

THE DISNEY BLOODLINE

13 BLOODLINES OF THE ILLUMINATI

This chapter is actually a chapter of the Deeper Insights book, but it was also added as one of the interconnected Illuminati families.

The Illuminati have refined the art of deception far beyond what the common man has imagined. The very life and liberty of humanity requires the unmasking of their deceptions. That is what this book is about. Honesty is a necessary ingredient for any society to function successfully. Deception has become a national pastime, starting with our business and political leaders and cascading down to the grass roots.

The deceptions of the Illuminati's mind-control may be hidden, but in their wake they are leaving tidal waves of distrust that are destroying America. While the CIA pretends to have our nation's best interest at heart, anyone who has seriously studied the consequences of deception on a society will tell you that deception will seriously damage any society until it collapses. Lies seriously damage a community, because trust and honesty are essential to communication and productivity.



Trust in some form is a foundation upon which humans build relationships. When trust is shattered human institutions collapse. If a person distrusts the words of another person, he will have difficulty also trusting that the person will treat him fairly, have his best interests at heart, and refrain from harming him.

With such fears, an atmosphere of death is created that will eventually work to destroy or wear down the cooperation that people need. The millions of victims of total mind-control are stripped of all trust, and they quietly spread their fears and distrust on a subconscious level throughout society.

One problem about lies is that one lie will call for another and then another. It's hard to keep lies single. They seem to want to breed more of their kind to protect themselves. Soon the liar becomes a victim of his own lies, trapped in a dishonest web that demands lots of energy to protect his false fronts. This is the sad fate that the intelligence agencies have painted themselves into. They must maintain groups that oversee their double-agents' lies to insure that the lies that they have disseminated don't contradict themselves.

Finally, they have put out so much disinformation, they lose track of reality themselves.

Far from saving this nation, the intelligence agencies have spread the cancer of deception into all walks of life, so that this cancer is contaminating and killing anything of value in the United States. The soon-to-come death of this nation's sovereignty, as well as the destruction of this nation's morals are the results of this cancer. People who have attended high level Illuminati meetings were instructed in how the Illuminati plan to bring in the NWO AntiChrist reign by making everything appear as if it has happened naturally.

The Illuminati have decided to camouflage their actions with the creation of normalcy to avert any suspicions. An example of something which appears to have happened naturally is the O.J. Simpson

case, which was planned based on previous murder scenarios which had been successfully covered up. O.J. Simpson was a CIA mind-controlled slave, and the entire Simpson case was concocted as an elaborate effort to cause racial tensions.

The Mishpucka, the CIA, the Mob and the Illuminati have all had their dirty hands involved in the entire affair. The entire affair reeks of manipulation and planning. It is not the goal of this paragraph to go into the case, but just to drop a couple details. **Joey Ippolito, Jr.** is both CIA and Mob.

Ippolito at one time lived in Hallendale, FL, a mob housing subdivision which was protected by a police force run by the mob. He has helped run drugs and wet ops for "the Combination" which interconnects with the Illuminati. O.J. Simpson's friend Cowlings worked for Joey Ippolito, as well as O.J. Simpson. Simpson distributed cocaine for Joey Ippolito and the Combination. Simpson's lawyer also is tied to the Illuminati, the CIA, and the mob. One of his lawyers on TV said the trial reeked of government corruption.

Nicole Simpson lived next door to Carl Colby (former CIA director Bill Colby's son). Colby's wife and kids have been subjected to mind-control. Colby's wife testified in O.J. Simpson's trial, but was addressed as "Miss Boe" rather than by her name. O.J. Simpson's mother worked for a California State Mental Hospital in San Francisco for 30 years.

Many State Mental Hospital workers have children who have been programmed.

When one of the jurors in Simpson's case, **Tracy Hampton**, had her mind-control programming go haywire, she began staring for long periods at a blank TV and hearing voices. She had to be dismissed. During the Simpson trial, Judge Ito gave Joe McGinniss the best front-row seat that a journalist could have.

Joe McGinniss was the cover-up author who wrote a book covering up about the McDonald-Fort Bragg Drug Smuggling Case. The McDonald-Fort Bragg Drug Smuggling Case involved the Illuminati drug smuggling operation within the U.S. military during the Vietnam War. On and on the stink goes.

The manipulation of history by those in power has been well-covered over. An example of how mind-control and its role in manipulation of events has been covered up by the perpetrators is an article written in the Journal of the American Medical Association (JAMA) in the Sept. 11, 1967, Vol. 201, No. 11 issue.

The article, which was submitted to the magazine from three CIA doctors (Mark, Sweet, and Ervin), claims that riots are caused by brain disease. While the article is correct in the subpoint that only a small percentage of underprivileged urban dwellers participate in many of the riots, the article's thesis is obviously a slide to prevent people from catching on that the small number of deviants who create riots might be under mind-control or might have some other motivation beyond simply being brain-diseased.

Any deception, whether it is an exaggeration or an understatement of the NWO's capabilities is considered a useful deception for the Illuminati's double-agents to spread. The German battleship the Bismarck was sunk due to a little lie sent to Germany by a double-agent which underestimated the range of British radar.

The Germans, thinking they were out of British radar range, made some bad decisions that cost them the battleship.

DECEPTION DIMINISHES POWER

Knowledge is power, and lies diminish the knowledge of deceived dupes, and therefore diminishes the power of the deceived. Deception obscures the alternatives that people have. It also clouds up various objectives people would work toward.

Some people give up certain objectives due to their mis-perceptions that the objective is undesirable or unattainable.

PROGRAMMING DECEPTIONS

In the programming, colors and directions are used. Be prepared to find out. that sometime programmers use their creative imaginations such as using the color "octarine," or the direction "TURNWISE" or perhaps "WIDDERSHINS". During the most fundament programming which is done via LSD trips in sensory deprivation tank to lay in foundations of the Alpha, Beta, Delta, Ome and Theta programs, each programming memory will be given a code.

Where one popular programming deception takes place that the programmer knows ahead of time h to sequence his memory codes so that instance, the fifth memory is coded as trip, and strenuous methods are used to up the memories of the first four trips. victim's s mind will be told to forget the four trips.

The memory codes are deceptively designed to fool the deprogrammer and the victim alike. Part of the reason the programmer does this, is that they know that IF a therapist should stumble onto these first memories, the backup programming to protect these memories is so severe that the therapist will shatter the victim's mind.

Backup programs such as Atom bombs and vegetable programming are locked into place to protect the fundamental programs.

DISINFORMATION TO MAKE THEIR DOUBLE-AGENTS LOOK GOOD

"A Force" was MI-6's group that carried out deception. They would have their double agents pass out CHICKEN FEED (which is what they call classified information that can be thrown out to the public) to establish their double-agents' credentials (BONA FIDES) as agents against the British. Today, there are numerous anti-NWO people who are actually double agents.

They are distributing chicken feed to make people think they are legitimate. By the way, it is interesting to note for those who realize how important carousels are to programming that MI-6 (HO in Vauxhall Cross, Eng., with a training ctr. at Ft. Monckton, near Gosport, so. Eng.) is nicknamed (actually its cryptonym) "Carousel" by its daughter organization Mossad (officially aka Central Intelligence Collection Agency).

An example of a double-agent who is popular among Christians is an Illuminati witch named Gretchen Passantino, who tours around to Christian conferences belittling the idea of mind-control. Dr. **Loreda Fox** reports in *The Spiritual and Clinical Dimensions of MPD* that 74% of women abused by SRA come from "Christian homes."

The Christian churches are heavily infiltrated.

SLEEPER AGENTS

In the Vol. 2 book a number of references were made to sleeper agents. The idea of placing someone somewhere in society and letting them lead a normal life for years without ever being used is designed to provide a legitimate smokescreen about what they are all about. Mind-controlled slaves make excellent sleepers.

The concept of making sleeper agents is not a secret. The CIA has publicly admitted that they tried to discover long-range sleeper agents in the Los Niños children of Republican Spain who were the descendants of communist Spaniards who returned to Spain in the 1950's. They also have admitted to having tried to weed out long range sleepers in the Trebizond Greeks who lived near the USSR in Turkey and returned in the 1950's to Greece.

As the CIA and KGB mirror-imaged each other in their manufactured Hegelian Dialectic mock dual (which was very real for the "little" person) you can well imagine that the CIA sent sleeper agents against the KGB.

NAMES of TYPES of DISINFORMATION AGENTS

The intelligence agencies have their own lingo for the types of disinformation agents they send against everyone else. So far, we have named only double and sleeper agents. Here are some of their disinformation agents:

- AGENT OF INFLUENCE - These agents can be unwitting, under mind-control, or ideologically motivated to use their positions of influence to sway the minds of others. Examples of Agents of Influence are anchor men on T.V., journalists, labor leaders, TV commentators, academics quoted by the media, and some politicians.
- CONFUSION AGENT - An agent whose job is to produce confusion by disseminating confounding information.
- CONTRACT AGENT- These are the rogue agents, such as the mob, who the CIA get to do particular jobs on contract. Their connections can be denied.
- DEEP COVER AGENT - A sleeper agent (often a programmed multiple or person with mind-control programming) who has been a long term sleeper agent.
- DISINFORMATION AGENT - This is a highly placed agent who passes disinformation to other governments.
- NOTIONAL AGENT - A fictitious non-existent "agent" which is created with a real-looking identity to mislead.
- PROVOCATION AGENT - An agent sent in to provoke and destabilize the target group to do foolish things.
- SPOON-FEEDER AGENT - Someone who dribbles out legitimate information, this is often done to build up a person's credentials (bona fides). Lots of the people who are pretending to expose the NWO are spoon-feeder agents who provide a little new information, tons of already known secrets, and sprinkle in a measure of disinformation for added fun. Generally spoon-feeders increase their percentage of disinformation once they gain respectability.

There are very few people really exposing anything of consequence about [the NWO](#).

This author has endured the loss of several of the really legitimate whistle blowers who were friends being assassinated since he began writing exposes. What this means is that agents for groups that do mind-control may: have been sleepers for many years and look very legitimately innocent, they may give good correct information to our side, they may say all the right things and try to get us motivated to do more than we would want, they may talk about other friends who are giving them information who do not even exist.

It takes discernment to spot people who are not on our side. Unfortunately, such discernment seems to be fundamentally lacking within the public at large. For instance, I have seen people choose obvious NWO agents over this author as a source of "information" (which is in reality disinformation).

Most people have bought so much disinformation during their lifetime, perhaps it's unrealistic to expect them to purge out all the junk they've accepted. Just as people in the world need to toss out their worldly thinking, people in the church need to toss out all the indoctrination they've gotten from the numerous kinds of harlot churches. At the moment, the system is set up so that the perpetrators of the mind-control are in control of the credentialing process, so that they can provide their stooges/and agents with the best credentials.

As the reader can see, the roots of power behind the mind-control go deep.

TRICKING SUSPECTS

One trick (or variations of it) that has been used with suspects is to arrest them, place the suspect in a situation where the police are in two groups - one group looks like police, the other group looks like the group the suspect has come from.

After the suspect arrives, the group pretending to be arrested group members, overpowers the police contingent and escapes to another setting where another police group pretending to be even more of the suspect's group ask him who he is and to explain his credentials. Letting his guard down, the original suspect explains what he is all about, thereby giving them the information they needed in the first place.

Variations of this script can be run. English intelligence calls this basic script *CACKLEBLADDER* because chicken blood is used on the police actors that are overpowered to make them look injured.

THE NAMES OF DECEPTION TRICKS

FOUR FACES refers to pretexts used by agents to get interviews. DANGLE is the craft word for luring a victim into a provocation. A dangle operation would be an operation to provoke a group or individual into a particular action.

This was done with *Elohim City* and many other groups that the NWO is trying to set up as patsies.

STANDARD DECEPTION DEVICES

Agents use BLEEP-BOXES to tap telephones and in other instances to make free-of-cost telephone calls. A CABMAN is a device to remotely activate a telephone with a radio beam.

It can be used without entering the building where the telephone is located.

MASKS

The use of masks in the occult world is ancient.

For centuries, the gypsies have used them for their hypnotic powers. Special healing masks for their people are kept secret and never shown to the public. Masks have a shock value and fascination value.

Gypsy and other occult groups have special rituals to create the masks, including using hair clippings from the person who will wear the mask. Gypsy healing masks are destroyed after the patient gets well. Illuminati programming masks may or may not be destroyed after their use. The Illuminati's mask-making abilities (according to deprogrammed victims of their mind-control) are very high quality.

Sometimes the programmers simply wear Halloween cartoon character masks that anyone can obtain, to fulfill their role in the programming script that they are involved in during the time.

COVERS

Some beginners who have just started into studying the World Order question why the Illuminati would use legitimate religious covers.

Why would the Illuminati want to create a slave who is an evangelist? Why?

Because those new converts will go to some establishment church where other programmed multiples in leadership positions will demand obedience. Because the evangelist or missionary and the bishop or pastor are controlled puppets, the convert will never get the full truth, just enough truth to keep him working hard for their organization. Even though the convert "got *God* in my life", the Illuminati never lose control over him.

