, so that the person cannot develop at the level of *being*. Instead, the child is emotionally arrested and lives in what Nicolosi termed "the grey zone." A zone where the memory is not functioning properly. By minimizing real family relations, the child's memory consists only of what it sees through the media. This kind of trauma creates the ideal citizen: the deracinated, isolated, wage-slave robot, which is what the CIA was trying to create with the help of Jewish scientists through the MK-ULTRA project as early as 1953.²⁹⁰ MK-Ultra was an Allen Dulles CIA project directed by Sidney Gottlieb until 1973 when the operation was shut down.²⁹¹ Gottlieb "was born to Hungarian Jewish immigrant parents" in the Bronx.²⁹² The MK-Ultra project not only involved Disney cartoons like *Alice in Wonderland*, but its purpose, like homosexuality which replaced it, was "to confound the expectations and conditioned reactions" of the victim. "He is accustomed to a world that makes some sense... a world of continuity and logic, a predictable world. He clings to this world to reinforce his identity... The confusion technique is designed not only to obliterate the familiar but to replace it with the weird."²⁹³

The point of MK-Ultra, like homosexuality, was to "induce a state of trauma-based mind control" in children using drugs, isolation, and verbal and sexual abuse.²⁹⁴ After one such "unidentified white female between the age of 8 and 10 years old," underwent only "6 months of treatment using heavy doses of LSD, electroshock and sensory deprivation," her memory was successfully erased [shut down], and "her brain [became] that of a newborn baby."²⁹⁵

By acquiring Disney, the Jews obtained the goose that laid the golden egg. If they had continued to produce quality films that inspired virtue and family life, they would have continued to make billions. But events have proven that Jews prefer the destruction of a moral society more than money itself. The strongest bulwark defending the weak against Jewish practices is Catholic morality and economics. The

REVIEWS

THE DANGERS OF BEAUTY

The Dangers of Beauty: The Conflict Between Mimesis and Concupiscence in the Fine Arts by E. Michael Jones (Coming Soon!)

REVIEWED BY SEAN NAUGHTON

Desert Island Discs is 80 years old this year. The BBC Radio 4 favorite owes a great deal of its enduring popularity to the simple perfection of its interview form. To make desert island existence more endurable, each guest is permitted eight pieces of music, one book and one luxury. The same two books are given to every guest — the Bible and the Complete Works of William Shakespeare. Each guest gets to choose a third. When you, dear reader, get your D.I.D. 45 minutes of fame, may I suggest that you choose E. Michael Jones' latest book. If you insist, as the ideal complement to the Bible and the Bard, to go for one of Jones' other tomes — any one of which will double very nicely as a desert island coffee table — then I suggest this simple solution: take, let's say *Logos Rising* as your book, and take *The Dangers of Beauty* as your luxury. It is a thing of beauty and will be a comfort and joy for as long as you're away from home. It will remind you that you once belonged to a high civilization — it is that civilization captured in book form. During your long years of isolation, between the psalms and the soliloquys, you'll have time to digest the contents of *Logos Rising* and *The Dangers of Beauty*. However, when the time comes to leave

your island retreat and you set to sea on your home-bound raft, you'll be quite happy to leave *Logos Rising* behind — you want to give yourself some chance of staying afloat — but you'll decide finally to leave the island if and only if you can take your beauty book home with you. Artifacts like this are to be cherished, and will continue to be a blessing long after you return to civilization (or what's left of it). The sheer beauty of the book must prohibit even one copy from being lost.

The face is the crowning achievement of God's creation because it is the most visible sign of man's immortal soul.

Speaking of coffee tables, Jones' latest work is that remarkable, perhaps unique creation: a truly great book that can also serve as the ideal adornment for your coffee table. So, at last the good doctor has written a coffee-table book? Well, yes, in a certain way that's exactly what we have here. The richness and depth and interconnectivity of the thing is breath-taking and yet at the same time it's perfect for browsing: it's an illustrated reference book which doubles as an historical drama, interwoven with a theologically infused philosophi-

cal treatise. It's a symphony — that also happens to be a school. Leave it on your coffee table long enough and you'll find soured relationships with neighbours made good, and your popularity restored. Though in Jonesian terms it's a short work — a mere 459 pages including Jones-scale endnotes — this book on aesthetics is another monumental tome, which is at the same time eminently, delightfully browsable. While the coffee is being prepared, your guest can just dip in. Open any page and he's sure to find a

captivating portrait or well-chosen photograph of a literary luminary like TS Eliot, a musical master like Beethoven, or a titan like Titian; or perhaps a painting of the most beautiful woman in the world; or if he's really lucky and happens to open to page 365 where he gets to see the ugliest house in the world. To recover from the shock, your guest hastily flicks back to the previous page where he'll find a photograph of the man who designed and lived in the ugliest house in the world, giving — to the world — the one-fingered salute. Main-

taining careful custody of the eyes, your guest averts his gaze to the text, where the author provides a classic Jonesian, chuckle-inducing summary:

What followed after the renovation was complete was an orgy of interpretation, most of it viewing what Gehry had done to his house as some form of sexual assault¹

Scanning the rest of the page and finding it hard to choose between the variety of reactions to the house from the “hard shell-soft core” or the even more pithy “perversity,” your guest will begin to appreciate that Jones is a master of the well-chosen quote, offering up in this instance my own particular favourite: “It is a dirty thing to do in someone else’s front yard.”²

As browsing turns into more sustained reading of the same page, your guest will come to understand the thesis of the book in its negative terms: immorality gives birth to ugliness. Sexual deviance destroys a culture from within: “All that the architecture did was embody that ruptured culture.”³

At this point, you may be thinking, “Hasn’t E. Michael Jones made all that very clear in *Degenerate Moderns* or *Living Machines* or *Libido Dominandi*?” Yes he has, and he has written extensively about the other major art forms treated in the book – music, painting and poetry – but all four are united and re-presented in this current volume, in relation to specific works interpreted and explicated in the context of beauty; beauty as considered as a transcendental, as an attribute of being itself, so as to demonstrate that... “beauty emerges from the good and the true every bit as inexorably as im-



morality goes hand in hand with ugliness.”⁴

In that sense, this is the perfect synthesis of the author’s work to date. To use a very crude analogy, it’s his greatest hits re-presented as a concept album. Why beauty? Because beauty is irresistible. Beauty is the Divine fragrance by which the soul is overwhelmed. Beauty makes us cry with joy before we’ve figured out why we’re crying. Beauty is heartbreaking. Beauty, as the author explains, is the most immediately accessible of the transcendentals. Apart from the arrival of Beauty Himself in the Incarnation, beauty is the most direct infusion by God into nature of His own ineffable nature. We know that something is beautiful before we understand if or how or why it’s true or good, while at the same time knowing intuitively that it must be true and it must be good. The artist in creating a work of art manifests this apprehension in a way that is much more difficult for the philosopher or the theologian to express:

