

Press Paints Hitler As a Silly Clown

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WIESBADEN, GERMANY—Today, in Germany, some leading press have put new emphasis on conditioning the population of Germany to see dictator Adolf Hitler as virtually a German remake of “Bozo the Clown.” The obvious implication is, that by defanging Adolf Hitler’s image in this way, the way is cleared for a new kind of Führer, with a content similar, still, to that of real-life history’s Hitler; but, with a different exterior, a Hollywood-style image in the likeness of actor Charlie Chaplin’s memorable Hollywood performance.

This operation, the trans-Atlantic neo-cons’ current wet dream, is currently expressed in the form of a widely advertised new “Hitler” film (“Mein Führer”). Promotion of this film, to that kind of psychological-warfare effect, has been building up among the nation’s leading press here, during recent days.

The underlying problem here, is that, the post-Franklin Roosevelt powers occupying the western zones of a defeated and occupied Germany, concentrated their scapegoating of the defeated adversary on the figures of obvious targets, targets chosen from among the stalking figures under the command of Hitler and his apparatus. However, these spoofs and kindred productions, quietly slid aside the images of those leading private bankers and others, who created Hitler, such as relevant former Bank of England head Montagu Norman, and Norman’s protégé, the Bank for International Settlement’s Hjalmar Schacht. It was Norman, Schacht, et al., who were on the front line, with crucially significant aid from Carl Schmitt, in putting Hitler into power. It was these financier and related interests, from behind the curtain, who had organized the financial support for the Germany re-armament preparations, and who, after the war, made into a programmed re-entry, a few discreet years later, into their former positions of power.

Any competent and honest treatment of the lessons to be adduced from the actual Hitler phenomenon, must get away from “Three-Penny Opera”-style burlesques, to treat Hitler as the pre-programmed puppet used, for geopolitical purposes, by the relevant, higher, Anglo-Dutch Liberal and French Synarchist financier potencies. It was those interests,

chiefly financial, behind the curtain, which had actually created, wound-up, and unleashed their living Hitler puppet upon Germany and humanity generally: just as they had, earlier, created Benito Mussolini from Venetian banker Volpi de Misurata’s very bad-smelling choice of virtual mud.

In other words, the popularized post-World War II myth, backed, from early in the post-Franklin Roosevelt months, onward, was crafted to screen the former creators of Mussolini, Hitler, and Franco, et al., in a way suited to the convenience of the same financier puppet-masters who had created the fascist phenomenon of the geopolitical aftermath of the post-World War I 1920s and 1930s.

Today, the equivalent of what was done through unleashing pre-programmed puppet Hitler, is reflected in Mrs. Lynne Cheney’s role in the American Council of Trustees and Alumni (ACTA) and similar “neo-conservative” efforts to crush dissenting campus voices in both the U.S.A., and now, also, in Germany. Now, as during the 1920s and 1930s Germany, and elsewhere, “Big Sister’s” campus-based hordes of thugs deploy as storm-troopers inside and outside the U.S.A., with the same ultimate strategic intention associated with the Mussolinis, Hitlers, and Francos of the 1920s and 1930s.

The popular post-war image of mass-murderous dictator Adolf Hitler, is recognized, appropriately, as a lurking impediment to such fascist-like schemes of today. Hitler was the satanic sort of alternative to the legendary Golem, for which he was widely, and justly hated as a monster, by the generation which had emerged from the post-World War II battlefields, my generation. To point out the obvious echoes of Hitler in certain neo-conservative and other right-wing ferment today, is a major impediment to realizing the intentions expressed by such undertakings as Mrs. Cheney’s ACTA and such circles of the policy of “revolution in military affairs” dogmas, as Big Sister’s Dick, George P. Shultz, and synarchist product, and banker, Felix Rohatyn.

Although the successors, and adversaries of President Franklin Roosevelt have already defanged the image of the financier circles which actually created Hitler and put him into power, the hated image of Hitler himself is nonetheless still a lurking, serious impediment to the success of efforts of such as ACTA and the radically right-wing Federalist Society, operating, in the image of Nazi asset Carl Schmitt, in places such as the U.S.A. and Germany today. To minimize such impediments, employ the motion-picture industry and other relevant parties, to create an image of Hitler as the one-armed Bozo the Clown’s brother playing with his rubber ducky in the soapy bathtub, to match the clownish two-armed image of “Sawdust Caesar” Benito Mussolini.

The most efficient disguise created for a professional assassin, is the image of a silly, witlessly drooling fool. The bigger fool is the fellow who is taken in by the form of humor employed in the press buildup of the new Hitler-the-clown film.