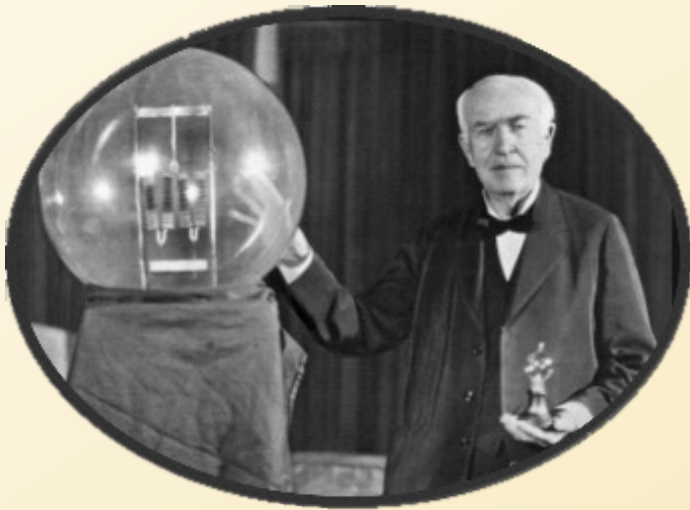
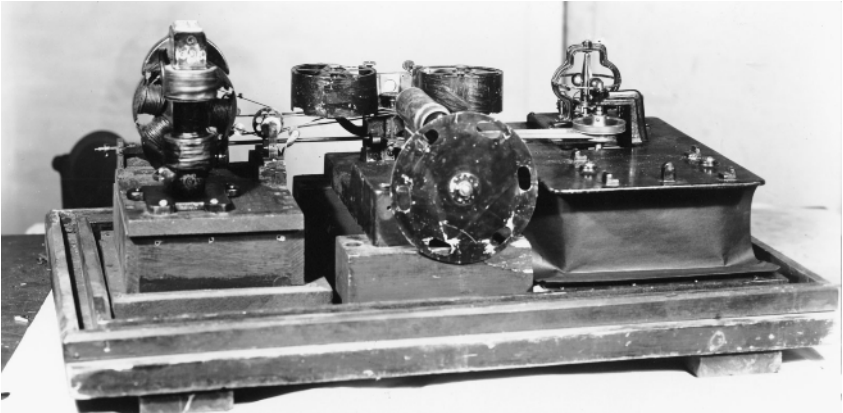


Thomas Edison And The Jews



**CDL Report
1999**

Thomas Edison and The Jews (FROM THE CDL REPORT 1999)



UNKNOWN TO MOST AMERICANS IS THE FACT THAT THE FIRST MOTION PICTURE CAMERA WAS INVENTED BY THOMAS ALVA EDISON IN EAST ORANGE, NEW JERSEY. A lifelong inventor, Mr. Edison had over 1,000 inventions patented when he died in 1931.

Inventing a motion picture camera that worked properly was the easy part for Edison. Keeping the Jews from using the camera without paying him royalties for his invention was the hard part.

As soon as the German born Jew, Carl Laemmle found out about motion pictures, he started figuring ways to exploit the new invention. Efforts by Laemmle and other Jews to deprive Edison of his fees for using his cameras forced Edison and other movie makers like Dickson, Casler, Koopman, Long, Smith, Klein and Marion to form a protective association called the **TRUST**.

As fast as the Jews could get their hands on Edison's equipment and started using it, the Trust would file lawsuits against them to stop their illegally using his patented equipment.

Not to be outdone, Laemmle and other New York Jews, scurried around Europe in their efforts to circumvent the long arm of the Trust. Cameras based on Edison's invention were smuggled into the United States by the Jews as well as raw film. Edison and the Trust had made arrangements with the Eastman Kodak Company to exclusively produce film for it and those who had been sanctioned to use the equipment by the Trust. Laemmle and his Jewish co-racialists found film manufacturers in Europe to supply them with Kodak-like film which was also smuggled into the United States.

When the courts moved at a snail's pace or refused to stop the Jews from using Edison's invention, the Trust would send out it's own enforcement "police" which would seize and smash the illegal equipment. As one author noted, this forced the Jews to set up an elaborate warning system. Jewish lookouts would keep watch while the Jews were filming and when they observed the Trust "police" on their way, the Jews would quickly pack up their cameras and flee as fast as possible to another "filming" location.

However, Laemmle knew that while the Trust controlled most of the movie cameras, they could not get their films into circulation without "movie houses." Edison and other non-Jewish movie makers distributed their movies through numerous non-Jewish independent "movie house" owners across America. However, those owning the movie houses were completely independent and had no central distribution center or movie house chains.