The Christians have as much vested interest in preventing the exposure of the Illuminati programmed multiples who are big name Christian ministers running Christendom, as the Illuminati has. Imagine what would happen if the world found out that most of Christianity was run by the human-sacrificing, slave-making Illuminati?

This is one of the sad effects of the infiltration. Perhaps the subject of covers can be explained from another angle. The reader knows that the elite like monopolies. They play monopoly for real - for us it's only a board game! To establish a monopoly, you find a good product that everyone wants or needs, and then you eliminate all the competition by either destroying them, or owning the competition yourself. In the U.S., the Illuminati can't have a one-religion monopoly.

In Russia, they had communism with Marx, and Lenin as the *Father God* and *Gon* the son figure. Communism had a monopoly on worship. In the U.S., they have established a monopoly by controlling all the various religious groups. (This author wrote an 800 page heavily documented book *Be Wise As Serpents* to show the details of how this is done.)

It's not a matter of what they teach, it's a matter of control, so that the elite have a monopoly. And when you, as a mover and shaker in the world, control all these various religions via money, blackmail, and programmed multiples under your leadership, etc. which religion would you pick to emphasize the most?

You will pick the one that sells the best, i.e. the best product. And which brand of Christianity will sell the best? The televised charismatic brand will sell the best. Covers that slaves use to explain what they do in life are almost always "legitimate".

A missionary, a military officer, a salesperson, etc. will usually actually do their cover job most of the time. Their cover is their occupation, their service as a mind-controlled slave is almost an unwitting avocation. Organizations are used as covers. The Illuminati use military, social, intelligence, education, banking and other organizations as covers. (See my [Be Wise As Serpents](#) book for many of these.)

Moriah's front organizations, such as the CIA, in turn use other organizations.

Here is just a sampling of CIA fronts, to show the variety of fronts used:

- Asia Foundation was an academic organization created by the CIA.
- Castle Bank and Trust Co. has been a bank in the Caribbean that is a CIA front.
- Forum World Features has been a front created for CIA propaganda purposes and based in London, UK.
- Geschicter Foundation for Medical Research (as well as the Josiah Macy Foundation) was used as an intelligence front to launder money used for mind-control.
- Air-Sea Forwarders, Inc. was the legal corporation name of a CIA front in North Hollywood, CA. The company was involved in moving freight. In the last few years, this corporation sued E-Systems, the company which builds the CIA and the NWO's electronic systems such as their communications satellites. In court, the company proved that it was a CIA front, in spite of CIA denials.

As this chapter provides information about some of the Illuminati/ intelligence connections to Hollywood, bear in mind that this CIA front was proven in court to be a CIA front in Hollywood.

A feat that rarely occurs.

A. INTRODUCTION

For years, I have heard many Americans say that something is terribly wrong in this country and that things are "going to pot", and yet Americans can't put their finger on what exactly is wrong. When I first began to receive reports from victims of Illuminati mind-control about Disney's involvement in their mind-control, I kept an open ear, but I wanted some tangible proof.

After investigating for myself, there is now no doubt in my mind that Disney (the man, the movies and the entertainment parks) has been a major contributor to the demise of America, while maintaining a very well constructed front of wholesomeness. In this chapter, you will learn why Disney is one of the best deceptions of the Illuminati. This author has read a good portion of what is available to the public concerning Disney. This exposé is undoubtedly the deepest on Disney that has ever been done.

Perhaps part of my motivation is that I've tired of Christians talking and acting like Disney stands for *sainthood*. Christians, who should have known better, are some of the ones who have swallowed "hook, line and sinker" the enormous deception that entails Disney.

They feed their children a steady diet of occultism and witchcraft because they have been programmed to think of Disney as wholesomeness and everything that is good about America. Many writers over the years have tried to expose Disney, most have been stopped before they could get their books published.

The few authors who have managed have faced vicious attacks on their character and integrity, and have faced enormous struggles against public relations campaigns paid for by the Disney's.

The Disney's power, and the power behind them, has frightened most people away from challenging them. But someone needs to speak on behalf of the victims. Whether anyone listens or not, the victims will know that somebody cared enough to stand up and write the truth. Disney has not only left mind-control victims in its wake, but they have harassed land-owners, stolen employee idea's and left all kinds of hurting victims in their path.

Disney has risen to become the unquestionable largest media-entertainment conglomerate in the world, and was ranked company no. 48 in the top 500 companies by Forbes 500.

Observations about HOW THE ILLUMINATI LIKE TO HIDE BEHIND PERFECT FRONTS

There are numerous Illuminati homes, restaurants, wineries and other institutions that are today carrying out the same type of strict standards upon their employees that *Walt Disney Studios* maintained. While Hollywood was immersed in moral filth from the start, Walt Disney Studios had strict standards.

In the 1930's, Disney had a dress code that required men in ties, and women in sober-colored skirts. If a man looked lecherously at a woman at Walt Disney Studios he risked being instantly fired. Walt was a shining example of the strictest legalism. Even during the '50's, if an employee were caught saying anything considered a cuss word such as "hell" they were instantly fired no matter who they were.

Walt would not allow his male employees to have any facial hair, even though he himself sported a mustache. He never allowed employees to have alcohol at the studios, (which might not be a noteworthy standard except that Walt himself drank heavy amounts of alcohol in his private office at work for decades).

Initially, Walt was very reluctant to have his young artists, who were being trained by Don Graham, draw live nude models, but reluctantly gave approval.

Again the motive was not to serve *God*, but to make sure the Disney reputation remained untarnished. With the power of the establishment media behind Disney, Walt had nothing to worry about, news about the nude drawing classes and their detailed drawings never reached the light of day.

Behind such strict fronts of legalistic morals, cleanliness and soberness, you will often find lots of guilt and high level satanic ritual. For instance, Hitler (who was by the way also a failed artist and who liked mechanical things more than people) obsessively washed his hands many times a day (out of guilt), and so did Walt Disney. Walt obsessively washed his hands several times an hour, every hour. Walt liked animals and his trains more than people.

This author has seen some *alters* (*alter-ego*) who were forced to take another human's life, and when they relived the memory, the *alters* then tried to physically wash the blood guilt off of their hands. Another example is that over the years this author has discovered that many of the exclusive restaurants that are meticulous in every detail are tied in with the mind-control and criminal activities of the elite. Dirty money is keeping the places looking sparkling clean.

Walt Disney worked very hard at maintaining a great image for himself and his company. An example of this, is how he exploded in rage and wrote an angry memo when a Disney character was placed in a beer ad. (Memo mentioned in Thomas, Bob. *Walt Disney An American Original*. Hyperion, 1994, p. 7.)

He had a personal image builder, Joe Reddy, who worked full time to *build Walt's image*. **Joe Reddy** was a cigar-smoking Irishman who loved the catholic college Notre Dame's football team. He also was a publicity agent for Shirley Temple. But the Disney deception entails far more than Joe Reddy's decades

of image making, and Walt's own abilities to create good images of himself. Just as with Billy Graham (see Vol. 2 about Billy Graham), the entire Illuminati threw their weight behind promoting Walt Disney.

Ronald Reagan and **Walt Disney** were good friends and both cut from the same die in many ways. Both men were high ranking Freemasons, both came from socialist backgrounds (Ronald's mother was Eleanor Roosevelt's best friend, and Walt's Dad was a socialist leader), both were paid FBI informants, and both were involved heavily in the abuse of mind-controlled slaves. Walt always generously supported Reagan's political campaigns, and in turn Reagan did political favours for Walt as Gov. of California.

For instance, Disney's Mineral King mountain resort needed an access route through the Sequoia Nat. Park at a time when there was lots of congressional pressure to preserve the last stands of redwoods. Gov. Reagan got his friend Disney his road through the park.

Reagan served as the emcee for the opening day of Disneyland on July 17, 1990. He returned with Illuminati TV host Art Linkletter for the 35th anniversary. Ronald Reagan and Art Linkletter both pumped Disney publicly. Another slave abuser that spent time with Disney was Bob Hope, who would spend time on the golf course with Walt.

On the opening day's telecast, cameras showed Sammy Davis, Jr. (a member of the Church of Satan) and Frank Sinatra (a mind-control slave handler) driving the pint-sized Disney ears at the Utopia ride. When Disney celebrated its fifty yr-anniversary with a two hour special on May 20, 1991, the program included people like occultist Bill Campbell and was named "Best of Disney, 50 Years of Magic." For the silver anniversary of Disney World in Oct. '96, the Clinton's were invited to help open 15 months of celebrations.

The theme of the anniversary celebrations was "Remember the Magic". A Boy's and Girl's Club sang 'When you wish upon a star' (a popular programming song). **Hillary Rodham Clinton** ([herself an Illuminati Grand Dame and a mind-control programmer](#)) shared with the audience that she and Bill "first brought daughter Chelsea to the Magic Kingdom when she was four."

Roy E. Disney, nephew of Walt, told the public that Disney World "is the story of men and women who took hold of a dream and never let go." There is a double meaning to that. Many victims of trauma-based mind-control have taken hold of the illusions that were programmed into their mind secretly at Disney, and never let go. Among the visitors to Disneyland have been all the American Presidents from Eisenhower to Clinton, over a dozen kings and queens, as well as Emperor Akihito of Japan, Anwar Sadat, and Robert Kennedy (who rode the Matterhorn with astronaut John Glenn.)

Both Denmark's and Belgium's kings who are in the Illuminati visited, as well as the dictators of Indonesia, the Shah of Iran and Ceausescu of Romania. (As a side-note Roy E. Disney was forewarned by Arab leader that the Shah was to be deposed.) Organizations that have been actively working for a [New World Order](#) for many years gave big awards to Walt in his early years such as the B'nai B'rith (Man of the Year Award to Walt) and the Chamber of Commerce.

In 1936, Walt was given the Chamber of Commerce's annual "Outstanding Young Man" award. The establishment's Yale and Harvard Universities gave him honorary degrees.

Walt Disney biographer **Leonard Mosley**, who researched Walt Disney for years (as well as writing books on the duPonts, the Dulles brothers, and Hirohito) wrote in his book on Walt Disney,

"The studio publicity machines in the film colony had, as usual, gone out of their way to try to persuade me, as a writer for a powerfully influential British newspaper, that this was a city of lawless gods and goddesses, full of clean-living, sanitized stars.

"It was even more of a deodorized world at the Walt Disney Studio where the publicity men insisted their boss was faultless - never drank too much, never used a swearword, never lost his temper, never quarreled with his wife or family, never let down a friend. And woe betide anyone who tried to suggest otherwise. Members of the resident foreign and local press risked their jobs if they dared to write stories inferring that Walt Disney could be domineering, implacable, and unforgiving (as was the case, for instance, before, during, and after the 1941 studio strike).

The Disney flacks were capable of exerting heavy pressure on editors and proprietors or, through the advertising pages, against anyone who inferred Walt Disney was not the epitome of well-scrubbed and benevolent perfection."

(Mosley, Leonard. *Disney's World*. New York: Stein and Day, p. 10.)

Disney is perhaps the epitome of Illuminati abilities to create images. They have created great images for things Disney, incl. Walt Disney, Disney movies, and Disney's Amusement parks.

In some cases these things have been overrated, in other instances the sinister side to them has been carefully hidden. In order to make movies that contain the typical smut of Hollywood, sex and violence, Disney did a slight of hand and created subsidiaries which Disney runs, which has allowed them to keep their good image. They also never showed the public the hard core porn that was made for years in secrecy for the elite.

Behind Disney's good front lies hard porn, snuff films, white slavery, Illuminati mind-control, and the seduction of several generations into witchcraft. Disney's involvement in these kind of things will be explained in this chapter. Nobody has sold America witchcraft as well as the Disney brothers.

Movie after movie has cleverly brought the occult into the warp and woof of American thought, all under the disguise of entertainment. For instance, *it was Disney that brought us cannibalism* and told us that it was a "triumph of the human spirit" (a direct quote from Disney's Touchtone Producer Robert Watts concerning Disney's movie "Alive" featuring survivors of an airplane crash who turned to cannibalism).

Under the disguise of entertainment and showing us how "triumphant" the human spirit was, they subtly promoted cannibalism. Mickey Mouse plays a leading role in "The Sorcerer's Apprentice."

And yet when this author has suggested that Disney movies aren't wholesome, many Christian parents come unglued and have gotten angry with this author. The deceptive image that Disney movies are wholesome is a triumph in Illuminati deception.

Parents would be surprised what is slipped into cartoons.

In Disney's "The Little Mermaid" the castles are male sexual organs. In one cartoon Mighty Mouse is shown without comment clearly snorting cocaine. Walt Disney Studios Chairman **Joe Roth** is in charge of Walt Disney as well as subsidiaries Touchtone, Miramax, and Hollywood Pictures, which were all created to camouflage the Disney production of adult films.

Disney operates in a clandestine manner regarding the promotion, distribution and rating of the films produced by their subsidiaries.



DISNEY MAKES MALE PHALLUSES INTO CASTLES

Roth oversaw Disney's subsidiary Hollywood Pictures' Evita film. Evita has as its main star "Material Girl" Madonna. *Madonna is in reality a mind-controlled slave* who has appeared in numerous underground porn/and ritual porn movies. (This author has an underground catalog from a porn business, that has recently changed its location of business. The catalogue offered a film of Madonna performing an actual blood sacrifice.)

