

# Disney and the Jews: Eisner and His Kind Must Stop Harming Our Children

by William L. Pierce

We've spoken about the Jewish control of the news and entertainment media before, but it's a matter of such urgency that we need to talk about it again and again. **It is absolutely essential for us to understand who controls our mass media and how they use their control to undermine America.**



Very recently a major rearrangement in the media world took place when the Walt Disney company paid \$19 billion to take control of Capital Cities/ABC, the company that owns the ABC television network. That makes the Disney company the biggest of the media conglomerates. And it makes the man who controls Disney, Michael Eisner (pictured left), the most powerful media boss in the world.

What does this mean for the future of our people? Should we be concerned that the company which brought us Mickey Mouse, Donald Duck, and Snow White will in the future be playing a much bigger role in forming the

opinions of American television viewers and setting the moral and cultural standards of our nation?

I'll answer that question: Yes, we certainly should be concerned, because the Walt Disney company is not what it used to be. It has been transformed from a wholesome producer of children's entertainment into a malign instrument of subversion, whose purpose is to weaken and destroy our people.

To understand how this happened, let's go back to the beginning. Walt Disney was born in 1901 in a working-class, Midwestern American family. He spent his early years on the family farm in Missouri. As a teenager he helped support his family by delivering newspapers. He later attributed his ability to overcome obstacles and achieve success to the work discipline that he developed as a boy with the newspaper route.

Although young Walt came from a typical American background, with no advantages or privileges, he was a person of exceptional talent and drive. He felt a strong artistic urge while he was still in grade school, and he took a correspondence course in drawing. He continued to develop his drawing skills in high school as a cartoonist for his school paper. He dropped out of school at 16 and served in the First World War. After the war, instead of finishing high school, he and another young artist began experimenting with animated films in a tiny studio of their own in Kansas City. Using very primitive equipment, they made short, animated cartoons based on fairy tales. They tried to market their films through a New York film distributor, but the New Yorker took advantage of the struggling, young filmmakers: he stole their work and left them destitute.

In 1922, at the ripe age of 20, Walt Disney decided to make a fresh start in Hollywood. He sold his camera to raise enough money to make the trip to California. There he enlisted the support of his brother Roy as a business manager, and he persuaded his fellow artist in Kansas City to come join him. With Walt's drive and determination, they opened a new film studio. They invented a film character they called Oswald the Rabbit, and a series of animated cartoons featuring Oswald enabled the small studio to gain a foothold in the film business.

Later, when sound films were introduced in 1927, Walt invented Mickey Mouse. Walt himself provided Mickey's voice. Mickey Mouse was an enormous success and helped Walt Disney Productions prosper and grow.

Over the years Walt Disney's fertile imagination gave us Donald Duck, Goofy and Pluto, Dumbo the elephant, and a score of other animal characters which have fascinated children all over the world for more than 60 years. In 1937 Disney produced his great masterpiece, *Snow White and the Seven Dwarfs*. This beautifully animated fairy tale appealed to adults as well as to children. Like many fairy tales its roots lie deep in the racial consciousness of our people.

After *Snow White* came *Pinnocchio*, *Fantasia*, and *Bambi*. Walt Disney Productions became a major power in the American film industry. And it was unique, in that it was the only major film producer in Hollywood not owned or controlled by Jews. The fact that Walt Disney was not a Jew caused problems for him, however. He was surrounded by Jews who resented his influence on American culture. A whispering campaign was organized against him. Stories were spread that he was a fascist. He began having labor problems.

The real problem, of course, was that Walt Disney's vision of the world, as reflected in the films he produced, was wholly different from that of the Jewish film producers around him. As long as Walt was making Mickey Mouse or Donald Duck cartoons, this problem could be overlooked. When he began animating feature-length fairy tales like *Snow White* and *Cinderella*, the Jews in Hollywood became increasingly nervous. The world of *Snow White* was an entirely White world, a European world. It stirred racial memories in White Americans, and the aim of the Jewish media bosses then as now was to make White Americans forget their roots. They wanted to begin promoting multiculturalism as soon as the Second World War was over, and Walt was in their way. They couldn't push racial mixing in their films and have someone as popular as Walt Disney refuse to go along: the contrast would be obvious to the public. Even Disney's extremely popular Nature films were resented by the rest of Hollywood. Films which promoted a love for animals and the natural world were viewed with suspicion by men whose view of life was entirely economic and urban.