The artist, in other words, produced what the philosopher could not explain. If one of its manifestations was beauty, the Trinity was “everywhere”

in nature or waiting to be released from the stone by the sculptor. Even if no one could explain it, the Trinity was visible to the human eye whenever it perceived maximal complexity combined with maximal unity under the manifestation of beauty⁵

Jones reminds us that God will not leave us orphans and so in every age and in every place, people of good will can come to know their Father in Heaven by experiencing the beauty here below in nature, and by imitation – mimesis – of nature in their art:

The soul achieves beauty not by ascending to the realm of forms but by descending through art into the realm of nature to imitate that aspect of nature which reflects the ultimate beauty of its Creator⁶

Again and again, we are reminded that creation is God’s love poem to his children, and because love always involves two words – you and forever – love is by definition nuptial. Divorce is always harmful, whether we’re talking about Plato’s divorce of form and matter, or Piet Mondrian’s divorce of essence from existence, or indeed Frank Gehry’s divorce from his wife. The mar-

riage of soul and body is captured most perfectly in the human face. It took the sacrifice of the God-man to demonstrate the infinite value of the human person. Cultures that practice human sacrifice are not going to devote much attention to the human face “if that human being could be used as fodder in some obscene sacrifice a day later[.]”⁷ Being made in the image and likeness of God, the representation in painting of the human person, and in particular the representation of the face, constitutes one of the triumphs of Christian art.

The author reminds us of St John’s call to the pagans in the prologue to his Gospel. Thereafter, the Christian understanding of God illuminated our souls’ natural affinity with beauty:

After a few centuries of meditation on that [John 1:1] and similar passages in Scripture like “Logos is with God,” the Church Fathers came to understand that the One was made up of three persons united in love to each other. Their love for each other was so intense that it overflowed into love of the universe, where it became apparent as beauty, leading Augustine to conclude that “beauty originates from God Himself.”⁸

The Trinitarian Mystery – God’s innermost secret as the catechism renders it – was revealed as the ultimate source of beauty. As the author explains, given that we cannot directly apprehend spiritual realities, our apprehension of beauty is necessarily corporeal. Nonetheless, the “unity in relationship” of God Himself was now revealed as the heavenly template, the Divine guarantee of our affinity with beauty, as expressed by one of the heroes of the book:

Beauty, which Coleridge defined as “unity in multeity” is the closest simulacrum of that divine concatenation of existence and essence which mortals can experience in this life.⁹

After the Incarnation, the human person was exalted to the heretofore unimaginable dignity of an adopted child of God, and the representation of the human person moved onto a higher plane, an elevation that distinguished Western i.e. Christian art, and propelled its astonishing development, most especially in the painting of the human face... “because the face is the crowning achievement of God’s creation because it is the most visible sign of man’s immortal soul.”¹⁰ The individuality and the vulnerability of the human face are reminders that each one of us is chosen by God from all eternity to be His personal favorite.

As with his other major works, it’s worth the money just for the introduction alone, which sets out and summarizes the main thesis of the book, setting up the reader with the kind of orientation that makes the rest of the book – despite a good deal of highly challenging content (what are those German Idealists on about?) – not only readable but always a joy to read. Even where the philosophical content was way above my pay grade, the clarity and consistency of the explanations gave me enough purchase to persist. The clarity and contextualization means that you – depending on your pay grade – may well feel challenged, but you’ll never feel alienated. The good doctor is a very good teacher, reassuringly ready to rely on that high pedagogical maxim: repetition is the mother of learning. The ideas are scrutinized by way of illuminating examples, which are in

turn related not only to the work of the originating artists and thinkers but to their lives and times. This is vintage Jones, who has, among so many other weapons of cultural penetration, given us the profoundly insightful understanding that the state of a man’s soul will reveal itself consciously – or more often unconsciously – in his work. We need no longer feel mystified or intimidated by a Picasso or a Pollock, pledging instead to pray harder for their souls: “In the end, the only thing that Picasso portrayed realistically was the woman’s crotch. Modern art had returned to its roots”¹¹

In the section on poetry in England, Oxford English professor Terry Eagleton is summoned to Professor Jones office, or as I began to envisage it, he becomes the recipient of repeated visits by one Lieutenant Mike “Columbo” Jones. We learn that disillusionment with the constraints imposed by Catholic sexual morality accounts for Terry Eagleton’s embrace of Marxism which, as the man himself explains...

provided a kind of cross-class dating service, by which weedy Glaswegian workers who couldn’t believe their luck could hook up with frisky young women from Cheltenham Ladies’ College with meticulously roughened-up accents. Paunchy, balding shop stewards found themselves to their astonishment as glamorous as rock stars in the eyes of young women fresh from convent school and anxious to compensate for their class crimes¹²

Excuse me Professor Eagleton, I’m sorry to bother you but there are just a few loose ends I’d like to clear up so that we can close the case. Oh, my wife is a big fan

of your work, but I was just wondering if you ever considered – I’m just asking for the record, you understand – if you ever thought that maybe Marxist materialism is the problem in this case... because my wife told me that you said that “The founding principle of materialism was that there was a real world out there, of which we could have knowledge”? You did say that, didn’t you? The only problem is that when we first spoke you told me that – let’s see I have it here in my notes, oh yeah here it is – you

maybe you can help me. My wife told me that in your book on Literary Theory – you know the one published in 1996 by the Minnesota University Press – well, in that book didn’t you write that “Unless they are thrown a few novels, students might throw up a few barricades”? Well, you’re an English professor, you teach novels, right? It sounds like you think novels are being used to distract students from the oppression of the masses? But I figured, Professor Eagleton is a Marxist, so he’s supposed to care

As we have come to expect from E. Michael Jones, he acknowledges the Ancient Greeks’ foundational understanding of logos, and their identification of truth, goodness and beauty as the transcendentals i.e. as attributes of being itself. Plato, Aristotle and Plotinus are identified as the three major thinkers who recognized that... “The fate of the social order... depended on the soul’s ability to apprehend beauty”¹⁴

The limitation placed on art by Platonism – the seemingly unbridgeable chasm between “sub-lunary realm of becoming, which was characterized by constant change, and the superlunary realm of forms, which never changed”¹⁵ – was subsequently removed, thanks in large part to the genius of St. Augustine:

Once the philosophical mind digested the aesthetic implications of creation and the Incarnation, Platonism was washed up as a philosophy because as Augustine learned from his own failed experiment with *otium liberale*, the soul attained beauty not by transcending the world of appearances but by immersing itself in a world that was no longer the meaningless realm of flux and becoming, but was now recognized as suffused with the beauty of Logos because it was created by the God who is Logos and redeemed by him as well¹⁶

Having laid this foundation, the book takes off on an exploration of the history of beauty, specifically as it emerged in painting, music and poetry. The fourth section of the book examines the war on beauty as manifested most brutally and tragically in the Jewish commodification of art as a form of aesthetic