She also was the main actress in Disney's Dick Tracy film which is reported to be used for mind-control. During an Arsenio Hall show, Madonna, who as a guest acted dissociative, was picked up by the cameras during the show kissing her Baphomet ring.

Disney controls the products that are associated with the movies of their subsidiaries. In Evita's case they are marketing hats and other items, as just one more of Disney's countless artificially generated consumerism campaigns. In Ruth Stein's interview of Madonna, Madonna appeared bored with plugging Disney's consumer products.

When asked about the tango dresses and hats inspired by Evita that popped up in stores after the film, Madonna said,

"Believe me, I have nothing to do with it. Disney is pushing the whole thing."
(San Francisco Chronicle, 12/29/96, Datebook section).

In one interview Madonna states she wants her daughter to grow up knowing Catholicism, but she doesn't believe that it would be good for her daughter if Madonna married the father of her child from Lourdes, Carlos Leon.

In another interview, Madonna says,

"Actually, I'm a very good role model, because I say, 'Look, these are my standards'..."

She then goes on to plug homosexuality, same sex marriage, and single families in the interview.

Walt Disney stated that it plans to release an album by DANZIG, a heavy metal band whose songs contain "dark themes". The Disney press release announces on its by-line "Mickey Mouse is going heavy metal." Disney's album "BLACK ACID DEVIL" was due to hit the music stores Oct. 30, 1996 during Halloween time. According to Disney this music has no satanic references, but does have "dark, Gothic and sexual" overtones.

Glenn Danzig denies that he is a satanist.

B. AN OVERVIEW

Disneyland and Disneyworld are world famous and the pride of America.

They are also extremely important programming centers for the Illuminati to create total mind-controlled slaves. Disneyland is also involved with providing a place for rituals, porn and other satanic activities. In terms of deception, Disney movies and Disney Amusement Parks rate as one of the best deceptions.

According to deprogrammed ex-Illuminati slaves, the Illuminati in the 1960's needed to shift their programming away from the military bases, because too much publicity (heat) was shined on the military bases. Their goal was to have someplace that people from all over the world could come to without raising any suspicions, and a place which would be the perfect cover for many of their criminal activities.

According to a witness, the Illuminati Programmers got a big laugh out of using Disneyland as a major Illuminati base for criminal activity. Under the disguise of entertaining the world, they carried out money laundering, child slavery laundering, and mind-control. They nick-named Disneyland "the little syndicate of mind-control."

When a child of 3 or 4 was kidnapped, they could torture the child and then put him on a ride such as a ferris wheel or carousel that a. created dissociation from the pain, while also b. going along with some fairy tale programming script. An abducted child while waiting to be picked up from one Illuminati non-parent caretaker by another, could be kept happy and distracted while waiting for the pickup. For years, Disneyland was an Illuminati center for many of their world-wide activities.

Now Disney has created other sites around the world such as EuroDisneyland 20 miles east of Paris and Tokyo Disneyland. Tokyo Disneyland in 1991 had 16 million people attend. With such huge crowds, it doesn't take much imagination how the Illuminati have been able to do sneaky criminal activities right in front of people, and the public never sees it, in the middle of all the activity. EuroDisney has been a money losing affair, but the Saudis who benefit from its mind-control, gave Disney the money to keep it financially in business.

Walt Disney Records is the largest children's record label in the world. Disney through their movies, books, toys, records, etc. has made a tremendous impact on the children of the world. Their movie Return from Witches Mountain was one of the most powerful witchcraft promotions ever made. Ducktails, which has deliberate Monarch mind-control triggers written into the script, is also broadcast in Poland and the former USSR.

From the time of the Roman Empire (at least, if not before) the oligarchical leadership, who have been in control of both the Mystery Religions and European aristocracy, have known about BREAD and CIRCUS.

Bread and Circus refers to the concept that IF the masses of people are given entertainment and food staples, THEN they are easy to control.

Walt Disney movies have played a key role in providing entertainment for the masses to insure Illuminati control. Walt Disney's friend the Masonic prophet H.G. Wells in his book *A Modern Utopia* that there would be lots of shows in the New World Order.

The *World Future Society* in a book review in their publication *Future Survey Annual*, 1993, (ed. Michael Marien, Bethesda, MD: World Future Soc., p. 91) describes Disney:

"Control of commodities [such as entertainment] and access to commodities translates into control over people. 'The postmodern US is a massive rush of disconnected commodities, each seeking a moment of our attention.'"

"The world of commodities is our soma, and entertainment is the current form of public discourse. Walt Disney World, spread over 27,400 acres of central Florida swamp and scrub forest, 'is the most ideologically important piece of land in the U.S.' What goes on here is the quintessence of the American way.

It is visited by over 30 million people a year - not only the major middle-class pilgrimage center in the US, but by far the most important entertainment center in the world. It is clearly Oz, utopia as a marketing device."

Two Disney brothers Walt (Walter Elias) and Roy O. Disney have been at the center of the creation of amusement parks and popular Disney films. In more recent times, two other men, Eisner and Katzenberg have been notable at Disney. Eisner and Katzenberg, as well as others will be discussed later.

One of Disney's directors, **Victor Salva**, was convicted of molesting a boy and filming one of the sexual molestations. Recently Disney Director Salva produced the Disney movie "Powder". (Victor Salva's sexual molestation conviction was covered by newspaper articles such as Robert W. Welkos of the LA Times, in newspapers such as The Oregonian, Weds. Oct. 25, 1995, A sect.)

The impact of the Disney brothers is monumental. Mickey Mouse tee-shirts can be seen being worn by natives all over the world. Disney World and Disneyland are the quest for a large segment of humanity, who often esteem these amusement parks as the highlight of their life. What is highly esteemed among men, is an abomination to *God* according to the Word of *God*.

The Bible arbitrarily makes this claim, but sadly, research by this author over the years proves that a close examination of Disney and mankind's esteem for "Disney" things does vindicate the Biblical expectation. In other words, as readers of this article will find out, behind the appearance of wholesomeness of the Disney brothers and their creations lays abominations - some of the most grotesque aspects of generational occultism the world has ever seen.

Disney's Magic Kingdom has become an American Institution that impacts people all over the world from the cradle to the grave.

C. WHO WAS WALT DISNEY?

In the large book *The Art of Walt Disney from Mickey Mouse to the Magic Kingdom* by **Christopher** Finch (N.Y.: Harry N. Abrams, 1975) on page 11 an interesting and revealing statement is made:

"By definition, public figures are known to everyone; yet, even after talking with some of Disney's closest associates, it is impossible to escape the conclusion that nobody really knew him. Always there was some aspect of his personality that was just out of reach."

Those who got to know Walt too closely make complaints such as he was "self-satisfied, intractable, and arrogant."

He could bring his artists to tears or anger in a matter of seconds. Finch is not the only author who has tried to warn his readers that the public's image of Walt Disney was just that - only a false image.

Mosley also writes in his biography of Walt Disney,

"Since Disney is regarded by millions of people, particularly in the United States, as perhaps this century's most brilliantly successful creator of screen animation, I think I should make one thing clear right away.

I share the general admiration of a man whose cinematic achievements were always so happily inspired and inspiring. But - and this is where I differ from uncritical idolaters - I have to know all the facts, no matter how unpalatable, as well as the romantic myths about any great man or woman I admire.

Many of the myths that have been created by his publicists about Walt Disney are unpalatable, unbelievable, and unsatisfactory because so much of the real Walt Disney has been deliberately concealed... Walt Disney... had grave flaws in his character."
(Mosley. *Disney's World*, pg. 9)

Years ago, an Illuminati Grand Master and programmer stated,

"If the world only had the eyes to see the fibers which lay under the surface of Walt Disney's image, they'd tar and feather him, and drag him through the streets. If only they knew what Disney's primary goals."

PERSONAL DETAILS

Walt had black hair with a black mustache, and bright quick eyes and was about 6' tall. He used his own facial features to clue artists on how to draw Mickey Mouse's features. He liked specially rolled brown cigarettes which he smoked up to 70 a day. He picked up the smoking habit in the army.

He loved expensive Scotch Whiskey, red sunsets, and horses. He had a vacation home in Palm Springs, CA called the Smoke Tree Ranch. He often wore the Ranch's letter STR emblazoned on his necktie. He played lots of golf with Bob Hope and Ed Sullivan at the ST Ranch.

His main home was an estate in Holmby Hills. The Holmby Hills estate was located in a plush area where lots of rich show-business families lived. It was located between Bel-Air (an occult word for Satan) and Beverly Hills.

Walt spent many of his nights at the Disney Studios and later he had his own private quarters at the center of Disneyland. He had reoccurring bouts of insomnia. (For his nerves and insomnia he'd take

alcohol and tranquilizers.) He'd go weeks on end without stepping foot on the Holmby Hills estate and seeing his family.

The main topic at the studio by the staff during different time periods was Walt's bizarre behavior - he would not be available until late afternoon, when he would emerge from the studio's subterranean maze of tunnels, where supposedly he was "chatting with the maintenance engineers" everyday.

The value of his estate when he died was 35 million dollars of which Lillian his wife inherited half. In his later years, when Disney took a vacation he went to Paris for 3 weeks, and 3 weeks at the Hotel du Cap, in Antibes, and then cruised on Fritz Loew's yacht with Ron and Diane Disney. In England, Walt spent time with the British Royal family and met privately with masonic prophet H.G. Wells.

In Rome, Walt visited privately with the Pope and the dictator Mussolini. In 1966, Walt Disney died.

Prior to his death he had investigated [cryogenesis](#) - being frozen, and it is believed by some that his body is frozen somewhere in California, while others claim he was cremated.

MICKEY MOUSE

According to one source, the inspiration for Walt to create Mickey Mouse came when he was unemployed and saw a mouse in the gutter. There are quite a few stories in circulation as to where the idea came from. **Ub Iwerks** claimed he thought Mickey up at an animator's meeting in Hollywood.

Walt once said,

"There is a lot of the Mouse in me."
(biographical article written by Elting E. Morison, p. 131)

In fact, Ub Iwerks told Walt that Mickey Mouse,

"looks exactly like you - same nose, same face, same whiskers, same gestures and expressions. All he needs now is your voice."

Walt often did serve as Mickey's voice.

A book put out by Walt Disney Co. in 1988 reveals that Walt Disney told [Ward Kimball](#),

"Quite frankly, I prefer animals to people."

Walt usually was the voice behind Mickey Mouse, (even though he wasn't the artist.) His mother was chilly for years about the work Walt did. Around 1940, after much pleading, he finally got her to watch Mickey Mouse. His unsupportive mother (which he would within a few years learn was not actually his biological mother) told him she didn't like Mickey Mouse's voice, to which he told her it was his, and then she responded by saying he had a horrible voice.

The "cold towel" she threw on Mickey Mouse helped convince Walt to quit making Mickey Mouse cartoons. Very few came out of Disney after that, and the very next Mickey Mouse full-length feature cartoon, *Fantasia*, had Mickey mostly silent.

Walt's idea for *The Sorcerer's Apprentice* was based on some of his own ideas. Walt had had the dream which was used for Mickey Mouse in *The Sorcerer's Apprentice* of having "complete control of the earth and the elements." Disneyland and Disneyworld were partial fulfillments of that dream for control.

Walt's final pet project just prior to his death was the meticulously restored version of the witchcraft film "Bedknobs and Broomsticks." (Disney Magazine, Winter 96-97, pub. by Disney, p. 96 mentions this.)

As a programming device, Mickey Mouse works well because it plays on the subconscious genetically transmitted fear of mice that women have. Mickey's image can help create a love-hate relationship, which is so valued during the [traumatization and programming of mind-controlled slaves](#).

Some sources state that Walt's love for animals came from the time his family had a farm near Marceline, Missouri. Walt began his schooling at Marceline, but continued it after the age of eight at Benton School in Kansas City, MO. Walt's Dad had a serious gambling problem and passed the spirit of gambling to his son Walt.

Walt never graduated from high school. He had a natural love and a flair for art work, although (contrary to his public image) he never became proficient at it. He joined the army in W.W. I as an ambulance driver by lying about his age. During the war, he also chauffeured dignitaries. He also did some other things that are very revealing.

He enjoyed drinking and gambling while in the service, and he ran a scam where he doctored German artifacts picked up on the battlefield to sell to people. War relics were tampered with to get them in shape to get the most money from them possible. Walt took the battle souvenirs - and dressed them up, for instance, coating the insides of helmets with grease, hair and blood and putting holes in them to make them into expensive souvenirs.

This shows that Walt was willing to build illusions if it paid. He could be deceptive if he saw an advantage to it. From gleanings from things Walt said to people, it appears that as a child, he'd seen the darker side of life (for instance, his father had a habit of beating him in the basement) and had had some interest or exposure to magic as a child.

Bob Thomas writes,

"Walt took a boyish delight in playing tricks on his parents. He was fascinated with magic tricks..."
(Walt Disney, *An American Original*, p. 35.)

After the military, Walt hoped to have a career as an artist.

He applied to the advertising agency of Pesman-Rubin. Roy, his brother, claimed that Pesman-Rubin hired Walt as a personal favor to Roy who handled the agency's account at the bank Roy worked at. Walter lasted a month until the advertising agency let him go due to Walt's "singular lack of drawing ability."