These may seem like subtle differences, and in fact most people outside of Hollywood were oblivious to the ideological and cultural conflict between Walt Disney and the other film producers. The closest that the conflict came to attracting public attention was during the 1940s and early 1950s, when Walt Disney's total lack of sympathy for Communism and his refusal to let Communist propaganda be introduced into any of his productions set him apart from the rest of Hollywood. While Walt was alive, however, there wasn't much that Hollywood could do about him. He was too popular with the American people.

After Walt died in 1966, however, the situation changed. His company had depended on his genius for its prosperity, and without him it had a difficult time keeping up with the competition. After Disney company profits had declined for several years, Jewish corporate raiders Saul Steinberg and Irwin Jacobs moved in for the kill. In 1984, after

Steinberg had milked the company of \$32 million, Disney family shareholders were too weak to resist a takeover by Michael Eisner, the Jewish boss of Paramount Pictures. Eisner in turn brought in as his second in command another Jew, Jeffrey Katzenberg. The company that Walt Disney built — the company that gave us *Snow White* and *Fantasia* — has been in Jewish hands ever since.

During his first day as chairman of the Disney company — his first day, believe it or not — Eisner ordered the production of an R-rated film, about the kinky sexual misadventures of a typically neurotic Jewish family in the Los Angeles area. This was the first R-rated film ever produced by the Disney company — but certainly not the last.

Now, no one who knows me considers me a prude. I believe that there's a place for adult films. I also believe that there should be a place for childhood innocence and childhood fantasy and childhood imagination: that is, a place for the sort of films which Walt Disney used to produce. And there ought to be a place in America for a company which produces such films. There ought to be a place for a film maker with an artistic vision and artistic talent instead of merely the craving for profit.

Actually, what Michael Eisner has done to the Disney company is far worse than cutting the soul out of it. He has transformed it into another instrument in the Jewish campaign to multiculturalize America. He has made it into a spiritually destructive propaganda instrument aimed at our children.

There are no better examples of this than a couple of recent children's films produced by the Disney company under Eisner: *The Jungle Book* and *Pocahontas*. Actually, in 1967, the year after Walt Disney's death, the original Disney company made an animated film based on Kipling's Jungle Book stories of India. It was a film in the Disney tradition, made to entertain children and not to brainwash them. Last year Mr. Eisner produced a new, Politically Correct version of *The Jungle Book*. The new version, which uses live characters instead of animation, promotes interracial sex. In Mr. Eisner's version, White males are portrayed as contemptible, cowardly, inept, and disloyal. The White heroine rejects her British-officer fiancée,, and lets herself be wooed and won by an Indian jungle boy, played by a Chinese actor. And, of course, it bears no resemblance at all to anything written by Rudyard Kipling. I hardly need comment on the film *Pocahontas*, which has received so much publicity recently, except to say that its message is the same as that of Eisner's version of *The Jungle Book*: namely, that

racial mixing is A-OK, that there's absolutely no reason why a White man should not marry an Indian woman or why a White woman should not have an affair with a Chinaman.

It took Mr. Eisner ten years to drag the Disney company down to the *Pocahontas* level. He is a careful man. He knows that there is a lot at stake. He certainly doesn't want to move too fast and cause a negative reaction from the American public. He didn't want to alert the American public to his intentions ten years ago. So he started with R-rated sex films and gradually moved to films which tell White children that miscegenation is fine and noble, and that non-Whites really have much more character than Whites. But I believe that Mr. Eisner had this outcome clearly in his mind from the first day that he took over the Disney company and began degrading it.

And now Mr. Eisner will have the ABC television network under his control too. I don't expect that to change the party line at ABC very much. ABC, like the other TV networks, has been pretty solidly Jewish from the beginning. It was headed by Jewish media boss Leonard Goldenson for more than 30 years. The fact that Capital Cities Communications, whose chairman is Thomas Murphy, a Gentile, merged with Goldenson's ABC ten years ago didn't really have much influence on programming. Goldenson's people remained in the policy-making positions. Eisner's buyout of ABC just consolidates things in Jewish hands a bit. It takes Murphy out of the picture and makes it easier for ABC to become even more Politically Correct than it was. It means that we will be seeing programs on the ABC television network promoting miscegenation and undermining White self-confidence a little more frequently than before. It speeds up the schedule a bit for introducing even more destructive propaganda than before. It means that our children will be subjected to somewhat more intense brainwashing than before.

The situation with the rest of the mass media of news and entertainment isn't really different, of course. Just as Jews took over Hollywood in the 1930s, they also took over the other media, and today they have such an overwhelming influence that even those who are not Jews go along with their policies in order to get along.