Before Edison perfected his camera other individuals had developed a system of rapidly moving cards which depicted short scenes. The "pictograph" system as it was called, was quickly seized upon by the Jews as a means of making a fast buck by developing a series of cards depicting "movies" of naked women or sex acts by couples.

To exploit the "pictograph" market the Jews used their homes and buildings in New York to set up "Nickelodeons," which turned useless real estate into a means of making a fast buck---on this early form of pornography. The Jewish "Nickelodeon" system spread from New York and Carl Laemmle used the "Nickelodeons" as a framework for organizing

his own distribution system among his more than willing co-racialists nationwide.

The fight the Trust the Jews formed the Distributing and Sales Company. To get the "goyim's" support, Laemmle allowed some non Jews to become involved and bring their movie houses and money into the venture. The non-Jews Robert Cochrane and Pat Powers merged their holdings with Laemmle. However, most of the funding for the DSC came from Jewish investors Laemmle had managed to get control over distribution facilities and over 300 theatres nationwide.

In his drive for power over the Trust and his competitors, Laemmle formed Universal Movie Distributors with Cochrane and Powers. After destroying his competitors at Mutual Film Distributors, Laemmle then proceeded to use his investors to push Cochrane and Powers out of Universal, and before long he was in total control and was nicknamed the "King of the Film Renters" At this point the control of the movie industry went from the non-Jewish hands of the Trust into the hands of Laemmle, Fox and other Jews. The Jews had won the fight for the to control the thinking of the American public.

The movie producers aligned with the Trust felt they were producing quality movies and wouldn't distribute any "less than perfect" films. Laemmle didn't have that problem, and to keep the films flowing into his theatres and going through his distributors, he used every piece of junk film he could get his hands on. His motto was "the more the better." The Trust simply couldn't keep up, because they could not understand the Jewish mentality.

The Trust still kept fighting back so the Jews decided to pull up roots in the East and head West to Hollywood, California where there would be over 3,000 miles distance between the Trust, the courts and the Trust's "police." From that time on Hollywood became the motion picture capital of America, where the Jews could reign supreme.

Edison and the members of the Trust felt that by producing wholesome movies they were helping to preserve the nation's morals. However, the

Jews were not governed by these standards. In the book *Walt Disney Hollywood's Evil Prince*, Marc Eliot says: "Unlike their early East Coast counterparts, the heads of Hollywood's studios were less interested in artistic experimentation than profit. They put on the screen what sold the most. The public was willing to pay to see films with sex and violence, and Hollywood was more than happy to make them.

"By the early twenties, all that remained of Edison's Trust was the issue it had raised regarding the moral content of motion pictures. The federal government kept a close watch on Hollywood, the new capital of the film industry, to make sure the movies it produced remained "socially acceptable."

However, Hollywood's moguls had no idea of what was meant by "socially acceptable." They didn't know if their movies were moral or immoral and couldn't have cared less— The more a film made, the better it was. Whenever the industry came under attack for being morally corrupt, none of Hollywood's owners believed the problem had anything really to do with morality."

The members of the Trust couldn't understand that the Jews wanted control of the movies so they could promote their own social and religious agenda. In *An Empire of Their Own: How the Jews Invented Hollywood*, the Jewish author, Neal Gabler says: "...But one major reason Edison and his cohorts lost their hegemony was that they misinterpreted what was at stake.

They never seemed to understand that they were engaged in much more than an economic battle to determine who would control the profits of the nascent film industry; their battle was also generational, cultural, philosophical, even, in some ways, religious.

The Trust's members were primarily older white Anglo-Saxon Protestants who had entered the film industry in its infancy by inventing, bankrolling, or tinkering with movie hardware: cameras and projectors. For them, the movies themselves would always be novelties. The Independents, on the other hand were largely ethnics, Jews and Catholics, who had entered the industry by opening and operating its theatres."

Trying to stop the Jews from controlling the distribution of movies had cost the Trust \$300,000 in legal fees. The Jews had been hit with 289 lawsuits. Undaunted by the action taken by Edison and the Trust, the Jews kept using his equipment. In a last ditch effort to stop the Jews, Edison and his friends organized the General Film Company as a film exchange. However, by now it was too late: the Jews had gobbled up half the market and had formed a monopoly that would thumb its noses at the "goyim" from the Trust.

After the Jews achieved complete control over the distribution of movies, they kept lowering the standards regarding morality and sex to the point where some members of Congress felt that film censorship was necessary and they introduced legislation to create a board of film censorship.