According to *Current Biography* 1952, in 1923, Walt and Roy had together \$290. They borrowed \$500 from another Disney, one of their uncles named Robert Disney and began to try to make cartoons. Robert Disney had retired in the L.A. area in Edendale, CA after a successful mining career. Robert had always been close to Walt's father Elias, and helped Walt and Roy out when they came to California. Walt loved to study Charlie Chaplin (a member of the Collins family).

He scrawled notes about his body language, facial features, and his gag methods. He also read everything he could about animation and cartooning. They worked out of their uncle's garage in

Hollywood, CA. They were finally able to make a good cartoon Steamboat Willie in 1928, which became an instant hit.

As with many things in life, the cartoon was not only good, but Walt finally had the right "connections." On Nov. 18, '28, Steamboat Willie was shown in a small, independent theatre without any advance promotion or advertising. But amazingly(!) the New York Times, Variety, and Exhibitor's Herald all ran rave reviews of the cartoon the next day. Was this an accident? did journalists from all these prestigious periodicals just happen to go to this tiny independent theater? no it was connections.

The reason the elite decided to promote Walt Disney after Steamboat Willie came out as Hollywood's newest "boy wonder" was to deflect enormous bitterness that had been generated by the Stock Market collapse toward Jewish financiers. Hollywood, even in its first two decades, was known as "Babylon" and "Sin City".

The movie industry was well-known to be run by Jews, and many people blamed the Stock Market Crash on the moral degradation that Hollywood had introduced to this nation. There were calls for government regulatory groups to stop the smutty Hollywood films.

Edgar Magnin, the spiritual leader of the major movie makers who were part of the Los Angeles B'nai B'rith reportedly encouraged those in the Mishpucka and others who were B'nai B'rith movie makers that Hollywood needed to protect itself by putting Walt Disney in the limelight as a Christian "white knight with family values". (By the way, Edgar Magnin was nicknamed "Rabbi to the Stars", because he was "the Hollywood rabbi".)

E. Magnin's grandfather's department store chain was one of the first major accounts of the Bank of Italy, and Edgar Magnin had continued his family's close association with the Bank of Italy. The closeness also came from the Bank of Italy's close ties to the B'nai B'rith and ADL. In 1930, the movie industry made a production code which stated that the industry must make a special effort to make movies appropriate for children.

Hollywood directly praised Disney in that code as an exemplary model of what the movie industry wanted to do. With the power of the B'nai B'rith and ADL behind him, Walt began sailing to fame. Movie studios that had been turning out smut, with lots of sex and violence all jumped on the bandwagon to show Walt's clean wholesome cartoons. Walt was the facelift Hollywood needed after the Depression caused Americans to think about America's morals.

Many of the regular movie makers were so corrupt they were out of touch with moral issues, but Walt Disney knew black from white.

The Jewish movie makers "pushed the man [Walt] they considered their best hope to the front of the pack" who was billed as a fundamentalist Christian (albeit a masonic "Christian" who rarely stepped foot in a church - quote from Walt Disney Hollywood's Prince of Darkness, p. 50.)

Strangely, the biographies indicate that Walt quit doing the actual drawing in 1927, and Walt devoted himself entirely to the development of the cartoon business, such as raising money. In other words, the image of Walt Disney being the artist who has created the Disney cartoon's is inaccurate. The Disney brothers actually hired many other artists to do the art work. If Walt quit drawing in 1927, and their first marketable cartoon was in 1928, that clearly shows that Walt did not do the actual cartooning.

He continued to oversee the work, walking in and rigidly inspecting what was being done to suit his own intuitive tastes. Actually the genius cartoon artist (animator) who made Walt Disney a success was Ub Iwerks, about whom Walt on a number of occasions said was "the best animator in the world".

Without Ub Iwerks to take Walt's ideas and turn them into reality, Walt would never have become famous. Ub was an incredible genius who had a sense of line, a sense of humor, patience, organization and a great sense of what Walt wanted.

Walt treated him cruelly at times, interrupting him, playing tricks on him, and not being totally honest with paying him, but he stayed with Walt over the years and made Walt the success Walt became. (The books Disney's World and Disney Animation: The Illusion of Life have information on the unheralded genius Ub Iwerks.)

Another unknown great artist was **Floyd Gottfredson**.

Floyd Gottfredson drew all the Mickey Mouse cartoons from 1932 until October, 1975 - which is a period of 45 1/2 years. Floyd Gottfredson was a Mormon born in a railway station in 1905, and raised in a tiny Mormon town, Siggurd, 180 miles so. of Salt Lake City. In 1931, before Floyd totally took over the Mickey Mouse drawings, he would take suggestions from Walt on what to draw.

For instance, Walt puzzled him by insisting he do a cartoon series of Mickey Mouse committing suicide.

Floyd had said, "Walt, You're kidding!" But Walt thought that a series on suicide would be funny. Over the years the Walt Disney products never mentioned Floyd's name. The bulk of the fans were led to believe Walt did the cartooning of Mickey Mouse himself. (See the book Walt Disney's Mickey Mouse in Color. Ed. Bruce Hamilton, pub. The Walt Disney Co., 1988.)

Fred Moore was involved in the creation of Pluto and some other cartoon characters. The idea for Pluto was Walt's and it was Norm Ferguson's genius at drawing that took the idea and created the actual images. Walt Disney was awarded 32 personal academy awards for the work that was done by his studios. Walt Disney's famous signature was actually designed by someone else, and was taught to Walt. (Schickel, Richard. The Disney Version: The Life, Time, Art and Commerce of Walt Disney. NY, 1968, p. 34.)

Walt could only make a crude Disney signature, so he delegated the writing of the signature to several artists including Bob Moore, Disney's publicity artist.

Later, after much practice he learned to make it well enough to do for publicity. Many people who wrote letters asking for his actual signature, and who actually did his signature, thought that they had received forgeries by his staff, because the famous Disney signature was so crude. The nicer looking ones were the forgeries.

One cartoon animator who joined Disney in 1940 recalled that Walt told him the first day,

"You're new here, and I want you to understand just one thing. What we're selling here is the name Walt Disney. If you can swallow that and always remember it, you'll be happy here. But if you've got any ideas about seeing the name Ken Anderson [his name] up there, its best for you to leave right away."

OCCULT PORN KING

Walt grew up fascinated with the occult and in an abusive home situation. He was fascinated with cartoons, nature and children. He had an intuitive sense for quality cartoons that would appeal to children. At some point, the syndicate got him indebted to them.

At that point he was their man. He owed them a debt that they held over him. In secret, Walt became a porn king. A victim remembers that he was sadistic and enjoyed snuff porn films. His interest in children was far from altruistic. The Hapsburgs of the 13th Illuminati bloodline had a sex salon in Vienna, where a porn photographer named **Felix Salten** worked.

Felix Salten wrote a book *Bambi*, which was then translated into English by the *infamous communist Whittaker Chambers*.

The elite were just beginning to form the roots for today's environmental movement. The book appealed to Disney, because Disney liked animals better than people. In the book, tame animals view humans as gods, while the wild and free animals see humans as demons who they simply called "Him."

The book begins with both free and tame animal viewing humans as rightly having dominion over them. In the end, the animals view all humans as simply being on the same level as animals, a vicious animal only fit to be killed.

Disney instructed his animators to make the animals "to be human. I want people to forget they are watching animals." Bambi was to receive a Christ-like manger birth, with the animals hailing him as a "prince." Due to his sexual problems, Walt at one point permitted himself to be subjected to the packing of his genitals in ice for hours at a time. (Elliot, Walt Disney Hollywood's Dark Prince, p. 83.)

Children were instructed to call Walt "Uncle Walt." An example of this were the Mouseketeers. For those who know how mind-control programmers have traditionally liked to be called "uncle" by their child victims, the insistence by Walt to be known as "uncle" is distasteful. From what this author has learned from some sources about Walt's non-public life as a hidden sadistic porn king, it raises questions about other parts of his life.

For instance, Kenneth Anger in his book *Hollywood Babylon II*, p. 192,

"Some animators stated that the boss [Walt Disney] seemed to have fallen in love with the boy. There may be some truth in this..."

The boy, who Walt fell in love with, was a small young attractive boy actor named Bobby Driscoll who signed up in 1946 with Disney. He acted in *Song of the South*, *Treasure Island* and Bobby's voice was used in *Peter Pan*.

Bobby Driscoll was very intelligent and attractive.

- Did Disney help or abuse him?
- If Disney was such an upbuilding wholesome atmosphere, and this child actor had everything going for him, why did Bobby become a methamphetamine addict at 17 and die within just a few years?
- Why didn't his talent and early career lead to something positive in his life?

From those who knew Walt personally one learns that he had an obsession with the buttock part of anatomy.

He enjoyed jokes about this part of the anatomy, which he told to his staff quite frequently. The staff edited out many of his crude posterior jokes from cartoon scripts. Two examples that got by the editors are a Christmas special where a little boy is unable to button the drop seat of his pajamas. The little boy's problem in maintaining his modesty is the running gag of the cartoon.

In the end, Santa gives him a chamber pot. The 2nd example is the paddling machine used on the wolf in *The Three Little Pigs*.

Numerous Disney cartoons feature buttocks of characters provocatively twitching.

AS A WITNESS BEFORE CONGRESS

After W.W. II, Walt Disney was called upon by Hollywood to testify in their defense at the Un-American hearings which were being carried out by congressmen who were concerned about the heavy communist influence within Hollywood. Walt downplayed any communist influence in Hollywood to Congress.

Interestingly, Walt's father was an outspoken Socialist Party leader in the United States who advocated a socialist New World Order. He regularly voted for socialist presidential candidate Eugene Debs. One of the first drawings Walt did as a boy was to duplicate the socialist political cartoons he found in a socialist periodical *Appeal to Reason* that his father subscribed to.

When Walt asked in the 1930's how his father felt about socialism's successes, his father Elias said,

"Today, everything I fought for in those early days has been absorbed into the platforms of both the major parties. Now I feel pretty good about that."

(Thomas, Bob. *Walt Disney, An American Original*, pg. 147-148)

Walt's movie *Alice's Egg Plant* (1925) was pure communist doctrine where the red hen (communist) leads the working chickens on a strike against Julius the farm manager (representing capitalists.)

The strike at Disney and unionization of Disney in 1940, soured Walt toward communism. The workers at Disney publicly made personal verbal attacks on Walt and he never forgave the humiliation. In spite of his public distaste for communism, his Magic Empire (his castle where he was king) was run like a socialist dictatorship, similar to what the NWO plans.

Employees at Disney did not have titles; it was faceless egalitarianism with an all powerful dictator Disney at the top. It was racially elitist too. The only full-time African-American during Walt's lifetime at Disney was a black shoe shine man.

Was Walt a socialist of the National Socialist (Nazi) variety?

Arthur Babbitt claims,

"On more than one occasion I observed Walt Disney and Gunther Lessing there [at Nazi meetings], along with a lot of other prominent Nazi-afflicted Hollywood personalities. Disney was going to meetings all the time."

Lessing was mobster **Willie Bioff's** crony. Bioff had spent his earlier days running a whorehouse, before coming to Hollywood for the mob. In the final panel of the Mickey Mouse comic strip of 6/19/40 a swastika appeared.

Some people have wondered what this and other "secret signals" in Disney's work meant. Disney was not Illuminati. The powerful elite are very skilled at controlling people that rub shoulders with them, those who are beginning to become independently wealthy. For instance, they destroyed Robert Morris, the great financier of the American Revolution.

They simply used Hegelian Dialectics on Walt Disney. Their Unions and the Mob made Disney's studio one of their prime targets. In order for Walt to protect himself from the unions, which he perceived as communist, Walt got help from the FBI and the mob. Walt was vulnerable to the unions, because he treated his workers terrible, with long hours, low pay, in addition to repeated abuses to their dignity.

Walt's large number of employees essentially never received any credit or recognition for their years of creativity and hard work, which was all essentially stolen and credited to Walt by the establishment to build his image. (I write "essentially", because someone might find some obscure exception, but across the board, Walt got all the credit for what his creative workers produced.)

Perhaps Walt needed the ego boost from all the purloined public praise which he stole from his staff to be seen as a great animator, because he had wanted to be an artist/cartoonist and failed. The praise helped sooth the wounds.

One worker recalls that Walt,

"had no knowledge of draftsmanship, no knowledge of music, no knowledge of literature, no knowledge of anything really, except he was a great editor."

This may not be much of an exaggeration, because Walt was a high school drop-out, who grew up in poverty on a Missouri farm. Walt's first official attempt to direct a film (and last) was the film *The Golden Touch* in 1935.

The film was an embarrassment. Walt had to pull it from distribution. If Walt lacked abilities to animate, and direct, what was Walt's talent? Walt was the driving force, the spirit so-to-speak behind Disney.

He was the dictator who was feared enough to demand more from his workers than they knew they could give - and he could get it. He was the driving force that took a mob of artists, and gag creators, etc. and shaped them into a powerful force to make cartoons and later movies. He was the hard-driving genius who knew what he wanted and got others to create it for him.

