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## THE DUMMY

### Review of the Film "The Mummy"

Hollywood's remake of the 1932 horror classic, "The Mummy" is a racist masterpiece. How is it possible that Hollywood, whose bosom buddy is neo-Bolshevik Bill Clinton and whose mania is political correctness, could make a blockbuster film that is a consummate example of bigotry?

The answer may be found in that queer hybrid, Aryan Zionism, wherein the white man is allowed to lord it over the colored man so long as the coloreds are political, religious or national enemies of the Zionists.



As we all know, the Israelis are at war with—what's his name?—oh, yes, Ahab the A-rab, and in the service of that cause the white man gets to be a man once again (if only until the A-rabs are permanently and totally licked).

Toward that end, the crude stereotypes of bazaar hagglers and towel heads versus handsome, noble English and American Sir Lancelots, have been revived in the 1999 version of "The Mummy." It is a white man (Brendan Fraser) who saves the day. Even feminism is shelved in favor of the traditional damsel in distress.

Not only the Egyptian priest Imhotep is reanimated here, but also the freewheeling days when whitey was king: "The Mummy" is immensely entertaining Saturday afternoon fare right out of the long dead cinema of white supremacy.

But this revival is nothing for white nationalists to celebrate, because it is entirely beholden to Jewish fortunes and dictates. One perceives a nearly invisible tether fastened to our white hero, revealing his puppet status as a slave to the Jewish agenda.

In "The Mummy" individual Arabs are filthy, greedy, slimey pigs. The Arab masses are mindless, murderous zombies who chant the name Imhotep—though it might as well be Khomeni.

When a frightened, fez-wearing lackey is attacked by the fearsome Mummy, he pulls out from under his shirt an ecumenical conglomeration of religious amulets, in order to pacify the fiend. First he holds aloft a Christian cross, but that fails to halt the creature; then a Muslim Crescent, which proves just as impotent; next a Buddhist charm—yet still the Mummy continues to march menacingly toward him. Only when the Jewish Star of David is brandished by the man, does the Mummy miraculously halt and spare him.

As testimony to their low opinion of the intelligence of this movie's audience, the makers of "The Mummy" conclude the film with a Bedouin horseman blessing the Muslim-killing white saviors in the name of Allah, an absurdity that borders on the blasphemous.

"The Mummy" earned \$44.6 million in its opening weekend. It was made by Universal Studios, whose President and Chief Operating Officer is Ron Meyer. Universal is owned, in turn, by Seagram, whose CEO is Edgar Bronfman Jr. Bronfman's father runs the World Jewish Congress.

In a western media agog over "Serbian xenophobia," yet another rather unsubtle example of Jewish xenophobia parades its animatronic special effects across the theatre screens of the American heartland, where popcorn-crunching necropolitans will revel in the guilty pleasures this film accords them, i.e. some hearty belly laughs at the expense of colored people.

Afterwards, the schizoid audience will inevitably parade back to their corporate domains and schoolrooms and faithfully resume their ADL-written racial sensitivity courses, in which they are urged to surrender their jobs and their daughters to great god Diversity. A more accurate name for Universal's box office smash would take into account not only the subject matter but its audience, in which case it would be more aptly titled, "The Dummy."

—Michael A. Hoffman II. Copyright1999 Independent History and Research

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