To get around this censorship board the Jews rapidly moved to form a "self regulating" organization called the Motion Picture Producers and Distributors of America. (MPPDA) A non-Jew was picked to head the MPPDA, and this was former Postmaster General Will Hays who had been national chairman of the Republican party. In his book Marc Eliot says: "The Jewish power faction in Hollywood hoped choosing a Christian to regulate the moral content of their films would improve the overall image of its industry."

Some members of Congress considered Hollywood not only to be immoral but also subversive. In 1929, U. S. Senator Smith Brookhart summed up the deteriorating situation in Hollywood as a battle between competing studios led by "bunches of Jews."

By the late 1920's the Jews controlled most of the movie theaters in America and the means of distributing movies.

With Jews controlling the movie industry from A to Z it was almost impossible for a non-Jew to get a break. One of those who fought the system was Walt Disney.

Disney was born in the Midwest and learned cartoon animating on his own. His attempts to get his short subjects and cartoons marketed ran into

constant roadblocks from the "chosen" elite who ran Hollywood. Disney was able to sell a number of animated cartoons he produced for small stipends. At that time one of the most popular cartoons was "Felix the Cat." Trying to produce a cartoon that would equal "Felix the Cat," Disney came up with a character called "Oswald the Rabbit." In an effort to get his work recognized, he contacted a New York distributor by the name of Margaret Winkler. Disney also produced a series of cartoons based on Alice in Wonderland, which Ms. Winkler contracted with him to produce.

At this time a Hollywood Jew who had worked for Warner Brothers, Charles Mintz, was courting Ms. Winkler and upon seeing the "Oswald the Rabbit" samples, could sense that "Oswald the Rabbit" was every bit as good as "Felix the Cat" and could make him rich.

In order to get on Walt's good side and get to "Oswald the Rabbit," Mintz agreed to advance Walt \$1,800 and to pay him for another eighteen cartoons in the "Alice" series.

Jubilant, the Disney brothers took the deal and promptly set about purchasing a studio on Hyperion Avenue in Hollywood. Mintz had set the stage. After the Disney brothers had completed the construction of their modest studio, Mintz dropped the bomb on them. He told them that due to "lack of interest" the "Alice" series would have to be dropped and his contact with them would have to be cancelled.

All this time Mintz had been traveling between Hollywood and New York making secret deals with his fellow co-racialist, Carl Laemmle. Laemmle wanted a cartoon character based on the "Felix the Cat" to compete with "Felix the Cat." Mintz knew Disney had already created such a character, a rabbit named "Oswald."

Disney, not paying much attention to the contacts that Mintz had negotiated with him, had in fact, signed away all rights to "Oswald the Rabbit" and to all goods sold through the promotion of the cartoon. Keeping his side of the bargain, Disney produced Trolley Troubles featuring Oswald and faithfully gave Mintz new cartoons in the series every two weeks at \$2,500 a cartoon and "part of the box office" gross.

Walt learned by accident that without his knowledge, known consent or participation, Mintz had made a secret deal with Laemmle to market merchandise based on "Oswald." When Walt complained, his brother Roy calmed him down by telling him that the sales of the merchandise would help promote the "Oswald" series and make him money when customers came to see the movies.

Then in 1928 he and his wife went to New York to negotiate a new contact with Mintz. When they met Mintz, in a typical arrogant Jewish fashion, told Disney that his advance per cartoon had been cut to \$1,800. He went onto tell Disney that if "he didn't like it" the cartoon production would be taken over by a Mintz front called "Snappy Inc." and Walt's own employees would be hired to produce the cartoons, in spite of him.

Walt called his brother Roy and told him what had happened and Roy told him that Mintz, according to the contract that Walt had signed, owned all the rights to "Oswald" including the name! Roy then informed Walt that the animators Walt had hired in Hollywood to help produce "Oswald" had suddenly quit. The Hollywood Jews went straight to work for Mintz and the non-Jews that Disney had brought with him from the Midwest stayed loyal.

In desperation Disney appealed to Laemmle about his rights and the Jew told Disney that he couldn't help and that he would only deal with the series distributor, which was his fellow Jew Mintz. Cut out by the Jews, Disney returned to Hollywood and created what was later to be known as "Mickey Mouse." After Mickey Mouse proved to be successful Carl Laemmle came to Disney in an effort to distribute the film. He offered to distribute Mickey Mouse if Disney would give him the copyright to it. It was now Disney's turn, he turned him down flat.