He was the driving force that kept an army of costumed sanitation men meticulously cleaning Disneyland. In normal year, Walt would have 800,000 plants replaced at Disneyland, and Walt refused to put up signs asking the "guests" (visitors) not to trample them.

How powerful was Walt?

Here is a man who during his lifetime and even up into the 1990's had a rule in the studio and Disneyland that no male employees could have any facial hair, yet he himself wore a moustache for most of his life.

A possible CHRONOLOGY OF EVENTS surrounding WALT DISNEY'S ILLEGITIMATE BIRTH

It is beyond doubt that Walt Disney was an illegitimate child, but that fact resulted in a long list of mysterious happenings. It also gave power hungry men, something to blackmail Walt Disney with.

Because this chapter 5 on Deception is focusing on Disney, and the big boys used blackmail to keep Disney in line, this information is pertinent. The following chronology of events is what this author's believes most likely happened. Without any genetic tests, it is difficult to determine beyond a shadow of a doubt who Walt's biological parents were, and what the actual history of Walt Disney was.

Several people have spent many years investigating the real facts surrounding his birth. Many interesting and tantalizing clues have been found. This author believes that the following chronology is suggested by the evidence.

(This author's chronology is offered without hundreds of pages of evidence, because the mysteries around Walt Disney's birth are here to stay, no matter what excuses people come up with, and this author doesn't want to stray from the intended purpose of the chapter.

This is to show that Walt Disney had a secret bastard birth which gave J. Edgar Hoover - and his superiors - blackmail leverage over Walt Disney. Walt may also have had gambling debts and an abnormal sexual appetite which also helped entrap him.

For those who want more evidence and facts, the following are recommended: Almendros, Mojacar, Corner of Enchantment, p. 83; Interview magazine, no. 242, "Walt Disney Was from Almeria", and last but not least Eliot, Marc. [Walt Disney, Hollywood's Dark Prince](#), chapter 11.)

1890 - An attractive Spanish woman Isabelle Zamora Ascensio of Mojacar leaves Spain and travels to California to a Franciscan monastery. In the same year, but later on In 1890-Walt's future father Elias, who fancies himself a ladies man, leaves his family to seek his fortune in the gold fields. In California, he meets another newcomer to the state, Isabella Ascensio, and the two newcomers in California have much in common, have a sexual affair and fall in love.

1891 - Elias fails to make a fortune and returns to Chicago, but he doesn't forget Isabelle.

1893 - Isabelle and Elias have a son, and Elias convinces his wife to accept the baby as theirs rather than have the family's reputation, their marriage, and their family ruined. The son doesn't look like the first two boys at all.

1901 - Isabelle and Elias have another bastard son, who Elias brings home and names Walter after the minister of the church he attends. The two bastard sons do not look like the older sons of Elias, and they never have much to do with them, but cling to each other as brothers.

1903 - The minister of the church Elias attends finds out about the bastard children and Elias quickly moves out of state so that the scandal will remain secret. Elias has also run up gambling debts.

1905 - After moving to Marceline, Missouri, Isabelle is hired as the Disney's maid, so that she has an excuse to move in with them without creating suspicions. She probably does much of the raising and care of the two boys.

1918 - J. Edgar Hoover is busy involved with the prosecution of draft dodgers in WW I, and it crosses his desk about the case of Walt Disney committing the crime of forging his parents signature to join the army. Cases like Walt's were watched because people who could be blackmailed could be resources in the future for Hoover. That year, Walt discovered that he had no birth certificate. Walt observes his parents strange reactions concerning his birth certificate and other questions, and begins to deeply distrust his father.

1938, Nov. - Walt's mother dies by gas, and the Disney's maid pulls Elias to safety from the fumes, but Walt's mother dies.

1939-40 - Hoover offers Walt Disney to help Walt locate his real parents if Walt will work for the FBI. Either Hoover already knows that he is a bastard child, or he soon learns the truth from an investigation. This gives Hoover blackmail power over Walt Disney, and assures Hoover that Walt will be loyal.

Hoover informs Walt Disney of the truth, and then moves to generously protect Disney and his father's reputation. Two FBI men plant baptismal information of a child born to Isabelle in 1890 named Jose Guirao in Mojacar, Spain. This date is 10 years off of Walt's birth-date, and is intended to throw people off track. They can't plant a fake birth certificate for Walt in the records for 1901, because everyone knows from WW I that none exists.

Therefore, they plant a fake birth certificate for Walt in the Illinois State records in the year 1890. They hope people will think that somehow a filing error occurred. This way if anything leaks, and worst came to worst, Walt could at least pretend he was adopted and is not an illegitimate bastard. They pay off townspeople in Mojacar to tell a particular story. Townspeople probably receive ongoing payments.

1941 - Walt confronts his father with the truth, and his father commits suicide, and his real mother comes to live with him as his maid.

1954 - In order to reinforce the myth that Walt was born in Spain, a group of Franciscan monks goes to Mojacar and visibly inquires about the birth records of Jose Guirao and/or Walt Disney. They spend time with the mayor and make sure that everyone connects Walt Disney with Jose, who is a fictitious (nominal) character that the FBI has created records of.

1967 - A year after Walt's death, a large group of Americans (a large group was needed because they are not skilled like the 2 FBI men in 1940) pretend to be on "official" business for the American government. They go to Mojacar Spain to destroy all the records of Jose Guirao to insure that there will be no Spanish claimants to Walt Disney's fortune.

Later to insure that the fictitious story is solidly in place to mislead the few who might get by the cloud of secrecy over Walt Disney, the Spanish government does a favor to certain powerful people and pays an investigator to investigate the Spanish origins of Walt Disney. People of the village willingly tell people without any fear or without any fanfare that Walt Disney was born at their village.

Unless they have recently done so, the village has never done anything - no monuments, no markers, or anything about the birth site of Disney. They probably didn't do this for years, because some of the village probably knew it was a lie.

With the older people gone, the lie has probably become well entrenched as truth and there is most likely some type of memorial to Walt Disney.

WALT DISNEY'S CHARACTER

Because the Disney deception is such a major Illuminati deception worldwide, and because Walt Disney was the major catalyst behind all the Disney theme parks, movies, trinkets etc. it is of importance to examine his character.

In studying historical figures, this author has tried to get to the rock bottom truth. One may ask, how can this be done? -especially since there have been decades of myths spread by the establishment and their media? The following procedure which has worked with other historical figures was also done by this author with Walt Disney.

The first part of this author's own procedure is to study everything that one can find on the man, paying special attention to what bias and vantage point another author comes from. Special attention is also paid to biographers who try to give the whole truth as they have found it, rather than approved biographies that repeat myths, platitudes, and flattery.

The investigator has to be careful because there are authors who deceptively say in their introductions that they are "detached investigators" who are "going to be painfully honest in their reporting" when they actually are skillful cover-up artists for the person they write about.

When your author, [Fritz Springmeier](#), finished investigating written material about Walt Disney, then I mentally placed what I knew on the shelf temporarily, and did a handwriting analysis based on the scientific principles of Grapho-analysis as well as the broader field of Graphology.

This author is a Certified Grapho-analyst who has done handwriting analysis professionally. Using Grapho-analysis/graphology is an excellent way to get an unbiased very deep look at a historical figure. It is a way to by-pass all the propaganda and myths. However, a close historical look and the handwriting analysis (of various historical figures) have always matched each other, as they did in this case too.

Here is what was found.

The following paragraphs are how Walt was in the 1920's. The personality profile you will read did not endure. Under the pressure of micromanaging Disney Productions as well as living with financial stresses, by the 1940's, Walt could be found in rages giving rough treatment to his wife, and rough spankings to his two children.

He went to psychiatric counseling to cope with the stress. And unfortunately with the progression of time, by the 1960's Walt had become a sadistic egotistical alcoholic. One biographer described him as "...a bully and a know-it-all" (Disney's World, p. 220) Even then Walt had men working for him, such as Bill Walsh (who had been a orphan as a child) who worshipped Walt.

But here is how he was in the 1920's: Walt was a self-motivated individual with lots of energy which was constantly seeking some outlet. (People have written much about this trait of his.)

He was more the giver than the taker in relationships.

(In the first few years, when he was responsible for making business contracts he often gave away his work without setting prices for profits. He even wrote letters to his boss to the effect that his first priority was good cartoons not profits, and that he'd work without profits, but he did want some appreciation for his work. That was his sensitive nature showing.)

Walt wouldn't wait for others to come up with an idea or someone else to make a move - he was there first. He could communicate his ideas with clarity and ease and move easily from idea to another. (He would storm into Disney Productions and spew one idea after another into his workers' ears.) He enjoyed competition.

He had a quick mind and keen perception. He frequently acted on intuition and impulse, taking chances and endangering his own security. (He frequently gambled all his life savings and everything he could scrape together on a project.) Long projects bored him. (Fortunately the real tedious work of cartooning was done by a large staff of artists.) House chores and repetitive chores bored him and he avoided them. (He was absolutely a total slob around the house as a bachelor.)

He was impatient with vague philosophies, he liked concrete realities. He was difficult to get along with because he had both a playful side (even to the point of cruel practical jokes) to his personality and an aggressive intolerant impatient side that wanted to achieve.

Naturally, people around him were disconcerted because on a subconscious level they never knew which side of him they would deal with.

(The reference series Current Biography "Disney" article p. 248 gives the following Walt Disney quote, "We don't even let the word 'art' be used around the studio. If anyone begins to get arty, we knock them down.")

He was geared for action. He was always inventing ways to get what he needed. He could be explosive when provoked. (The old time associates of Walt remember his explosive temper.)

He was a person of dynamic energy, sensuality and keen thinking, and a disciple of the pleasure principle. Because his father was so abusive and misused his position of authority, Walt came to be deeply ingrained with defiance toward authority.

(The themes of his films repeatedly sympathize with those who rebel against authority, and the police and other authority figures are consistently shown as absurd. One way he expressed irresponsibility was with lively dance scenes, which has been a hall-mark of teenage rebellion during the 20th century. "Comic anarchy reaches its fullest expression in *Alice Rattled by Rats*, which shows what the rats do when the cats goes away!)

He felt that rules were for others to follow. (That is one reason he would step outside of the law and commit illegal acts. This is one trait that may be responsible for some of the criminal activities Walt ended up participating in.)

Walt also didn't like to be closely supervised. (He wanted to manage his Disney Magic Kingdom as if it were his own kingdom. He wanted to be an authority figure, and indeed became the dictator of his Magic Kingdom. When his workers differed with his own views he felt that they were infringing upon his own inalienable rights as an individual.)

He was somewhat of a melancholic temperament, that type of perfectionist who still enjoys life. He felt a need to protect himself against intimacy with others. He was most home in a setting which he made for himself. Walt had the traits of an executive. He was slow to reveal his innermost feelings, and definitely set his own goals. Walt was one of those persons that when the going got tough, he hung in there.

Likewise he would cling to his ideas, plans, and possessions.

(His stubborn refusal to allow his brother Roy to stop the creation of Disneyland led to events that split the brothers. His determination to succeed was taken advantage of by the crime syndicates to blackmail him with some debt. In order to get his dreams, he was willing to give them what they wanted.)

A clue to Walt's macabre sense of humor, at times almost a graveyard sense of humor, and his high tolerance of seeing pain in others, is that Walt was seriously thinking of volunteering again as a medic after the W.W. I fighting in France was over, when volunteers were needed for the Balkan fighting.

Walt loved animals more than people. The only human being that he had rapport with while growing up on the farm was his Uncle Ed (who he called Uncle Elf), who looked like a cross between a leprechaun and a prune. Uncle Elf could make animals sounds and bird whistles to Walts delight.

Walt loved the charm of the farm and nature and he loved royalty, pageantry and a strict social hierarchy such as Freemasonry provides. He often wove a combination of the barnyard in with royal parades and other trappings of royalty. For instance, in Alice the Piper, the King Hamlin is a farmer who sleeps in a farmhouse. In Puss in Boots the local king lives in an authentic palace incongruously placed in a village.

His early film Alice's Day at Sea includes both the features of a royal court and an American circus. In typical Disney disdain for authority, he pokes fun at criminal fraternal groups with their rituals and passwords in Alice and the Dog Catcher, Alice Foils the Pirates, and Alice's Mysterious Mystery. And while he was a secret FBI agent, he went against Hoover's wishes and poked fun at the FBI's authority.

Walt was loyal to what he believed and could be loyal to those individuals who he deemed worthy of his loyalty, but he didn't want anyone to have authority over him. (Walt was a 320 Freemason and an occultist, he was loyal to that philosophy and loyal in his early years to his older brother Roy O. Disney, who was a father figure to him.) If anyone at the studios agreed with him when he was angry at his brother Roy, he or she risked losing their job.

Both brothers were protective of each other, and felt they were the only ones who could criticize the other one.

D. WHO WAS ROY O. DISNEY?

Roy O. Disney was born in 1893, and his brother **Walt** in 1901.

They had three other brothers, but Roy and Walt (1901-1966) were only close to each other and not to their other brothers, who didn't resemble them. Walt was named Walter Elias, his middle name derived from his father's first name. The Disney family had immigrated from Ireland to Canada and then to the U.S.