There is a further very pleasing correspondence between the trinitarian nature of art and the trinitarian form of the book.

said that “transcendental meaning is a fiction.” Well, which is it Professor? I’m a little confused. And, if transcendental meaning is a fiction, doesn’t that make your statement a fiction? You see my problem here? Oh, one more thing, you also said that “there is no concept which is not embroiled in an open-ended play of signification.” Are you telling me that there is no “transcendental signifier” – down at the station the boys call that “the Logos” – because without a transcendental signifier you get stuck in an infinite regress of signifiers, and Captain Aristotle tells us day in and day out that infinite regress is impossible, impossible? I’ve seen a lot of murders in my time, and believe me Professor, you always need a transcendental signifier to close the case. Thank you for your time, Professor. (Enters 30 seconds later.) I’m sorry Professor Eagleton, but something else has been bothering me. I just can’t figure it out,

about the masses. So, I was just wondering, why are you teaching about novels? I sure am confused Professor. Thank you for your time. I’ll be in touch.

A recurrent theme in the book is that form or essence needs life or existence. The marriage of essence and existence brings forth beauty:

Form and life correspond to the Scholastic terms of essence and existence, which find their ultimate expression in the self-subsistent being of God. Our perception of that reality in heaven is known as the beatific vision. Or apprehension of any skilled approximation of that coincidence of essence and existence in this life is known as beauty. The human mind has that capability because it can apprehend logos in creation, and it has that power because Logos is God, and one of God’s most significant acts was creation. God the Creator shares that Logos in particular when man acts as the creator of a work of art¹³

usury, and in the Jewish attack on Logos through music, literature, art and architecture.

This is a book that not only talks the talk but also walks the walk. It's a beautiful object, and as far as the content is concerned, it's the perfect manifestation of "maximal unity in maximal diversity."¹⁷ There is a further very pleasing correspondence between the trinitarian nature of art and the trinitarian form of the book. By way of a quote from Stratford Caldecott, we learn that...

Unity and Diversity are reconciled in Harmony. The triangle that is the geometrical translation of the fundamental musical chord with its three

"No man can live without pleasure. Therefore, a man deprived of the pleasures of the spirit goes over to the pleasures of the flesh."

notes is called a Triad. It presents a graphic image of how the number three returns polarity to unity¹⁸

The triad of painting, art and poetry, which constitute the form of the book, is a perfect reflection of this same reality. The three strings, as it were, vibrate in harmony as the book unfolds, revealing its essential unity in diversity. I think that deserves three cheers. The reality of that harmony is brought home by delicious reminders that "melody is to music what plot is to drama"¹⁹ or that music and drama take place in time "unlike painting and sculpture, which take place in space"²⁰ or that "music is floating architecture."²¹ The triad is also present in the harmonizing in each section of the three "strings" of art, history and philosophy: one example being Beethoven, Napoleon

and the German Idealists from Section 3. I think that too deserves three cheers. We have the complementary and/or competing influence of Catholics, Protestants and Jews, of which the Protestants often emerge with most merit, with the following acting as a truly powerful insight:

The Lutheran truncation of the Catholic liturgy which resulted from the elimination of the Real Presence of the Eucharist created a vacuum which got filled by music²²

And let's not forget the heroic but ultimately futile efforts of Leonard "Lenny" Bernstein to overcome his "queer commie Jew" identity,

or the highly influential Federico Cardinal Borromeo whose "theory and praxis"²³ provided the necessary guidance for religious painting as it developed during the Counter-Reformation: "art had to simulate not simply the outward appearance of the subject at hand, but also its metaphysical significance."²⁴

In the life and work of Titian, the perennial struggle between love and lust – hence the "Danger" of the title – is explored, most directly in his "Musical paintings" where Venus is the beauty of woman; musical instruments represent order and harmony; and the body language, the hands and the eyes of the musician reveal how well or how badly the "conflict" is playing out. This chapter should be compulsory reading on every marriage preparation course. Once again,

the book is worth the price for this chapter alone. If you want to learn how to appreciate a painting, read this book – become a graduate of the Jones School of Art.

The history of painting which begins with a consideration of the cave paintings at Altamira, traces the struggle to unleash painting from the formalism of Plato. The author explains the Platonic problem – the divorce between idea and matter – and its Aristotelian solution:

Contrary to the Platonic understanding of form which always gets imposed from without, beauty now ensues when "the form springs from the matter." The artist who imitates nature must capture its soul, understood as being's first act, by capturing the intrinsic logos of inanimate creation through mimesis in the same way that God "instills life in the organs, and with them confers on the individual being its specific powers of acting."²⁵

The artist was now in the business of ensoulment, avoiding the cookie-cutting formalism of Plato as well as the "slavish imitations"²⁶ arising from a too-literal understanding of mimesis, as understood by Aristotle. The result was ever greater perfection in painting, epitomized by the work of a range of masters from Michelangelo and Raphael to Rubens and Rembrandt. So much of our education has been lacking breath and the integrity and the intellectual and moral clarity which are the hallmarks of Jones' work. Four years wasted in college will seem like little more than a bump in the road as the contents of this book nourish your intellect and delight your senses.

In the strand on painting in Italy, we learn that as the level of skill increased – further enhanced by technological advances like the development of new types of paint – the danger of pornography increased (who knew that Phillip II of Spain ordered 10 copies of Titian’s *Danae*?). The author shares with us the key to the problem, as explained by St. Thomas Aquinas, and as every confirmation candidate across the world should be warned: “no man can live without pleasure. Therefore, a man deprived of the pleasures of the spirit goes over to the pleasures of the flesh”²⁷

The title of the book becomes ever more resonant. Once again, the reality is brought home by the introduction of larger-than-life characters (any of whom would make perfect material for a film), not least the friend and promoter of Titian, the one and only Aretino:

master of aphorism and hyperbole; pornographer, flatterer and black-mailer; playwright, satirist, versifier, bisexual libertine, connoisseur of art; self-styled political seer, “fifth evangelist,” “censor of the world,” as well as its “secretary” (meaning depository of its secrets); “one whose letters are answered even by emperors and kings.”²⁸

We come to understand the dangers of beauty in a broader sense as we encounter the temptations which assailed the great artists as they navigated the stormy seas of political intrigue and the desires and ambitions of princes.

The actual or perceived lasciviousness of painting gave rise to a reaction. Iconoclasm, as with all evils, was used by God to bring about a further advance in the arts.