Laemmle and his fellow Jewish distributors of films were known as the "Majors," and after he gave the cold shoulder to Laemmle, none of them would distribute his Mickey Mouse series. Being a non-Jew, Disney could not penetrate what Eliot describes as the "old world brotherhood." Disney then turned to another man who had, had a falling out with Laemmle and

the "brotherhood," Pat Powers. Powers made a deal to distribute the series on a "states rights" basis, to as many independent theaters as possible. Irregularities in the amount of earnings and the amount the Disney's received brought about an end to the Disney/Powers alliance. However, as much as Disney searched he could not find a non-Jewish distributor for his productions. Finally, he made a deal with Harry Cohen the head of Columbia Pictures. Sensing the profits to be made from Disney productions, Cohen fought off the other "chosen" wolves in behalf of Disney.

The next problem faced by Disney as the popularity of his productions increased was organized crime and its efforts to form and control all movie based unions. The mob infiltrated the International Alliance of Theatrical Stage Employees (IATSE) in their effort to control Hollywood. Behind the effort to control the Hollywood unions were the Jews Bugsy Siegel and Meyer Lansky. The third man in the troika of mobsters was Charles "Lucky" Luciano, the "Sicilian" gangster who was responsible for massacring his fellow Sicilians in the 1920's when they had to be eliminated in order for him to make an alliance with the Jews.

Even when Disney had found distributors he was always in need of money to cover production costs and expansion. Disney severed his dealings with Columbia Pictures and United Artists took over distribution of Disney productions.

One of Disney's most successful cartoons was the Three Little Pigs. In the original Three Little Pigs, there was a scene where the Big Bad Wolf disguised himself as a Jewish peddler to trick one of the pigs into opening the door. As soon as word leaked out about this scene, representatives of a number of Jewish organizations beat a path to Disney to get the "offensive" scene removed. Disney removed the scene and told the Jews that the scene was a spoof depicting Carl Laemmle's continuous efforts to "blow down the house of Disney."

Julius Schenck of United Artists, which was distributing Disney productions, had carefully set a trap for Disney. Schenck recommended that Disney seek funding from the Bank of America, and personally

contact UA's financial advisor at the bank, Joseph Rosenberg. The Jew gladly opened a line of credit for Disney, but never gave him enough so he could be effective and later helped bring down the Disney empire.

Disney constantly found himself the victim of walkouts by Jews he had hired or by Marxist agitators who were constantly forming unions in Hollywood. Through the unions the Jews constantly used unions to curb the growth of Disney productions. An effort to break the control of the Majors over Hollywood was made when several independent film makers formed The Society of Independent Motion Picture Producers (SIMPP). SIMPP was formed to challenge the majors domination of production, exhibition and distribution. The leading non-Jews in SIMPP were William Cagney, Walt Disney, Mary Pickford, Edward Small, Orson Wells and Walter Wagner. A few Jewish studio moguls who had found themselves cut out of the action by the insiders of the "old world elite" supported SIMPP and these were: David O. Selznick, Sol Lesser and Sam Goldwyn.

The dictatorial control of the Jewish "Majors" is described in Walt Disney Hollywood's Dark Prince: "For the most part, the Majors were still controlled by the same group of men who had first broken the iron grip of the old Edison Trust. Ironically, a quarter of a century later, their success had led them to create an even more anti-competitive environment than the one from which they had desperately fled. So much so that no independent film could gain national distribution unless the film maker or studio dealt with one of the Majors, who not only controlled all the distribution networks but owned virtually every first run theatre in the country...."

Disney raised the ire of the Majors when he publicly attended America First meetings and had even stood beside Charles Lindbergh at one rally. To retaliate the red dominated unions kept strife going at the Disney studios.

In the early 1930's it was a well known fact that the sympathies of the majority of Jews in Hollywood was in favour of Socialism and Communism. In An Empire of Their Own, Neal Gabler talks about communist influence in Hollywood. He says: "Jews had first forged ties

to the parties of the Left, and to the Communist party specifically, back in Europe—one leading Communist estimated that 50 percent of the Party's members were Jews during its heyday in the thirties and forties, and a large minority---sometimes a majority---of the Party leadership was Jewish--What was true of the national Party was even truer in Hollywood, where Jews already formed a large part of the left leaning artistic community--One member complained that nearly 90 percent of the Party on Los Angeles was Jewish--Ring Lardner, Jr., himself a Party member had the impression that it was well over 50 percent, somewhat like, maybe, two thirds."

As it became apparent that the Communist movement in the United States was being led mainly by Jews, congressman Samuel Dickstein of New York, who was an Eastern European born Jew, took steps to protect his co-racialists. He moved to have a special committee set up in Congress to investigate those who were pouring forth documents proving that the Jews were running the Soviet Union and had killed almost thirty million Russians and Ukrainians and were the leaders of the Communist movement in Europe.