The father of the brothers as stated was Elias, and their mother of Scottish descent, who may not have been the biological mother, had the maiden name Flora Call. Roy died in 1971, shortly after the opening ceremonies for Walt Disney World. He kept his promises to his brother to build Walt Disney World. He reneged on his promises concerning the city of Epcot (which was derailed into becoming EPCOT). Roy O. during the 1930's lived in North Hollywood.

Roy's family later located in Napa Valley, CA, and was associated with the Illuminati kingpins in the area. Napa Valley has been nicknamed the Valley of Kings. This "Valley of Kings" plays a major role in the dirty activities revealed in this chapter.

Roy O. Disney played a bigger role at Disney Studios than people realize. For example, it was Roy O. who made the decision to cut 45 min. out of Fantasia, so that Walt's pet project could be distributed to movie theaters. Roy O., considered by some insiders as the more evil of the two brothers, kept the financial books for the Disney's down through the years. It is known that Disney kept two books during the 1950's, so it is hard to believe anything except that Roy O. was fully aware of how Disney brought in their money.

The big boys always kept the financial screws to Walt and Roy. The big boys often figured out scams to take their money. When the Disney brothers had an arrangement with Columbia Studio (run by Harry Cohn) they were advanced \$7,500 for each cartoon which cost them an unprofitable \$13,500 to make.

Further, Cohn liked to cheat them by not sending them their money, and taking a ridiculous amount of time to pay them what he owed them.

The cash flow problems of the Disney brothers also came from Walt's desire to keep improving and upgrading the technology they used. When Walt went to color over Roy's objections, Disney's profit margin was damaged and the studio was left with shortages of cash.

In 1937, Walt's repeated gambles with cartoon production ideas caused Roy O. to say,

"We've bought the whole damned sweepstakes."

From 1940 through 1946, Disney lost money every year. In '46, he lost \$23,000. Finally in 1947, things turned around and the Disney studio made a profit of \$265,000. Cartoons and movies were not really big moneymakers for the Disney brothers, until it was realized that old films could be replayed on television.

Overall, from the 20's through the 50's, the Disney's may have broke even with animation. This is why Disney Studios at Christmas, 1931 was unable to pay its payroll. Pinocchio cost \$2.6 million to make in the late '30's, an amount hard to retrieve at that time from the box office, and Fantasia's original release in the '40's was a dismal financial failure.

When Sleeping Beauty was released in 1960, it was a loser, movie goers were apathetic towards it. The real money made by the Disney brothers in the 1930-1950's came from the merchandising of Disney products, the production of underground hard porn, and the kickbacks from various groups which used Disney for mind-control programming, and money laundering.

When Walt died, his shares in Disney were worth \$18 million.

His family all in all held 34% of the stock in Walt Disney Productions. Roy o. Disney's daughter Dorothy Disney Puder and husband Episcopalian Rev. Glen Puder purchased property at 1677 Sage Canyon Rd., Napa Valley east of Rutherford. (This is close to the Rothschild's Opus One Temple mentioned in VoL 1.) O.J. Simpson's lawyer Johnnie Cochran Jr. was in the Rothschild's hard-to-enter Opus 1 when the jury arrived at a decision in O.J. Simpson's case.)

It is very typical for Mafia families in south Boston to have one family member in the clergy and one full time in organized crime. (See author's Be Wise As Serpents for an expose on the Episcopalian Church, which is simply a branch of Freemasonry.) All kinds of interesting Mafia figures, Illuminati, and Bohemian Grovers live up the Sage Canyon Rd.

This is an area that has a large well-kept cemetery for pets. Frank Well's sister and Rich Frank, who will all be discussed later in this chapter, also live on Sage Canyon Rd.

E. WHO WAS ROY B. DISNEY?

Roy Edward Disney (nephew of Walt) is the son of Roy Oliver Disney (brother of Walt). Sometimes he has been called Junior. The 9/5/94 Newsweek story on Disney's Magic Kingdom called him "Keeper of the Flame." Roy is an executive with Walt Disney Co. at 500 5. Buena Vista St., Burbank, CA 91521. He has worked as an asst. producer at Walt Disney Co. from 1954 to 1977.

He has also been the vice-pres. of Walt Disney Co. He is president of Roy E. Disney Prodns. in Burbank. He is chairman of the board for Shamrock Broadcasting Co. As if that weren't enough, he is on the board of directors for St. Joseph Med. Ctr., fellow U. Ky. Recipient of the Academy award nomination for *Mysteries of the Deep*.

He is a director of the Guild American West, the Writers Guild, which is important. He belongs to the 100 Club, the *Confrerie des Chevaliers du Tastevin*, and St. Francis Yacht Club. He likes speed boat racing. **Roy E. Disney** was the cocky son of Roy O. He married a gal named Patricia. He was merely tolerated by his uncle Walt, especially after Roy E. made some snide remarks about Walt's plans for Disneyland, which he and his father opposed until Walt Disney personally got the project going.

Walt's son-in-law Ronald Miller is one of the Disney clan who can't stand Roy E. The two never liked each other, and in the power struggle between them after Walt's death, Roy E. won and ended up with Disney.

Although people called Roy E. "Walt's idiot nephew", he eventually (with the help of his father and outsiders) won the various power struggles at Disney after Walt died, and is now a powerful figure. Roy E. Disney and Stanley P. Gold work together in various ways, and are both on the present Disney Bd. of Dir.

They are friends and worked to prevent hostile takeovers of Disney in 1984.

Gold is in charge of Shamrock Holdings, Inc.

The battle between the two Disney factions

In 1953, the two brothers and their respective sides of the family split when Walt created RETHAW corporation. The two sides have fought ever since. When Walt Disney created RETLAW (his name Walter spelled backwards), this alienated his brother Roy O. and Roy's side of the family.

Without going into all the details, what RETLAW did was cut Roy O.'s side out of the money that was to be made. But Roy's side didn't stand by and idly let their share of the pie be lost, they fought back and held their own. Their big break came when **Michael Milken** and his band of junk bond artists carried out a "greenmail" on the Disney Corp. Only a few insiders know how greenmail works. It is a legal form of blackmail.

Milken would work with his friends Saul Steinberg, Sir James Goldsmith, and Carl Icahn. Milken would provide them the financial clout, to make them look financially capable of financially purchasing a corporation that they had selected as a target. According to insiders, Milken got 40% of the upside of any "greenmail" that went right.

The targeted corporation would learn that someone like Saul Steinberg was going to buy them out. In order to prevent the buyout, and to keep their jobs, the officers of the targeted corporation would get frantic, and either do suicidal refinancings, or buy the stock of the potential acquirer for much greater prices than the Milken group paid for them.

The "greenmail" artists would then take their loot and go on their way. The stockholders of the targeted company are the real losers of "greenmail", because the management of the corporation in order to finance their protection spends the stockholder's money, takes on new debts, and deprives the stockholders of some profit-making potential of their shares.

Michael Milken's group made feints to take over a large number of corporations, including Walt Disney, Phillips Petroleum and Avco. Saul Steinberg made what looked like the beginnings of a sincere hostile takeover of Walt Disney through Reliance.

At one point Reliance became Disney's largest stockholder. Steinberg filed an amended 13D saying he intended to acquire 25% of the corporation. The CEO of Walt Disney, was Walt Disney's son-in-law Ron Miller. Saul Steinberg is a dear business partner with London's Jacob de Rothschild.

Originally, Ron Miller (Stanford Univ. grad.) and Ray Watson (a [Bohemian Grove](#) member, from Stanford University) of Walt Disney's management brought in the Bass brothers to help them deal with Saul Steinberg's takeover and to buy and develop land (esp. in Florida). Ray Watson was Ron Miller's key right hand man to run things.

The Bass brothers are mafia. Disney acquired the Bass Brother's Arvida, and brought the Bass brothers into Disney's management. The Bases sold their stake in Texaco back to the oil co. and then used this money to bolster Disney. Sid Bass and Chuck Cobb (chief exec. Arvida) worked out a deal with Disney.

Arvida (sold to Disney for \$200 mil.) would profit from developing Disney land in FL and Disney would profit from the new financial strength that getting Arvida would provide.

Arvida owned oil fields, theme parks, and had helped create planned communities. For **Ron Miller**, on the one side was the Illuminati and the other side of things was the mafia. He didn't trust either, but Steinberg's takeover could eliminate Disney's management and both he (and Roy E. Disney) wanted to save Disney from a takeover by Steinberg.

At first, Roy E. wrote a letter to Ron Miller and the other board members stating his concerns about the acquisition of Arvida For Disney management, at least the Bass brothers would let Walt Disney continue to make their family movies. After the Bass brothers joined the Disney management (and became one of Disney's major stockholders), they soon joined sides with Roy E. in a management fallout over whether Disney should buy Gibson Greeting Card Company.

With enough votes on the board, they sent Ron Miller packing. With Ron Miller, and those management men aligned with Walt's side of the family gone, then CEO Michael Eisner, Frank Wells, Rich Frank, and Jeffrey Katzenberg and some others made the modern Walt Disney Corporation. Disney's Touchtone studio which was mentioned above in connection to the movie Alive was created in 1984 by Walt Disney's son-in-law Ronald L. Miller. Ron Miller's management style was lackluster.

The new management has really gone gang busters. Although Walt's side of the family is out of the management end of Disney, they still receive financial rewards from various Disney enterprises. The Bass brothers acquired more land for Disney in Florida. But under their tutelage, Disney now has a management team that is skilled in land grabbing techniques.

The Bass fortune began with Perry Bass, who created a company called Bass Enterprises. In 1969, Perry retired and turned things over to his eldest son, Sid Richardson Bass. Sid has three younger brothers Ed, Robert and Lee. The Bases owned 27% in Prime Computer, as well as sizable real estate and oil holdings. The Bass brothers founded a local prep school in Ft. Worth, TX. Their HQs in Ft. Worth is full of modern art.

The Bass brothers were very clever in their deal with Disney. In exchange for their \$14 investment in Arvida, they had gotten (over a period of time) \$950 million dollars worth of Disney stock. In 1985, they liquidated Bass Brothers Enterprises and divided the assets between the four brothers. Sid Bass was able to shift his interests from finances to culture and high society.

One of the Bass brothers is involved with wineries in Napa Valley. The Bass Brother's financial strategist was Alfred Checchi, now of Beverly Hills, who has been a supporter of Mishpucka member Sen. Dianne Feinstein (D-Calif.). Roy is involved in criminal activities, and several people investigating him have been bluntly warned that if they continue, they will see their children murdered.

Napa Valley's Illuminati activity also connects in with CIA activities as well. The Napa Valley Illuminati families all have CIA connections. For instance, British millionaire Kenneth Armitage, who had to flee from England to avoid arrest on numerous charges of theft, deception and false accounting, had some of his good friends in the Napa Valley, such as Dr. John Duff, Johnny Beck, and others. Armitage has since mysteriously died in prison in England.

Armitage had intelligence connections which tie in with twilight world of the criminal activities of the numerous intelligence acronym monsters.

Also his company was authorized to provide people with Central American government documents.

There is more - much more to sordid affairs which swirl around Roy Disney. Napa Valley, where many members of the Disney family live, has the Illuminati's Opus One temple owned by **Rothschilds**, as well as two roads lined with meticulously kept wineries owned by Illuminati kingpins and connected via secret underground tunnels.

To top off this incredible collection of Illuminati wineries (Rothschild's, Mondavi's, Rutherford's, Christian Brother's, Sattui's etc), on the north end of a series of wineries on highway 29 lays the CIA's medieval-looking Culinary Institute of America Greystone (at 2555 Main St., St. Helena, CA 94574), where numerous people have suffered torture.

The *Greystone Culinary Institute of America* recently had the person who runs their campus store mentioned in House and Garden, Sept. '96.

F. WHAT DO WE KNOW ABOUT THE DISNEY FAMILY IN GENERAL?

Several members of the Disney family came to England with William the Conqueror. They were not known as Disney then, but because they came from the French Norman town of Isigny, they took the name d'Isigny, and anglicized it into Disney. Walt had two daughters, Diane Marie (bn. 12/18/33) and Sharon Mae. Diane made some revealing comments when she said, he didn't spoil us.

Like a lot of adolescent girls, I was crazy about horses, and I got quite good at riding. I yearned for my own horse, but Dad wouldn't buy one. And we didn't have a lot of clothes and other things." For being one of the richest men in the nation, Walt can't be accused of having spoiled his children. He was also famous for his ten cent tips at restaurants, which became the talk of the town.

Sharon Mae was adopted and arrived at the Disney home 12/31/36. (She died in '93.) The adoption was kept very secret.

The newspapers around the country announced that Lillian had given birth to Sharon, and the Disney family kept up this lie for years. The reason given for Sharon's adoption was that Diane needed a playmate. For years, Walt Disney didn't care much for Sharon and seldom acted like he even knew her name.

Walt had wanted a son, but his wife wanted to adopt a girl, so it was a beautiful girl that Lillian picked out to be a companion for her first daughter. When Sharon was kindergarten age, Walt would take her to the carousels in Griffith Park on Sunday afternoons. Sharon was sent to private schools.