Often when I point out this fact of Jewish media control to persons who are Politically Correct, they will respond by saying that it makes no difference who controls the media. Why does it bother me that Jews run Hollywood, they ask in a sneering, condescending tone. I know that people who respond in this way aren't being honest. They would

certainly think it made a difference if I controlled the media, for example. And actually I'd be concerned if any group with an agenda of its own had control of the media. I'd be concerned if all of the media were in the hands of Southern Baptists, for example, or radical vegetarians.

I am especially concerned about the Jewish control of the media, however, for two reasons. First, the people who control the media also control the political process in America: they control, in effect, the policies of our government and the course taken by our society. That's because the politicians, whether they're Democrats or Republicans, will not stand up to the Jews. Instead they grovel at the Jews' feet. Every politician knows that he must be portrayed favorably by the media if he is to be elected, and every politician knows who controls the media.

The second reason why Jewish control of the media is such a disaster for us is based in the unique nature of the Jews. If Baptists controlled the media perhaps they'd persuade the government to have a law against making love on Sunday. If radical vegetarians controlled the media, we might have to eat soyburgers instead of hamburgers.

But we can survive those things. We might not be happy, but we could survive: our people could survive. Neither the Baptists nor the vegetarians would be trying to corrupt us spiritually or to destroy our race.

But corrupt and destroy are exactly what Mr. Eisner is doing. That's the purpose of films like *The Jungle Book* and *Pocahontas*. They are aimed, first, at the spiritual corruption of our children and, ultimately, at the destruction of our people.

I know that statement sounds extreme to some people who are not familiar with the facts of Jewish media control. They think that two recent children's films from the Walt Disney company which promote racial mixing aren't enough evidence to condemn all of the people who control our news and entertainment media. And I must agree. One needs much more evidence than that. But the evidence is there, for anyone who is not afraid to look at it, for anyone who is not so determined to be Politically Correct that he refuses to see it.

For example, consider what has happened to the popular music industry in recent years. It's not just the "gangsta rap" that we've heard a few Republican politicians complaining about because the media people who've been pushing "gangsta rap"

moved a little too fast and caused a negative reaction from the American people. It's the whole trend of popular music away from traditional White forms and toward non-White forms. I don't have to tell you who controls the popular music industry in America, but I will anyway. In particular, the biggest music companies promoting Black "rap" music among White children — companies like Time Warner and MTV — are solidly Jewish. A Jew named Gerald Levin is to Time Warner what Michael Eisner is to Disney. And MTV is owned by Sumner Redstone, another Jew, through his Viacom Corporation. These three companies that I've just mentioned — Disney, Viacom, and Time Warner — are America's three biggest producers of mass entertainment — they're number one, number two, and number three, respectively — and they're all controlled by Jews. Is that just a coincidence? Think about it!

I could spend the next hour talking about the genealogy of the biggest media bosses. What you really need to do to be convinced, however, is to study the matter for yourself. I'll be happy to send you enough facts to get you started. Just write to me.

The idea I want to leave you with today is this: In this era in which the mass media have such a powerful influence over our people's ideas and attitudes and values, it is essential that we take the control of those media away from a group which is utterly alien to us. It's a group whose primary aim is to deaden our sense of identity and kill any sense of racial consciousness among us, so that we will not be able to resist the poisonous doctrines which they're promoting. These doctrines are multiculturalism and cosmopolitanism and egalitarianism — and, of course, "diversity" — all of the racially destructive "isms" of Political Correctness.

In this era when the single most important influence on the development of a child's self-image is television entertainment, it is essential that people like Michael Eisner and Sumner Redstone not be the ones setting the tone for that entertainment.

We all know that America has lost its sense of purpose and is drifting. We all know that American society is coming apart. We all know that our traditional values, our traditional life-style, our traditional heroes and role models have been disparaged and ridiculed by the controlled media. We all know that the idea of White racial guilt, the idea of deferring to minorities, the idea that we should tolerate perversion and accept it as "normal" — all of these ideas have been pushed by the mass media. Alienation and delinquency among our young people are increasing. The traditional American family is

in serious decline. Racial intermarriage is on the rise. Non-White immigrants are pouring across our borders, and no serious effort is being made to stop them. Our political system has become hopelessly corrupt.

The only way that we can even begin to cure this illness is to regain complete control of our mass media. Our media must be used to give our people a sense of identity; a sense of racial community; a sense of kinship, of belonging; a sense of racial and national purpose. We must take control away from the people who are using the media now to confuse and alienate and mislead us. Only when our own people are setting the standards for the media, only when our own people are deciding what attitudes and values should be taught to our children, can we become strong and healthy again — and that means breaking the Jewish control of the media. Let me hear from you on this most important of all the issues facing our people.

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