By calling all those who dared to criticize the Jews as being "Nazi" Dickstein felt that he could bully loyal Americans into silence. In January of 1934 Congress voted to establish a House Committee on Un-American Activities (HUAC) to investigate German activities in the United States. The bias of Dickstein was so apparent that by 1937 his anti-German and anti-Gentile ranting and ravings in congress were drawing attention to other Jews. When he tried to get the HUAC mandate renewed, it measure failed.

The Jews then backed Congressman Martin Dies, a non-Jew, in setting up a committee with the same name under his chairmanship. Dies voiced the concern of the Jews in *An Empire of Their Own*, when he said: Many of our Jewish citizens wanted Dickstein eliminated because they felt he was furnishing ammunition to the Nazis and other anti-Semitic movements." By 1939 Die's investigation of subversion in America had opened his eyes to the fact that facts uncovered by the Committee substantiated the claim that Hollywood was, indeed, pro-Communist as

many so-called "anti-Semites" had claimed. Gabler quotes Dies as telling key figures in Hollywood: I told the producers that we had reliable information that a number of film actors and screen writers and a few producers either were members of the Communist Party, followed the Communist line, or were used as dupes, and that there was evidence that the Hollywood Anti-Nazi League was under the control of the Communists."

Dies retired from Congress in 1944 and a fiery Congressman named John Rankin of Mississippi used his influence to get the HUAC made a permanent committee of Congress.

Rankin's investigations further opened his eyes to the fact that Hollywood Jews were behind the anti-moral assault on America. Rankin told the press that: "...the information we get is that (Hollywood) is the greatest hotbed of subversive activities in the United States. We're on the trail of the trans-natural now, and we're going to follow through....We are not trying to hound legitimate writers, but we are out to expose those elements that are insidiously trying to spread subversive propaganda, poison the minds of your children, distort the history of our country, and discredit Christianity--alien minded communistic enemies of Christianity, and their stooges are trying to take control over the radio.

Listen to their lying broadcasts in broken English and you can almost smell them--They are now trying take over the motion picture industry, and how to high heaven when our Committee on un-American Activities propose to investigate them. They want to spread their un-American propaganda, as well as their loathsome, lying, immoral, anti-Christian filth before the eyes of your children in every community in America."

The Jews founded the HUAC in an effort stifle legitimate criticism of their activities in America, and by 1945 it had gone full circle and was being used as a legitimate vehicle for patriots to go after those who were influenced by Communism and trying to change the thinking of America.

This gave Walt Disney and other non-Jews who had been discriminated against by the "Majors" a chance to try to bring an end to the Jewish

domination of Hollywood, and the HUAC hearings went on well into the mid 1960's.

Disney and his Motion Picture Alliance for the Preservation of American Ideals tried to break the Jewish Communist stranglehold on Hollywood. As the MIAPIA and the HUAC fought the red/Jewish influence in Hollywood, the reds kept striking back by fomenting one strike after the other against Disney and others who opposed them.

Walt openly vowed to keep the commies out of his studio and told the press that the strikes at his studio were fomented by the Communist Conspiracy. Again Eliot says: "Ever since Sinclair's gubernatorial campaign helped unify Hollywood's left, the Communist Party of the United States of America (CPUSA) had made its presence felt by championing the rights of the film industry's workers. The CPUSA played a vital role in the Screen Writers Guild's long battle to exist, thus helping to make legitimate the industry's burgeoning union movement."

In 1941 the CPUSA backed strikers at Disney Studios who were fomenting trouble through the Screen Writer's Guild. Most of the Disney staff walked out "on strike."

Pressure was brought on Disney to settle the strike by Bank of America representative, Rosenberg, who told him that the effects of the strike would "damage his relationship with the Bank of America." The Jewish tentacles through the Bank of America were brought to bear on Disney.

A further attack was launched on Disney by King Features when the Jews accused Disney of being a "Nazi" because they claimed that there was a swastika drawn in a Mickey Mouse cartoon in a panel in a cartoon on June 19th, 1940. The swastika was "in the form of two crossed musical notes."

Efforts to get Disney to support Roosevelt and his "get us into war" effort failed as long as Walt Disney kept tight control over his studio.

In an effort to get Disney away from the studio Roosevelt instructed Nelson Rockefeller to make Disney a part of a tour to South America by

actors allegedly sent to "counter Nazi propoganda in South America." Rockefeller had been named the "Official Coordinator" of the State Department's Inter-American Affairs group.