She went to Westlake School for Girls, and later was shipped off to Switzerland to a girls' boarding school. She had soft blond locks and was attractive. In June of 1948, Walt took Sharon, who was then an attractive 12 yr. old to Alaska with him for about 2 months.

For most of this trip Walt and Sharon were alone together. For a father, who had ignored Sharon for years, now Walt was totally obsessed with Sharon. He bathed Sharon every night, combed her hair, washed her underwear, and carefully dressed her each night from head to toe before taking her to nice restaurants.

He even followed her when she sleep walked. Why was Sharon a dissociative person? That summer in Alaska, Walt and his personal pilot took a trip in August to Mt. McKinley, AK. Both were drinking scotch whiskey and they barely missed hitting a mountain, and almost ran out of fuel before finding a runway.

Sharon first married a presbyterian Robert Borgfeldt Brown.

Later, Sharon went on to marry **William Lund**. Years later, Walt's wife Lilly even prevented a biographer from revealing that Sharon was adopted. Sharon died relatively young. It is important to look at the Disney family rather than just Walt Disney in trying to understand the Disney phenomena. For instance in 1958, the Wall Street Journal mentioned that Lillian B. Disney was beneficial owner of over 10% of common Disney stock.

Lillian, Walt's widow, quietly purchased property in Napa Valley and moved there in the late 60's.

She bought the property through Walt's Retlaw Enterprises and the Lillian Disney Trust. Lillian and her 2 daughters ran Retlaw for years. Diane Miller, her daughter, also bought land and moved to the Napa area. The Lillian Disney Trust bought the Silverado Vineyards, which Diane and her husband manage as "gentlemen growers" as they call it.

This side of the Disney family is shunned by the Illuminati insiders in the Napa Valley, as well as by the Roy O. side of the family. Although very private, there are occasional moments of publicity from Diane Disney Miller, when she donated wine for a fund raiser for the Planned Parenthood Shasta Diablo held at the estate Niebaum-Coppola, owned by director/producer Francis Ford Coppola. Francis F. Coppola comes from an old mafia family.

He owns a big winery and directed Disney's Caption EO film. Locals in the Napa area do not trust any of the Disney's, especially the Roy O. side of the family.

There are other Disney's who tie in with the occult world. Wesley Ernest Disney, a 32° Mason and Shriner, who was a U.S. Congressman, a state official and lawyer in Kansas who had a brother Richard Lester Disney - who is a Rhodes Scholar and a Mason too. Wesley Ernest Disney, by the way began as a lawyer in Muskogee County (a Satanic controlled county), and was a Christian Scientist. He lived in Tulsa, a powerful city of the Illuminati hierarchy.

Doris Miles Disney has been a writer of occult fiction, such as The Magic Grandfather the Chandler Policy (1972) and Trick or Treat (1972) as well as many other occult novels.

G. A HISTORY OF DISNEY

"The story of Disney's silent film career is not so much a struggle for artistic expression as it is a fight for commercial stability."

During the 1920's, Walt stayed safely within the confines of comic animation as defined by others, such as the producers of Felix the Cat, Koko the Clown, and Krazy Kat.

In other words, when many of the ideas were coming from just himself, Disney's movies were not any better than others. In the 1930's, Disney got some of the best talent available and he began to settle for only the best results from that talent. With the mob, and the Illuminati behind him, and driven by an indebtedness to them, Disney began to achieve outstanding results in animation.

Between 1924 and 1927, Walt Disney made a series of 56 silent Alice Comedies which used three different girls (6-year-old Virginia Davis, Margie Gay and Lois Hardwick) to act as Alice who romps around in a make-belief cartoon world. These cartoons combined live action and animation.

By the time the series was done, Walt Disney wanted to try working solely with animation. Margaret Winkler in NY (who married Charles Mintz) distributed Walt Disney's Alice Comedies. From the beginning, children were the center of everything Walt did. The occult world that backed Walt, as well as Walt himself, believed that if they could bring out "the child" (that part of a person called "the child" by various psychologists), then they could appeal to the curiosity and feelings of the "child" part of adults. If it worked with adults, they could do the same with the child part in children.

They knew even in the 20's and '30's what had to be accomplished in the secret Great Plan for a [New World Order](#).

The *Illuminati Great Plan* called for family life to be destroyed, for children to rebel against their parents, and for the world to become more violent. Children needed to immerse in images of violence so that a violent society could be created.

For instance, the 1925 film *Alice Stage Struck* shows little girl Alice strapped to a log leading to a buzz saw. They also wanted to make occultism - witchcraft the common belief of the American people. The Illuminati felt they could bring in witchcraft if they appealed to the curiosity of the child in every adult.

For instance, the Donald Duck cartoon *Corn Chips* (1951) shows Donald harassing Chip and Dale who then get back at him by stealing a box of popcorn and spreading it all over the front yard. Now what does a cartoon like this teach kids? It teaches that stealing to repay a grudge is O.K. and that doing pranks is funny.

In Disney's 1920 films, he shows kids cutting school, shoplifting and playing hookey. He shows Alice running away from responsibility to have adventure. He shows prisoners escaping and hobos escaping work. His films are expression of misbehavior being successful. What does this teach children?

In the 1951 cartoon, *Get Rich Quick Goofy* wins money at poker and his initially angry wife who doesn't like gambling forgives him when she sees how much he's won. Goofy indicates that they can have a spending spree by telling his wife, "Easy come, easy go!" The gambling spirit is a very powerful spirit that the Illuminati want to instill in this nation. How can a cartoon that promotes gambling be wholesome for children?

Lt. Col. **Dave Grossman** is a military expert on how to condition people so that they will kill. He writes in his superb book *On Killing* (Boston, MS: Little Brown and Co., 1996) that the same process that the government has used to condition soldiers to kill, is being used by the entertainment industry.

The only major difference is that in the military, men are taught to kill only on command, while our children are being taught to kill whenever they want to via TV's "entertainment."

Grossman states on page 308, that the conditioning to kill begins with cartoons.

"It begins innocently with cartoons and then goes on to the countless acts of violence depicted on TV as the child grows up... Then the parents, through neglect or conscious decision, begin to permit the child to watch movies rated R due to vivid depictions of knives penetrating and protruding from bodies, long shots of blood spurting from severed limbs, and bullets ripping into bodies and exploding out the back in showers of blood and brains."

While children see horrible deaths on T.V., they learn to associate this suffering with entertainment, pleasure and their favorite soft drink, their favorite candybar, and close intimate contact with their date. (See *On Killing*, p. 302) Disney has the appearance of Wholesomeness; this appearance is quite deceptive.

A close study of Disney cartoons will reveal lots of violence that could not be depicted if the violence was actually real life and not animation. It's the wholesome front which is one of the deceptions that makes Disney cartoons and films so dangerous. Yes, the image of Disney has been that its cartoons are wholesome.

No wonder Illuminati mind-control programmers have laughed at how naive the American public is toward Disney. The *Disney Gargoyles* cartoons are a television series that is pure demonology. The story line is that a race of demons protects New York City. One of the Gargoyles is even named Demona.

The Illuminati programmers are amazed at how stupid the masses of people are, and how easily deceived. How the Disney movies are used as programming scripts is very involved so only one detailed example is given at the end of this chapter. The Illuminati and Mafia knew that Walt had the ability to get the job done that the Great Plans called for. (Source: confidential interview.)

They knew they had the "carrots and the sticks" to get him to cooperate. There is no doubt that Walt was a hard worker who in turn expected high standards from his employees.

One co-worker of Walt wrote,

"Walt made a simple statement, that you can lick them with 'product' if you make your product good enough, they cannot deny it... In Walt's estimation, everything that was done had to be executed with a great deal of thought and finesse."

Neelands, Barbara, compiler. About Ben Sharpsteen, article by David R. Smith (2nd Impress.) Calistoga, CA: A Sharpsteen Museum Reprint, pg. 2-3.

One big turn in Walt's outlook toward quality came in April, 1927 when the head of Universal Studios wrote a scathing report on the quality of Disney studio work. It forced Walt to realize that up to then he had been slipshod and sloppy. He resolved to never take the easy way, but to work with dedication toward making his drawings come to life with character and interesting situations.

In 1922, Walt made a film Cinderella.

This is not to be confused with the later animated film also of the same title released in 1950. The 1950 feature was re-released numerous times. The *Alice cartoons* were made with a 6- year-old girl playing Alice. The first six Alice comedies had extensive live-action beginnings, and then went into cartoon.

A few of the 1920's Alice silent cartoon titles include:

- Alice's Wonderland (1923)
- Alice Hunting in Africa (1924)
- Alice's Spooky Adventure (1924)
- Alice Plays Cupid (1925)
- Alice Cans the Cannibals (1925)
- Alice Rattled by Rats (1925)
- Alice Chops the Suey (1925)
- Alice Charms the Fish (1926)
- Alice the Whaler (1927)
- Alice the Beach Nut (1927)

After the *Alice Series*, Disney began a fully animated series called *Oswald the Lucky Rabbit*.

Here we see the occult concept of luck (who hasn't heard of a lucky Rabbit's foot?) being subtly promoted. Disney cartoon may entertain, but they also indoctrinate while they entertain. In 1926, Walt Disney signed an agreement with Mintz and Film Booking Offices (FBO). Film Booking Offices were Illuminati kingpin/mob boss Joseph Kennedy's company. For at least the next years, Disney worked under the control (auspices) of Illuminati kingpin Kennedy.

All of the Disney pictures were registered by R-C Pictures Corp., one of the parent companies of Kennedy's FBO.

Joseph Kennedy also controlled the RKO studio which worked together with the other big studios to insure that no small studio would develop as a competitor. By 1937, all the big studios - 20th Cent., Paramount, MGM, Warner Bros., Cohn's Columbia Pictures and Kennedy's RKO were allowing the mob to skim money from them.

Kennedy's RKO gave Walt a guarantee in 1937 that they'd distribute *Snow White* sight unseen. Walt Disney had their films distributed by Kennedy's RKO from 1936 to 1956. Another little known detail is that in 1926, Leon Schlesinger (future producer at Warner Bros.) subcontracted animation jobs to Disney.

One of these was Universal's *The Silent Flyer*.

In 1928, *Steamboat Willie* debuted. This was an animated cartoon with a soundtrack starring a mouse later named Mickey Mouse. It had taken lots of hard work and determination on Walt's part, but it was the first cartoon with a sound track and it was successful. In 1929, the cartoon *The Haunted House* came out.

The story is, Mickey Mouse is forced by a storm into a house full of ghosts who force him to contribute to their spooky musicale. In 1930, Harry Cohn, one of the most ruthless and unsavory characters controlling a studio bailed Walt Disney out of Walt's trouble with con-artist Pat Powers who was stealing Disney's money.

Harry Cohn was a former NY pool hustler and gambler who was brought in by Chicago investors to front their investments in Columbia Pictures, and run their studio. He wore a sapphire ring that the Chicago mafia-man **Johnny Roselli** gave him. Roselli later became a rogue asset of the CIA, and testified before Congress (the Church Committee on Assassinations in '74) about a CIA contract which was handed him.

Roselli worked for the Mafia Council of 9, which incl. Anthony Accardo and Sam Giancana. Harry Cohn was said by some to be the most hated man in Hollywood. His money gave him "the power of an emperor". His money got him the best female flesh available which he used for his pleasure.

He always seemed to arrive from Las Vegas with rolls of new greenbacks, which had close associates wondering where all the money came from that he always got when he made trips to Las Vegas.

In 1931, Walt went into a long suicidal depression that lasted into 1932. In the summer of 1932, he took a vacation to try and recover from his nervous breakdown. By 1932, Ingersoll had marketed its first edition of Mickey Mouse watches. Disney products have served as a model of consumerism for the world. Disney watches have been made continuously since 1932 or '33. In 1932, eighty major U.S. corporations (such as General Foods, RCA and National Dairy) began to market Disney products.

Ed Sullivan began regularly running stories that bragged about Disney's work. Freemason Dr. **Rufus B. von Kleinsmid**, pres. of the Univ. of So. Cal., gave Disney an award from Parents magazine for Walt's "work with children". In 1932, several artists who had worked for William Randolph Hearst came to work for Disney. In 1932, Roy switched Disney from Columbia to United Artists. United Artists agreed to front Disney \$15,000 for each cartoon.

In the 1930's, the Illuminati' Bank of America financed Walt Disney. Years before, the Bank of America had been quietly created from Bank of Italy which was controlled by the same oligarchy that has run the Knights of Malta and renaissance Venice. The Bank of Italy was a powerful bank in Hollywood's first years.

It's representatives A.P. and **Attilo Giannini** financed Walt during the 1920's with petty cash to keep him going, but not enough to get him out of financial bondage. Joe Rosenberg of Bank of America was sympathetic to Walt. Joe Rosenberg, a jewish banker, came to all of Disney's board meetings, sat beside Walt, and would advise Walt on what direction Disney Studios should take.

Joe wasn't a board member, but his advice got high priority. Bank of America also bankrolled other Illuminati projects and organizations. Bank of America had one of their branch offices on Disneyland's Main St. from '55 until '93.