Banned from decorating churches because of Calvinist iconoclasm, the

Dutch artists sought refuge in portraits, still lifes, and landscapes, and in so doing gave priority to being per se over doing, by bringing out the essence of things which were normally considered so mundane that being was the only attribute which recommended them.²⁹

The response of the Church as formulated by the Council of Trent – the nephew of St. Charles Borromeo played a key role in this respect – brings about a further refinement of art as mimesis, the understanding that the painter must reflect the metaphysical significance of the subject:

This meant that animate and inanimate created things (which occupied lower rungs of the metaphysical ladder than did human beings) should be represented as decidedly sensual, whereas divinities should be rendered more beautiful than ordinary human beings. Individual humans, because their natures are both corporeal and spiritual, should be depicted in such a way as to reveal the spiritual states that they have attained.³⁰

I didn’t know that. Thank you Dr. Jones. And so it goes on, the march of Logos through history, dialecting from the perfections and failures of one period to potentially higher plane of the next, covering the range of movements from the Medieval and Renaissance, to Mannerism and the Baroque, through Impressionism, Post-impression, on into Cubism and arriving at the absurdities of Abstract Impressionism and the sheer vacuity, not to say evil of conceptual art.

Portrait of Olga by Pablo Picasso, 1923



The pattern is repeated with music in Germany and poetry in England. There is so much to learn. The book provides a master class in all three fields. You’ll marvel at the sheer genius of Johann Sebastian Bach and the inestimable contribution he made to Western music by closing the circle of fifths, an accomplishment bequeathed to his contemporaries and to posterity in *The Well-tempered Clavier*.

The impecunious Bach, who would eventually have 20 children to support, never earned a penny from this work. His solitary effort in creating these exercises for his pupils and future generations of musicians constitutes one of the greatest acts of altruism in the history of music and epitomized Bach’s unsung career as one of music’s greatest benefactors as well as one of the world’s greatest composers.³¹

Once again, we learn that the existing power of philosophy was exceeded by that of art, most notably in the symphonies of Beethoven:

Beethoven’s music succeeded in bringing together the various tendencies of his age. Beauty, in other

words, made obvious what the philosophers were struggling to put into words.³²

The highlight of the music section has to be the treatment of Richard Wagner, a reprise of Jones' account from *Dionysos Rising*, made all the more enjoyable by the quality of Jones' descriptions. Though it might not make it onto his desert island playlist, a man has to endure one listen to *Tristan und Isolde* solely on the strength of this recommendation:

Tristan, on the other hand, is like a musical invertebrate. It rolls out of the orchestra pit and onto the audience like a huge, tepid water balloon. It sloshes, but it cannot dance; in fact, it can hardly move at all except in this amoebic fashion. It emotes endlessly but can find no resolution to the emotions it evokes, and so, instead of ending in catharsis, it promotes exhaustion. If Tannhäuser deals with sexual conflict, then Tristan is an exercise in *coitus reservatus*. Tristan succumbs to sexual desire during the first act, and the rest of the opera is filled with gaseous chromatic drifting.³³

And now we know why the evening was etherized on a table. And so we come to the section on poetry. The earlier understanding of mimesis as it relates to painting and to music is repeated:

The poet is superior to both the philosopher and the historian because "he coupleth the general notion with the particular example." In Thomistic terms, beauty emerges when existence (the particular example) is coupled with essence (the general notion) in a particularly striking way.³⁴

This is why poetry makes us cry. We see the eternal in the particular,

and the Divine tenderness evoked by the bridging of that seemingly unbridgeable gap is so moving, which is I think what St. Therese of Lisieux is getting at when she recalls:

He [her father] spoke to me as Saints speak, and showed me some flowers growing in the low stone wall. Picking one of them, he gave it to me, and explained the loving care with which God had made it spring up and grow till now.³⁵

As E. Michael Jones explains, this time in relation to Wordsworth's Daffodils, "Nature, therefore, becomes a source of transcendental experiences that the poet puts into words."³⁶

Patrick Kavanagh is a master of this knowledge:

These men know God the Father in a tree:

The Holy Spirit is the rising sap,
And Christ will be the green leaves that will come

At Easter from the sealed and guarded tomb.³⁷

Jones explains why he locates his treatment of poetry in England:

Anyone who has read Shakespeare can understand the awe in which the educated English held Italy as the leader in the arts and sciences of their day. As if to concede the prize in painting and music to the Italians, the English focused on poetry and the fact that: "words, when well chosen, have so great a force in them, that a description often gives us more lively ideas than the sight of things themselves."³⁸

Could this be God's way of comforting those of us fated to live in cities? The Logos can also be seen at work in the compensation offered to English readers for the

shortcomings of English philosophers:

Once again, artistic praxis preceded philosophical understanding, and the English understood in beauty in general and poetry in particular the transcendental experience of Being which their philosophical tradition denied.³⁹

Samuel Taylor Coleridge is the bridge between English poetry and German philosophy, emerging in the book as the victim of Wordsworth's appropriation of his, Coleridge's, ideas on the one hand, and charges, on the other, of plagiarism for his interpretation of German philosophers as well as his unattributed translations of German poems. Again, we are offered up delightful morsels, this time in the form of a defence of Coleridge as plagiariser of poems:

A poem in English, however, cannot be plagiarism of a poem in German because poetry is so bound up in rhyme and meter with its original language that any translation is essentially a different work.⁴⁰

I was delighted to learn many new words – "esemplastic" is one to impress – and to learn some definitions of poetry. In class, for more years than I care to remember, I've been dishing up the old Coleridgean favorite "The best words in the best order" but I was delighted to learn this: "What oft was thought but ne'er so well expressed"⁴¹

Well, not quite a definition, more of an "aesthetic principle"⁴² as Jones explains. Wordsworth provides the key definition – emotion recollected in tranquility⁴³ – which drives the narrative for some time. The same resistance to Platonism

re-emerges: “The form must give expression to essence, but it can only do this by submitting itself to life, which in this instance means mimesis or the imitation of nature.”⁴⁴

Was I finally beginning to grasp the problem with Platonism? The problem is not that there are forms (heck, even an amoeba has form) but there is a problem: How does the form combine with the material? Without the idea of creation

tropes of modernity to stage an attack on its fundamental principles”⁴⁹ This is war. The reaction of Virginia Woolf to Eliot’s conversion in 1928 is priceless:

I have had a most shameful and distressing interview with dear Tom Eliot, who may be called dead to us all from this day forward. He has become an Anglo-Catholic believer in God and immortality and goes to church. I was shocked. A corpse would seem to me more credible

This is why poetry makes us cry. We see the eternal in the particular.

which sanctified all things – both spiritual and material the Albigenian hatred of matter is a perennial problem. The solution comes in the distinction between mechanic and organic forms. The former is imposed from without, the latter arises within. The sculptor doesn’t put the statue into the marble, the statue emerges out of the marble (matter has “a vocation for being”⁴⁵) which is I think what Michelangelo had in mind when he said: “I saw the angel in the marble and carved until I set him free.”⁴⁶

The consideration of beauty in literature continues with the analysis of Jane Austen’s *Pride and Prejudice* – doing for the novel what Beethoven did for the symphony – with the moral revival brought about by Methodism as the historical backdrop. We then explore the poetry and criticism of Matthew Arnold and his fellow Victorians, arriving at the dawn of Modernism with the decadence of the Bloomsbury Group and the counter-revolution of Ezra Pound and TS Eliot who “were using the

than he is. I mean, there’s something obscene in a living person sitting by the fire and believing in God.”⁵⁰

The interweaving of the works themselves with biography, politics, philosophy, literary criticism and religion reminds the reader that Jones is the consummate scholar.