Roosevelt was particularly concerned because of Disney's appearances at America First rallies alongside Charles Lindbergh. From all indications, Roy Disney was a part of the plot to get Walt away from the Disney studio so the "strike could be settled" and so Walt could "clear" himself of the charges levelled against him of being a "Nazi" sympathizer.

Walt and his entourage left for South America on August 17th, and on the 9th of September, Roy Disney met with James F. Dewy and agreed to "arbitration" to settle the strike.

When Walt received news of the sell out by Roy, he vowed to close down the studio forever rather than have the red dominated Cartoonists Guild run his studio.

It seems that Roosevelt and the Jews had made plans well in advance to shut down Disney studios. On December 8th, 1941 the Army seized Disney studios claiming that they had to use it as a "defence station" to protect Lockheed which was nearby. Disney's studio was the only one seized by the government.

His studio and production facilities sequestered by the government, Disney was now without a job. The next step in the plot against Disney was when the Naval Bureau of Aeronautics contacted him and offered him \$80,000 to make twenty animated training films. The anti-Disney move was evidently orchestrated by Secretary of the Treasury Henry Morgenthau.

According to Disney he had been forced to "accept that Jew" Morgenthau, and was being forced by circumstances to be used by Morgenthau "...to deliver political propoganda films that cashed in on the popularity of that all American mouse Mickey..." Disney referred to his cartoon characters as captives who were forced to perform for the Stroboli-like Morgenthau." The "crowning achievement" of the eternal Jew, Morgenthau was to have Disney produce a cartoon featuring Donald Duck which openly mocked Hitler, with the title Der Fuhrer's Face.

According to Eliot, this move by Morgenthau produced "more animosity" between Disney and Morgenthau, as Disney made the movie under protest. However, Morgenthau made it look like Disney approved of the project and had him given awards by Hollywood and moved more business his way. The studio was returned to Disney eight months after it was closed.

Trying to add insult to injury, the National Council of Christians and Jews contacted Disney in an effort to get him to make a cartoon to promote "unity" in America. They told him that the move would "depict human prejudices."

Disney rejected the proposal outright and said it was a disguised attempt by the National Council of Christians and Jews to promote communism in America.

This attempt to recruit him by the "Brotherhood" gang confirmed Disney's view that Hollywood was being consumed by communism. In response he set out to make "battle plans" to counter their moves and to recruit "soldiers" for the fight against the reds in Hollywood.

One of the first moves he made was to help found the Motion Picture Alliance for the Preservation of American Ideals in 1944. He was a co-chairman of the organization

and among its members were: Robert Taylor, John Wayne, Gary Cooper, Ward Bond, Charles Coburn, Adolphe Menjou, Hedda Hopper and sixty five other key Hollywood personalities.

As vice-president of the MPA, Disney wrote to Senator Robert R. Reynolds and called on the House Committee on Un-American Activities to investigate red influence in Hollywood. In his open letter of March 7, 1944 Disney said that Hollywood had been "coddling Communists.—and those with un-American beliefs."

Having been denied access to the power and profits of Hollywood by the Jews and Communists, Disney felt it was time to strike back. Both Disney and the Jew Samuel Goldwyn had been cut off from full market access

by the "big five" who controlled most of the theaters in America: Paramount, Loews, Waners, Twentieth Century Fox and RKO.

When the Fox owned T & D theaters insulted Goldwyn when he wanted to exhibit his movie *Up In Arms*, Disney joined with Goldwyn in trying to break the hold of the "big five" over film distribution. They rented the El Patio nightclub to review the movie and then all hell broke loose.

The power of the "big five" was evident when the Reno county commissioners issued multiple violations for the El Patio and the fire department said it would prevent the showing. To appease the "big five" the proceeds of the showing had to be contributed to the Red Cross.

Legal action was taken to break up the "big five" monopoly by SIMPP and in the case of the United States of America vs. Paramount the supreme court ruled that the "big five" were prohibited from expanding their holdings and control over the production, distribution and exhibition of movies. A small victory for Disney, but a victory, nonetheless.

The actions of Disney, SIMPP and the handful of patriots in Hollywood led to the House Committee on Un-American Activities investigating hundreds of reds in Hollywood, most of them being Jews. A number of the most notorious reds were blacklisted by Hollywood movie makers because of fear that the HUAC would also investigate them. The ban on outright reds in Hollywood lasted until around 1965. After that many of those "blacklisted" by the HUAC were back in Hollywood making movies "exposing" their "persecution."

One of the first efforts by the reds to show their rehabilitation and power over Hollywood was the movie *The Front*, by Woody Allen. From screenwriters to producers to actors those involved in the movie *The Front*, were Hollywood reds who had been investigated by the HUAC and had been fired from their jobs by Jewish studio owners and producers who were afraid not to fire them. The Jewish owners of the major studios knew that to allow those named as Communists by the HUAC to keep working would provoke the HUAC to investigate them as well. To circumvent this, the Jewish studio owners put a number of them on the "blacklist" which

kept them from working. However, as depicted in *The Front*, most of them kept working by hiring front men to use their names on their manuscripts.

It seems that Americans have short memories and by the time Walt Disney died in 1966, the Jewish reds were back in Hollywood thumbing their noses at those who had fought so hard to bring Hollywood back under American control.

Always short of funds, Disney found a temporary ally in billionaire Howard Hughes. Hughes had purchased RKO studios and distribution and was also wary of the Jewish control of not only Hollywood but America. Hughes loaned Disney millions of dollars---interest free, which Disney paid back in full.

While a good businessman, Hughes was a poor movie studio manager. Perhaps, when he took RKO over from the Jews, the Jews who stayed on found it in their interest to break Hughes by producing flop after flop for him, as they have recently done to Columbia Pictures.

In any case, Disney wanted his own means of distribution and founded Buena Vista. Hughes offered to give Disney RKO for free and also give him a \$10 million credit line with no interest rate. However, Disney's advisors soured him on the deal and he turned it down. Again, was it Rosenberg of the Bank of America who advised him to turn down the deal, fearing that in charge of RKO he would become a major challenge to the Jewish domination of Hollywood?

After fighting the Jewish powers that control Hollywood, Disney became fascinated by the idea of forming theme parks. He eventually turned over control of Disney studios to his brother Roy and devoted full time to fulfilling his theme park dream.

Disneyland opened in 1955 and Walt Disney died December 5, 1966 Walt Disney, after a long bout with cancer.

Then the battle for the "Magic Kingdom" began.

One of the major drawbacks to Disney was the fact that his older brother Roy, was an accountant who turned manager. Roy had no vision and no courage to stand up for his convictions. When things got tough, Roy would always cave in to the opposition and even go against Walt's wishes, as happened during WW II when he moved to settle the red strike against the Disney studios when Walt was out of the country.

Walt's venture into the "new" TV phenomena in the 1950's with the "Mousketeers" was successful beyond his dreams. However, Walt spared nothing in developing, directing and producing the "Mousketeers" and after the expense of production, the show lost money for Disney. He kept it going because it promoted Disney products, brought the Disney concept to national TV and he felt it would be a key vehicle for promoting his new Disneyland concept.

Walt's first choice for Disneylandia, as he first called it, was Burbank. However, the attempt to build it there ran into constant trouble from the city council, which Walt felt was being influenced against him by Universal Studios. He then built Disneyland in Anaheim.

With the Mickey Mouse Club, ABC and the Jew Leonard Goldenson made their mark as a competing network. The Disney shows on ABC made it into a real competitor with the CBS and NBC.

Around 1960 Disney complained to Goldenson that there were too many commercials on the shows. As other Jews had done to Disney, Goldenson cancelled the two Disney shows. ABC had now made so much money off Disney that they could produce their own shows and, again Disney was cut out of his fair share of Hollywood profits by the Jewish "Brotherhood."

To keep his shows on national TV Disney approached NBC. However, Goldenson refused to let Disney out of his contract and Disney took ABC to court. In the end ABC turned over all rights to Disney productions and products to Walt and cut all ties with him.

As Disney became more absorbed in his theme park he started shifting more responsibility to his son in law Ron Miller. This caused animosity

from his brother Roy who felt that his son Roy E. Disney should be the future "King" of the Disney Empire. The problem was that neither Ron, Roy or Roy E. were really able to handle the Disney conglomerate and future events would prove this out.

When Walt died the bulk of his estate went to the his wife and the female members of the family. His brothers Roy and Raymond were left out of the will as Walt believed that men should make their own livings and didn't need his help.

In 1967 Ron Miller and Roy E. Disney were elected to the studio's board of directors. Since both were antagonistic to each other, two "committees" were formed to run the Disney Empire.

Roy senior died in 1971, opening Disney up to challenges from all sides.

Some Walt Disney loyalists were appointed to key positions in the studio and this didn't fit well with Roy E. Loyalist Card Walker became the president of Walt Disney Productions and Roy E. resigned from the board. However, the stock his father had given him made him the largest single stockholder.