I undertook a literary campaign some year’s back: to read or re-read all the books I was assigned to read during my school and student day – a good number of which I never read in the first place and the rest of which I failed to grasp in any meaningful way. The best thing about this approach is that you have this conversation between yourself now and that teenage or twenty something stranger who was too busy getting drunk or too depressed for not getting the girl and then so busy getting drunk all over again to ease the pain, that he had no time for his studies. O, to be in Ireland now that Autumn’s here. Well, E. Michael Jones’ book has inspired me with a better plan – I’m going to see all the paintings,

listen to all the music and read all the poems referred to in the book, and each time I tick one off my bucket list, I’m going to put on the kettle make a cup of coffee and re-read the relevant section. And then I’ll make a second cup and just do a little browsing.

The last section of the book deals with the Jews. What more powerful instrument do we have to promote understanding of our relationship with Jews than that of Logos? E. Michael Jones has equipped us with the marvellously illuminating understanding that the Jewish rejection of the Logos Incarnate persists throughout history as the Jewish revolutionary spirit:

Jews are never content to integrate themselves into existing structures, whether those structures are states, universities, art museums or the military. They feel compelled to infiltrate and subvert the institutions which admit them as members.⁵¹

The Jewish subversion of literary criticism is traced in terms of the replacement in the 1970’s of the New Criticism – “Protestant and based on that most venerable of all Protestant principles, *sola scriptura*”⁵² – by Reader Response Criticism, which sounds very democratic until we learn that the reader’s response is, in fact, the readers’ response, or as Stanley Fish would have it, the response of the “interpretive community.”⁵³ In a world increasingly dominated by speech codes and Critical Theory I think we know what E. Michael Jones means by “the literary politburo”⁵⁴ RRC, courtesy of Professor Fish yields several Ministry of Truthisms like “there is no “objective” work of literature there on the seminar table” or the “The true writer is

the reader” or “you can only read what you’ve already read.”⁵⁵ This fourth section is a great example of another aspect of Jones’ explication of the Jewish problem: when a culture renounces its Christian faith it becomes Jewish, as the lives and works of John Updike and Philip Roth testify. Jones has always framed the Jewish problem as essentially a Christian problem – when we abandon the Logos, we come to be dominated by Jews. It’s as if God says, “So you find my authority too much to bear? Well, have it your way. See how you like your new masters.”

And finally we enter that mysterious realm on the gate of which we read “Jewish metaphysics,”⁵⁶ far beyond the Protestant absence of the Real Presence we arrive at the Jewish presence of the real absence. Jacques Derrida as high priest. The author speaks for the rest of us when he exclaims “What is Derrida talking about?”⁵⁷ though he goes on to give the man credit for acknowledging the inherent contradiction in his words and in the whole deconstructionist project. Then again, we are in Talmudic territory where violations of the law of non-contradiction would seem to be permitted, something, by the way, that makes Jewish jokes so funny.

Israel Shamir describes Jewish infiltration and subversion in the art world, a world to which they are singularly unsuited because of their history:

For many generations, Jews never entered churches and hardly ever saw paintings. They were conditioned to reject image as part of their rejection of idols.⁵⁸

He goes on to describe how this history combined with a “Mam-

monite” approach to business led to the dominance of conceptual “art,” particularly suited to the business practices of the self-styled “Jewish Mafia”⁵⁹ of gallery owners and administrators, curators and art dealers:

Preparation of these items places no demand on artistic abilities. They can be done by anybody. Such art is perfectly within Jewish abilities. Moreover, Jews with their good ability to produce ideas and read iconography will surely succeed in it. Jews bend art to fit their abilities, in order for them to succeed in this difficult (for them) occupation.⁶⁰

Derrida’s “absence” begins to take on “real” if decidedly comic significance when we learn that conceptual art reached its logical conclusion just last Summer, when Italian artist Salvatore Garau made a sculpture that isn’t there. Tell us about *Io Sono* (I Am) Signore Garau: “You don’t see it but it exists; it is made of air and spirit.”⁶¹

This was enough to convince someone to pay \$28,000 dollars for nothing (excluding shipping costs). The author’s comic sensibility are revealed again as he notes that *Io Sono* might be a copy, a possibility which arose when performance artist Tom Miller filed a lawsuit claiming that he had done nothing first. Jones’ conclusion gives us very little to laugh about:

Garau’s “art” is simply the logical conclusion of the marriage of Jewish control of the art world with Jewish finance, symbolized by Wall Street. *Io sono* is to Michelangelo’s *Pieta* what derivatives are to ducats. “You don’t see it because it doesn’t exist” is what Garau meant to say. Like a derivative, it doesn’t exist, but you can still buy it.⁶²

There is something comic about the Jewish rejection of Christ – a man treads carefully on such hallowed ground – but not to see God when he walks in your midst and declares I AM would be funny if it weren’t also tragic. The comedy and the tragedy both help in our efforts to understand the Jewish obsession with the real absence. The pain of yearning and yet rejection of the beloved is at the heart of many a great love song:

*I love to see the cottonwood blossom in the early spring
I love to see the message of love that the bluebird brings
But when I see you walkin’ with him,
down along the strand
I wish I were blind, when I see you with your man*⁶³

Imagine when the Beloved is God Himself, Love Himself. He is Being Itself. To have one’s identity based on the rejection of Love and of Being is to be strangely attracted to absence, while having that overwhelming desire for His Presence. This sorrow in the Jewish soul will lead them ultimately to conversion, but in the meantime without conversion – for which we must pray fervently – their plight is captured powerfully in the section on atonal music, where the music of Tristan and Isolde reminded composer Josef Hauer of...

the wandering Jew forced to travel from one tortured melody to another with an unquenchable yearning for Christ. . . driven with a terrible craving for love and redemption.⁶⁴

**ENDNOTES AVAILABLE BY REQUEST
SEE WEBSITE FOR THE AVAILABILITY
OF THE DANGERS OF BEAUTY!**

LETTERS

continued from page 3

was reviewed by the great late Truther Barry Chamish. It was also reviewed by the Rock Creek free Press September 2007 by Jill Mann and mentioned in the book *Overcoming Zionism* by Joel Kovel. It is about how in the 1950's the Israeli government irradiated 110,000 Sephardic children mostly from Morocco when they came over to Israel. They gave them ten times the amount of radiation for a very mild disease (ringworm), which can be cured simply with a regimen of vinegar. Approximately 6,000 died immediately, and the rest got cancer, epilepsy and other debilitating illnesses. The film mentioned that more Israeli Jews died as a result of these experiments than in all of Israel's wars.