Ron Miller and his associates at Disney then proceeded to make a series of movie "flops" and this prompted Roy E. to make moves he believed would keep the studio from going under. Advising Roy E. in his moves was attorney Stanley Gold, another Hollywood insider.

Gold urged Roy E. to hire his former law partner Frank Wells. Wells had been a vice-president at Warner Brothers. Roy felt he was in "good hands" with what studio employees called the "Troika."

As soon as he was in place, the Jew Frank Wells recommended that the studio hire Michael Eisner to replace Ron Miller. Eisner had been the president of Paramount Pictures, and had been recommended for the job by another Jew, Barry Diller who was chairman of Warner Brothers. Seeing discontent at Disney, the Jew Saul Steinberg felt that Disney was ripe for a corporate takeover.

Using rumours of discontent, the Jews drove Disney stock down almost 50% causing a near panic

at the studio. Roy E's stock fell from \$80 million to \$50.

Roy was advised that a corporate takeover could be fought and that junk bond king Michael Milken was the man to "save" Disney. He was hired by Roy E., Gold and Wells without the knowledge of the other board members.

Roy E. had wanted to purchase back most of the Disney stock to stop the proposed junk bond takeover. However, the Jews at the Bank of America advised him that Steinberg could raise so much funny money that Disney would not be able to do so. At this point corporate raider Ivan Boesky entered the fray and made millions on the stock based on inside information he had received from Jewish insiders at Disney.

The Jews were now in a position to completely take over Disney. The Jews at Disney convinced the board to pay what is called "greemail" to Steinberg and he was given a \$31 million dollar pay off to call off his fight to take over Disney. Roy E's Jewish advisors came out on top taking control of Disney while Roy E. was "paid off" by being made Chairman of Walt Disney Feature Animation at a yearly salary of \$850,000.

Gold convinced Roy E. that Ron Miller was responsible for the decline at Disney and that he should be replaced. Miller was asked by the board to step down and on August 17, 1984 the board asked Miller for his resignation. He resigned and his seat was taken over by the Jew Stanley Gold.

The Jews had effectively eliminated Disney heir apparent Ron Miller and now they started moving more Jews into Disney.

On September 22, 1984 the board of directors appointed Michael Eisner and Frank Wells to head Disney Productions. Eisner then brought another Jew Jeffrey Katzenberg over to Disney from Paramount. Katzenberg's job was to "revamp" Disney studios. Old Disney loyalists were considered

by the self "chosen" to be "dead weight" and over 400 were fired and replaced by a hand picked team of Jews from Paramount.

Former Morris Agency employee David Hoberman was put in charge of Disney subsidiary Touchstone Pictures. Richard Frank was recruited from Paramount to "revitalize" Disney's television interests.

Jews had now taken over control of Disney. They used the Touchstone and Miramax to make racy and anti-Christian movies that Walt Disney would never have allowed at his studio. Although gays were prohibited from any activities at Disneyland while Walt was alive, after the Jewish takeover, Eisner openly invited and courted homosexual groups to hold "dances" and events at the theme parks.

As we go to press a number of magazines have carried news articles gloating over how "Disney would be turning in his grave" if he knew what had now happened to his theme parks and movie productions.

From the very beginning Disney was considered a "goy" outsider by the Jews who stole from Thomas Edison. They had defied the "goy" Edison and by their tenacity had beaten him. They blocked out Disney because he wasn't one of the self "chosen" and Disney had to fight his whole life to break into the closed Jewish society called Hollywood.

Disney didn't like Jews and used every means at his disposal to counter them. According to Eliot, Disney at an early age had been informed by his father about the self "chosen" and how they operated.

For awhile Disney was able through the HUAC to root out those Jews and non-Jews in Hollywood who had supported Communist causes. At least for fifteen or twenty years, he had his revenge.

While Disney was alive the "Magic Kingdom" remained in good hands in spite of his spineless brother Roy. His self chosen heir, Ron Miller proved to be no match for Ray and the ruthless Jews who became his close advisors. Disney who was the descendant of Crusaders who left their village of Isgny in 1066 to fight the good fight, fought the good fight all

Thomas Edison and The Jews

his life. While alive he manned the ramparts and like his Crusader ancestors fought off the anti-Christ Jews. However, despite his efforts he could not defeat the Jewish forces who made up the anti-Christ kingdom called Hollywood.

The Jews may gloat while they savor their victory in storming and taking the last Christian stronghold in Hollywood. However, he who laughs last, laughs best, and the time will come when Walt Disney will have his victory over the self "chosen."

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