On this film, they show a clip from a black and white American commercial from the 1950s saying, "Israel is a success story" (perhaps the U.S. thought about replicating the Israeli experiment). But these experiments from the 1950's didn't become public till the 1990's. The aforementioned film is from 2003.

In the 1990s the ringworm survivors sued the Israeli government for compensation, and the Israeli courts threw out the case stating "we are not obligated to compensate you because these experiments were considered legitimate experiments by the medical establishment in both The State of Israel and the west."

In the *New York Times* Friday December 24, 2021 (page 1) there was a front page headline titled "Israel is at risk might receive a fourth dose" by Isabel Kershner. The article went on to say "The price will be higher if we don't vaccinate," Dr. Boaz Lev, the head of the ad-

visory panel, said at a news conference late Wednesday. Now if you watch that film that Mengele type Doctor (Boaz Lev) was one of the criminals who were featured negatively for covering up the experiments by refusing to answer the film director's questions. So just in case someone thinks about taking the vaccine perhaps they should first watch the film: in addition to being able to protect yourself you will also learn who the real anti-Semites are.

As for your March issue *Schönheit Macht frei* I would also like to add that the Austrian government acting upon orders of the Austrian Jewish equivalent of the ADL and its head Oscar Deutsch made it illegal to hold up banners at anti Vaccine protest rallies saying *Impfin Macht Frei* – vaccination makes free – as well as to hold signs reading "Ungeimpft" (unvaccinated) inside the yellow star of David, indicating that the real "sin" is "minimizing the Holocaust"! I believe Germany is going to follow upon that law as well, so this is another of dozens of reasons why it is very prudent and urgent to question the official version of World War II history because then we the people will be unshackled and be free. So again I commend Charles Stanford and *Culture Wars* magazine for publishing the articles on Robert Faurisson, Nuremeberg, and Canadian Truckers, etc.

**Yehuda Littmann
Brooklyn, NY**



FEATURE

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Catholic Church teaches that the primary purpose of marriage is the begetting and raising of children. It is not the whims and needs of the parents. This teaching protects kids from being abandoned or neglected because both parents are under grave obligation to foster the child's relationship with Christ. When divorce is not permitted and not an option, parents have to make sure to get along. The parents must represent to their children and the world the intimate love that Christ has for His Church. When Walt Disney's daughter announced she wanted to be a Catholic, he slapped her,²⁹⁶ but his work was leading her nonetheless to Christ. The image of the castle, specifically, is very important. In the 16th century, Doctor of the Church, Teresa of Avila compared the soul to a castle with many dwelling places, "You mustn't think of these dwelling places in such a way that each one would follow in file after the other; but turn your eyes towards the center, which is the room or royal chamber where the King stays."²⁹⁷ Like Disney came to understand and St. Teresa taught, "The things of the soul must always be considered as plentiful, spacious, and large; to do so is not an exaggeration. The soul is capable of doing much more than we can imagine, and the sun [Christ] that is in this royal chamber shines in all parts."²⁹⁸ It is this Christian soul that the Jews most fear, and it is this Christian soul which the Jews set out to destroy when they took over Disney's magic kingdom and turned it into "an empire of their own." **END**

**ENDNOTES AVAILABLE
BY REQUEST**

THERE'S SOMETHING ABOUT UKRAINE LOVE AND CRIME AMONG THE MAIZE

REVIEWED BY PHILIP TAUCHNITZ

The Supreme Crime by Dorothea Gerard (Bernhard Tauchnitz, Leipzig, 1901, 288 pages)

Want to read something about Ukraine? A great lost Catholic thriller from the early 20th century, *The Supreme Crime*, is set there. Elite newspapers publish annual recommended summer reading lists (“Hottest Summer Reads,” “Ultimate Beach Reads,” etc.), which are usually books on current events, or, alternatively, are scorching page-turners that are easy to read while on vacation? This book is both.

“Oh, what are you reading there?” a friend asks you on the beach. You: “*The Supreme Crime*, it’s about Ukraine.” Your friend will assume you are *tres chic* and that the book title refers to a crime by Vladimir Putin. You will instantly score big points from the liberal intelligentsia. “Sounds interesting. I might like to borrow that when you’re done.” Uh-oh. Little will they know that you are reading an intensely Catholic novel which attacks modernism at its earliest Nietzschean inklings, and idealizes the simple faith of Ukrainian peasants, *not* the intelligentsia.

The Supreme Crime tells the story of Gregor Petrow, a young village schoolteacher who lacks self-confidence and is being supported begrudgingly by his uncle. The author paints Gregor as, “A fine young fellow, taken all in all, despite a slight stoop in the shoulders, and with the hand and foot of a woman -delicate, narrow and yet strongly moulded”.

Gregor manages to get up the gumption to ask the local priest for his eldest daughter’s hand in marriage (these are Greek Rite Catho-

lics fully in union with Rome with the discipline of allowing seminarians a year or so after completion of their studies to marry a wife if they are content to be a village priest and do not aspire to the hierarchy. But once ordination happens, the possibility of marriage ends). The priest thinks the schoolteacher’s prospects are insufficient but offers to sponsor him in the seminary, which would be a step up for him, if he will agree.

Gregor goes off to the seminary in Lemberg (Lvov, Lviv) and finds the priest within himself. But he has one spiritual flaw, to which the rector has alerted him. Meanwhile, his only prior face-time with the eldest daughter, Zenobia, has consisted in an adventure in the family’s backyard, which also serves as the churchyard and dilapidated cemetery, placing flowers on the Matka Boska (Virgin Mary) with his intended and her baby sisters.

So when he returns from Lemberg, Gregor finds that he has actually fallen in love with one of the baby sisters, Wasylya, now fully-grown. Wasylya is not only fairer but a free-spirit, at least by 19th century Ukrainian peasant standards. To the stiff and melancholic Gregor, this presents an antidote that he heretofore did not know even existed and now craves. Distance and four years, however, has only made the hard-working Zenobia’s heart grow fonder. A bit of a Martha/Mary contrast is drawn between Zenobia/Wasylya.

Was Gregor’s deal with the priest a promise? And who was the promise to, Zenobia or the priest? If the latter, would marriage to

Wasylya satisfy the promise? At some later point, Nietzsche slithers into the story from Vienna, in the form of one of his disciples, a returning medical student who is also a priest’s son who has had a long-standing crush on Zenobia.

And since to go further with the plot is to spoil a perfect novel for *Culture Wars* readers, who are most-deserving of the respite of an uplifting Catholic cliff-hanger, the balance of this review will attempt to explain the paradox of Dorothea Gerard having fallen so undeservingly into obscurity.

Gerard is a tough novelist to pigeon-hole. She was born in 1855, an inconvenient year for a novelist inasmuch as half of her novels would be written when Queen Victoria was alive and half after her death. Does that make her still a “Victorian novelist”? She is a rare *Catholic* Victorian novelist, if that. Or does she belong to the 20th century English Catholic literary revival? A contemporary reviewer noted that “the novel is written in a decidedly realistic style [which is modernistic], but the characters are finely drawn [very Victorian]”¹. The psychological development of Gregor smacks of romanticism (early 19th century).

“To the patient student of fiction, it is amazing that Madame [Longard] de Longarde [Dorothea Gerard] is not better known than she is in England (in Austria she has at least a wide public) for in spite of many stories all of them notable in their way she has made no popular success since her charming “Lady Baby” of many years ago. This is



probably due to the fact that she is often deficient in humor, that the strength of her recent work lies in its tragedy and that the surroundings of her dramas have latterly become a little remote. The general reader has made up his mind that his fiction must be cheerful and he prefers it confined to an environment that he understands. Madame de Longgarde is the wife of an Austrian officer and apt to place her stories in far corners of the land of her adoption and though being an Englishwoman she knows precisely with what colours from her palette she can best make her scenes and portraits vivid to her own countrymen, the average subscriber to a circulating library who takes his holiday on this side of Vienna shies at the strange setting. Again, though what she has to say is always worth reading and often worth remembering, absence from English-speaking people has made her style occasionally a little laboured and even awkward.... But on the other hand, the characterisation is good and full of insight. [T]he author understands human nature as it is in any country, her plots are always remarkable and her hold on her reader, once he has given in to her, is complete and enthralling.”²

The above *Evening Standard* reviewer was probably referring to an earlier review in *Country Life*, a journal founded in 1897 with a primary focus on property coverage of manorial estates, which held that although *The Supreme Crime* was a “very good book” it was yet disappointing: “If we analysed our disappointment, it seems probable that we should find that it is not defective workmanship of which we must complain, but a theme which is not exhilarating. The story of Ruthenian life in Austria is

laid among a primitive people of sordid habits and narrow views, dull in their joys, and bearing their sorrows with the sodden stolidity that might be mistaken for apathy. There are few high lights in the picture. If now and then a darker cloud throws a deeper shade of gloom, there is no hint of tempest or thunderbolt, and but seldom do we get the gladness of sunshine or the peace of starry skies.”³ A shallow review! But it is not surprising that the British upper-crust, with their general habit of eschewing ideas, were also not interested in the battle against Nietzscheanism raging in Central Europe.

Some 21st Century reviewers might denigrate *The Supreme Crime* as melodramatic. Or a romance novel. (And this indeed is one of the greatest love stories that this reviewer has ever read). But theological truth (and the attack on Nietzsche) are woven inseparably into the “crime and process” drama. And the psychological aspects are worthy of Graham Greene. The suspense is intense, rivaling Alfred Hitchcock’s *Suspicion*.

As a contemporary American reviewer noted, the “real outcome is mysterious to the last.”⁴ I thought of a half-dozen outcomes as the plot developed, some of which would have been worthy and others too melodramatic (and thankfully avoided). And although the final outcome flashed through my mind for an instant, I did not realize how perfectly interwoven it would be with the theological lesson being drawn. Even the catharsis of the final outcome was teasingly delayed for an instant by the ambiguity of the title “priest’s wife.” Acuity and dexterity, such as that of Miss Gerard, seems to be lacking today, both with the

Russo-Ukrainian war and in the typical books that make the New York Times summer reading list today. Even if the reader is not a fan of suspense, he will come away with a good sense of autochthonous Ukraine. As one reviewer noted, “The novelty of the religious customs in the Ruthenian branch of the Greek Church is the charm of the tale.”⁵

The seasonal rhythms of the crops and snows, the flora and fauna, the mists and frosts, the wooden houses and paling, the music both sacred and folk (be sure to Youtube the songs!), the pious devotions and superstitions of the people, the weird customs and idiosyncratic attitudes, and a description of Byzantine seminary life, are all lovingly but not always uncritically played in this book. For example, who knew that Ukrainians built a bed on the flat top of the family brick oven to keep a dying relative warm, plus the focus of attention, in their final days? Maize is everywhere: stuffed into mattresses, hanging from the rafters, on the breakfast table, and kisses are stolen behind it in late summer. Did I mention that this is the greatest love story this reviewer has ever read? Links provided:

Hathi Trust: <https://u.nu/QjwHF>
 Google Books: <https://u.nu/PkldL>
 Abe books: <https://u.nu/KSugr>

ENDNOTES AVAILABLE
 BY REQUEST

Bullets

‡ Don't Say Gay. Disney and Florida have been at odds over the "Don't Say Gay" law. Disney's Florida problems make it too apparent why Mickey and Donald have "nephews." Cardinal McCarrick, referred to and presented his young sex partners as "nephews." "The Gospel of John has been used to justify anti-Semitism — so we should stop reading it on Good Friday," tweeted *America* magazine during Holy Week. We suggest suppressing the Jesuits not the Gospel.

‡ Picture Pres. Joe, Speaker Pelosi, and Sen. Feinstein trying to have a conversation or recounting afterwards what was said.

‡ The Big House or The Fun House? Two women at New Jersey's only all-women's prison are pregnant after consensual sex with other inmates. The facility houses 27 transgender "women" due to a settlement of an ACLU lawsuit.

‡ Another January 6 attack? In April in D.C. the Army dropped four parachutists into Nationals Park to entertain fans at a baseball game. A mile away staff and visitors at the Capitol were ordered to evacuate immediately as an unidentified plane was circling above.

‡ Although not on the ballot, Hunter Biden will likely be the biggest loser in the midterm elections.

‡ Archie Comics is bringing a queer biracial character to Riverdale High, Eliza Han, who'll compete with Reggie for the affections of Harper Lodge. Didn't Archie comic books end years ago, back when Archie married Veronica and then Betty? If not, now's an appropriate time to end it.

‡ Free Speech on Twitter? We'll begin to believe it if Elon Musk rein-

states EMJ's account and leaves it uncensored and unsanctioned for a year or so.

‡ Mr. Irrelevant. "We are certainly right now in this country out of the pandemic phase," Dr. Fauci proclaimed in late April. He was among the last to notice. Perhaps he was merely acknowledging that Americans' actions show that they no longer hang on his every word.

‡ A day after announcing we're out of the pandemic phase, Dr. Fauci added that "by no means does that mean the pandemic is over." We'd nominate him for Mr. Incoherent but Pres. Joe's already claimed that title.

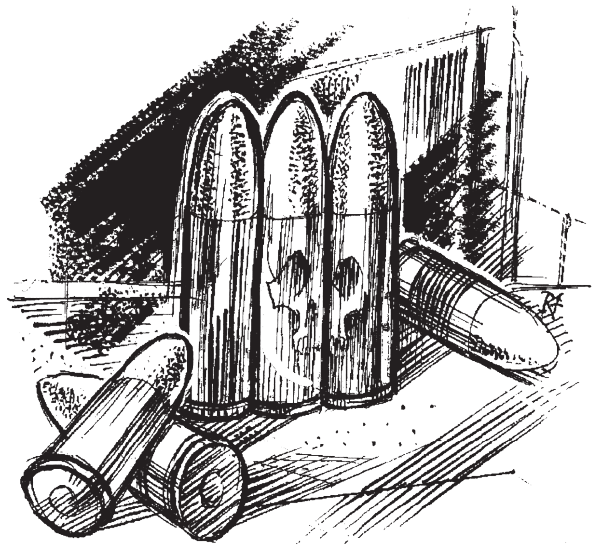
‡ How We Learned to Love The Bomb. The U.S. wants "to see Russia weakened to the point where it can't do things like invade Ukraine," said Defense Secretary Lloyd Austin. Making Russia's only military option the use of its 6,000 nukes sounds like a brilliant strategy.

‡ "The future of our country and world will be shaped by the next generation," tweeted Veep Harris. Not if they're aborted, Kamala.

‡ This legend should appear on all government statements and press releases: Approved by the DHS Disinformation Governance Board.

‡ Unexpected Truth Speaking. The right to choose, Pres. Joe noted, is the right to "abort a child." And, noted Pope Francis, "NATO barking at Russia's gate may have compelled Putin to unleash the invasion of Ukraine."

‡ The leaked draft of the *Dobbs* opinion put the American fault



line on public display, triggering Jews to insist access to abortion is necessary to practice their religion and pro-aborts to recognize the Catholic Church as the salient opponent of abortion by threatening to disrupt Masses on Mother's Day and to burn the Eucharist.

‡ Truth in Labeling: Ruth Sent Us should be renamed Satan Sent Us.

‡ "From California to Texas to Indiana, electric-grid operators are warning that power-generating capacity is struggling to keep up with demand, a gap that could lead to rolling blackouts during heat waves or other peak periods as soon as this year," reports the *Wall St. Journal* as Pres. Joe flacks electric vehicles.

‡ "None of us should accept a future in which our daughters and granddaughters have fewer rights than we did," tweeted Hillary Clinton. How does a daughter aborting a granddaughter ensure the rights of the granddaughter, HRC?

‡ The United States is fighting a proxy war in Ukraine.

‡ In reaction to the Supreme Court leak, the ADL announced that reproductive choice is a fundamental Jewish value. Finally, E. Michael Jones agrees with the ADL.



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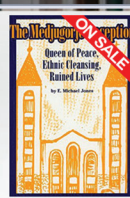
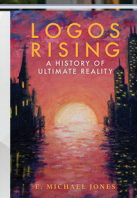
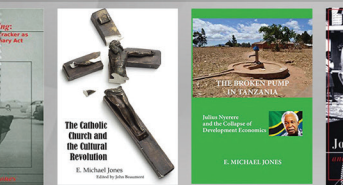
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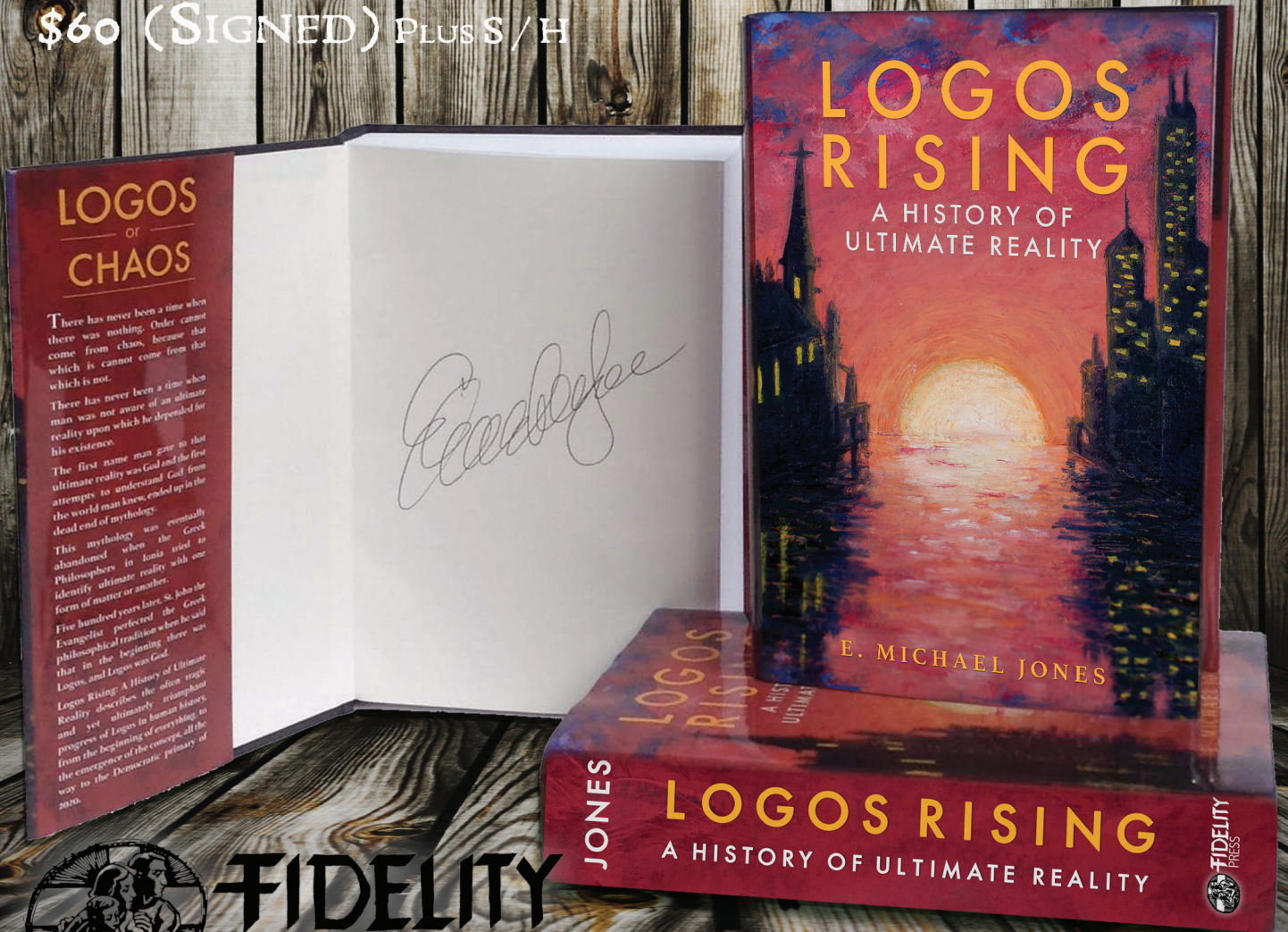
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