They were open on holidays and Sundays for Disneyland. Bank of America is slated to be perhaps the only bank to survive the economic crash, when the Illuminati kingpins will allow their own banks to crash. Bank of America executive **S. Clark Beise** (who is a Scottish Rite Freemason) has been a member of Disney's board of directors from '65 to '75. One of the biggest depositors in Bank of America is Roy E. Disney.

Other Disney execs like Rich Frank have also used Bank of America as their bank of choice. The Bank of America bankrolled the Disney animation Snow White. Walt managed to sell Joseph Rosenberg on the idea, at a time when old time Hollywood people were advising Rosenberg that Snow White could only be a failure.

When Snow White was successful, Walt announced a monster party for all Disney workers at Lake Norconian, near Palm Springs, southeast of San Bernardino, CA where the cost of everything the Disney workers wanted to order - food or drink or whatever, would be taken care of by the Disney's.

Under the full moon, the Disney male and female workers, finally free of the tight rules at the studios, had what amounted to a Roman orgy and a large nude skinny-dip at the lake. Almost all of the Disney workers participated in the orgy and Disney had only two options, 1. fire them all or 2. ignore that the party took place. Walt choose the later option, and after that no-one ever dared mention the party in his presence.

In 1937, Walt and Roy took a trip to Europe where Walt dined with the British Royal family, and met privately with H.G. Wells, the masonic prophet! planner of what Wells and other masons called "the New World Order". In Paris, the League of Nations (the forerunner to the U.N.) gave him an award.

After the success of Snow White, Disney chose Pinocchio to follow it. Many have asked why Pinocchio was chosen by Walt. If you look at the script, the puppet-maker's wife is taken out of the original script, and there is an emphasis on the little wooden puppet visualizing becoming a flesh and blood son to the

man who had created him. Here we have a boy with no soul, who is told if he works hard he will be given one. (Does this sound familiar to readers of VoL 2?)

The script was definitely changed to have a storyline far more useful to mind-control programming. For those who think Walt simply recreated fairy tales on the screen, if one examines the changes that are made from the original storylines, they are changed to make them more useful for mind-control. Both Snow White and Pinocchio have occult type "deaths and resurrections". After W.W. II, Joseph Rosenberg persuaded A.P. Giannini, his boss, to bankroll Disney again.

Although Walt was financed by the Mishpucka (Jewish Mafia), he didn't like the idea. Richard Rosenberg, a later Pres. of Bank of America, is also Mishpucka. Richard Rosenberg (his mother was a Cohen) was also in charge of Northrop Corp. and Marin Ecumenical Housing Assn. (Other examples of Mishpucka executives are R. Goldstein, v.p. of Procter and Gamble, and Marvin Koslow, v.p. of Bristol Meyers Co.)

In the 1930's, the elite promoted Disney's new cartoons. In 1935, Walt Disney received the French Legion of Honor for his Mickey Mouse cartoons.

Also in 1935, the Queen of England (who readers of my previous articles will realize is Illuminati, involved in drug trade, and is involved with the leadership of Freemasonry) and the Duchess of York (also Illuminati) selected Mickey Mouse chinaware as gifts for 600 children. This was after Walt spent time with her in 1934.

The League of Nations (the pre-W.W. II equivalent of the U.N.) took the time to vote its approval of Mickey Mouse. (Finch, Christopher. The Art of Walt Disney from Mickey Mouse to the Magic Kingdom . NY: Harry N. Abrams, Inc., 1975, p. 53.)

There is no doubt that Walt Disney had talent. There is also no doubt from the record that powerful people wanted to promote him. No doubt his 320 Masonic membership and his DeMolay activities helped boost his support, and also helped Walt's bent toward the occult.

Let's digress just to let people in on Freemasonry's involvement with acting and motion pictures. The famous 233 Club was a masonic chapter for actors who were Freemasons. Examples of actors who were Freemasons include John Aasen, Gene Autry, Monte Blue and Humphrey Bogart, Douglas McClean, John Wayne. Then there is T.V. DJ Dick Clark.

Examples of Motion picture executives who were Freemasons incl.

- Ellis G. Arnall (Pres. of the Soc. of Ind. Motion Picture Producers)
- Will H. Hays (Czar of motion pictures 1922-45, and Pres. Motion Picture Produces and Distributors of Amer. Inc.)
- Benj. B. Kahane (v.p. and dir. Assoc. of Motion Picture Producers, Inc.)
- Carl Laemmle (Pres. Univ. Pictures Corp til '36)
- Frank E. Mullen (man. dept of info. RCA, VP NBC '39-'46, exec. VP NBC '46-'48)
- David Sarnoff (Chrm. of Bd. Radio Corp. of Amer. and "father" of American television)
- Jack M. Warner (v.p. of Warner Bros.) and the President and dir. of Universal Pictures since 1952

The Freemasons have made much of Walt Disney's membership in their membership sales pitches.

Because the 2 Disney brothers' chief contributions to the production of Disney films were the finances and occasionally the ideas used in a film, it is rather misrepresentative of things that Walt Disney got all

the credit for the success and quality of the Disney cartoons. He was showered with 700 awards and honors from important people, including 30 Oscars, and the Presidential Medal of Freedom (in '64).

Walt Disney's great animators never got the credit they deserved, but no one should forget that Walt was the driving force that inspired and guided his workers. In 1934, Walt Disney made a cartoon about a goddess of the Mystery Religions named Persephone. In the cartoon entitled *The Goddess of Spring*, the goddess Persephone is captured by Satan as his bride and sent to the underworld, with the agreement she could return to earth six months of each year.

The Illuminati have rituals around Persephone. On Dec. 21, 1937, Disney premiered the first full-length color cartoon movie "*Snow White and the Seven Dwarfs*." This cartoon had taken \$1.4 in depression-time money and three years to make. Over 750 artists worked on the film. Walt Disney had gotten the idea from a silent movie of *Snow White* which he saw as a boy in 1917.

The movie has an important occult theme to it, and has been used for occult mind-control programming. When the 1940's got started, Disney was in financial difficulties. At this point, Nelson Rockefeller hired his cartoon capabilities to make cartoons for South America, with the idea that South Americans would remain loyal to the American capitalist hegemony, rather than shift to rising ideologies of fascism/nazism, if they saw Walt Disney cartoons.

In Rio de Janeiro, Brazil on 8/24/42, Disney did its world premiere of *Saludo Amigos*, a 42 minute feature about Latin America. Goofy becomes a gaucho, a parrot teaches Donald Duck to dance the samba, as well as Disney art showing various landscapes of Brazil in the film. However, the film *The Three Caballeros*, if it was meant to encourage South American loyalty to American capitalism, completely failed.

The Three Caballeros showed a sexually lecherous Donald Duck who in bad taste tries to make it with Latin women. The mysticism was also seen as bogus. Although the Latin Americans hated the film, the establishment media's *Look* magazine praised it. Another reason that Rockefeller sent Walt to South America was to get him out of the way so that the government could settle the strike by Disney workers. Nelson Rockefeller was the government's Coordinator of Inter-American Affairs, a good position considering how much of South America the Rockefeller's controlled.

Rockefeller told Disney that Disney couldn't beat the strikers, but that while Walt was in South America, FDR would see to it that the strike got settled. When Disney returned he submitted to the powers that were, and accepted the unions and the mafia's control. Another change for Walt Disney was that in 1940, he and Roy turned Disney into a "public corporation" and initially sold 755,000 shares of common stock.

The Illuminati Boston firm of Kidder, Peabody and Co. were the underwriters of the studio's public stock-offerings. By 1940, the Disney Studio at Burbank had become a miniature city with 1,000 men and women employees and 20 buildings on a 51 acre tract of land.

After the U.S. joined W.W. II, Disney Productions were made a part of the American military establishment. The very next day after Pearl Harbor, the military moved onto the Disney Studio, which leads this author to suspect that Disney was already part of the power establishment prior to the war breaking out. Disney made military movies/cartoons that taught the different branches of the military many things. They made propaganda movies for the allies.

One series of films was "Why we fight." Disney made movies for the IRS to get people to pay their taxes. Some of the Disney films were top, secret, and concerned secret military weapons or secret psychological tactics of the Americans. For instance, one military film was "Army Psycho Therapy" which taught army men how to instill fear, and about the basics of fear. Another army film was "Prostitution and the War". Another showed a carrier pigeon evading the Germans.

In 1940, Disney came out with 2 full length animated cartoons, Pinocchio and Fantasia, both of which were soon used for Illuminati mind-control programming.

Fantasia contains Schubert's sacred Catholic music Ave Maria, which was used in a concluding segment side to side with the profane Night on Bald Mountain song, as well as six other classical pieces of orchestra music. As a feature cartoon it was a flop, but as a programming tool it was fantastic.

Fantasia receives a comprehensive explanation of how it is used for mind-control programming at the end of this chapter. Because an explanation of the use of a Disney film for mind-control is complex, this explanation is placed at the end of the chapter so that it won't interrupt the flow of this chapter's information. The Pinocchio film has been redone and released 9 times over the years.

Some of the next full length animated films to come out were:

- The Three Caballeros (1945)
- The Adventures of Ichabod and Mr. Toad ('49)
- Cinderella (1950)
- Treasure Island (1950)
- Alice In Wonderland (1951)
- The Story of Robin Hood and His Merrie Men (1952)
- Peter Pan (1953)
- 20,000 Leagues Under the Sea (1954)
- Sleeping Beauty (1959)

Very soon after the production of all of these movies, the Illuminati and their intelligence agencies used them for Illuminati total mind-control programming.

To see their misuse as programming scripts one has to understand how the fantasy worlds of a programmed multiple are created and how the movie scripts are adapted to be programming scripts.

Vol. 2 gave quite a few examples of how **Alice In Wonderland** and the **Wizard of Oz** scripts were used for programming scripts. When Disney had his animal-nature documentaries, he edited and used narration to give the animals human like characteristics - something he'd already been doing with animation.

Disney played an important part in the Illuminati's plan to elevate animals and dehumanize humans. One of the biggest Illuminati kingpins, and leader (Grand Master) of the [Prieure de Sion](#) was Frenchman **Claude Debussy** (bn.1862).

Claude Debussy, a [Merovingian](#), was Nautonnier (Navigator-helmsman) of the Prieure de Sion from 1885-1918. (See the document Dossiers secrets, planche no. 4, Ordre de Sion, written about in [Holy Blood, Holy Grail](#).)

In 1891, when some secret coded parchments (Merovingian documents) were found by a French clergyman Sauniere, he was directed by church officials to visit with **Emile Hoffet**, an occult acquaintance of Debussy.

Debussy was close friends with many of the top French occultists of his time. He is known to have been a close friend to both the notorious Satanists [Jules Bois](#) and [MacGregor Mathers](#). Mathers started the *Order of the Golden Dawn*.

Debussy was also a friend of the infamous Papus (aka Dr. Gerard Encausse) and W.B. Yeats.

Papus was one of the men who during his lifetime was part of the interlocking occult directorate of occult groups. Claude Debussy put some works of the previous P.d.S. Grand Master Victor Hugo to music. Debussy and his other powerful occult friends were influential with Monsieur Philippe, whose Russian occult circle influenced the Russian Czars and Czarinas before Rasputin came around.

Debussy traveled to Russia and Rome. Some of Debussy's works became operas. Interestingly, Walt Disney was extremely anxious to make a cartoon using Debussy's Clair de Lune. The work was done, but it was never shown to the public.

Disney never found a place to use it. It was originally done with animation with flying cranes for the occult extravaganza Fantasia, but when the Fantasia ended up too long, Clair de Lune was cut and shelved. It was again planned for the film Make Mine Music, but then Blue Bayou was substituted in.

Walt used the *Le Sacre du Printemps* (the Rite of Spring) music for Fantasia. This piece of music was written AS a pagan ritual where a virgin sacrifices herself by dancing to death. Disney's mobster Gunther Lessing had threatened Stravinsky if permission weren't given for Disney to use the piece of music, it would be used anyway. Dr. Julian Huxley got involved in the production of Fantasia. **Aldous** and **Julian Huxley** are well known by conspiracy researchers for their roles in the World Order.

In the 1940's and 1950's, the Illuminati began using Disney's Alice In Wonderland and the Wizard of Oz films as programming bases for their total mind-controlled slaves.

Alice in Wonderland had been done many years earlier by the Britisher **William Cameron Menzies** (who also did Freemason H.G. Wells' masonic forecast of the New World Order entitled "Things to Come" in 1936, and the film Invaders From Mars.). In 1944, Illuminati Kingpin William Randolph Hearst (with some minor help from others) funded the Motion Picture Alliance, and Walt Disney became a co-founder and its first Vice-President.

In the early 1950's, Walt turned his attention from animated cartoons to other projects, such as True-Life-Adventures, television shows, and the creation of Disneyland. Seal Island was his first true life adventure which was released to the general public on May 4, 1949, and soon won Walt Disney an Oscar.

Alfred and Elma Milotte had shot the film on some Alaskan Islands named Pribilof Islands. James Algar had put the movie together. In 1952, Walter spelled his name backwards to create the name of another corporation "Retlaw". Roy and his family saw the move as an attempt to cut them out of the financial picture.

In 1954, Walt Disney and ABC made an agreement. ABC would directly invest half a million US dollars as well as guarantee \$4.5 million in loans for the construction of Disneyland. This made ABC 1/3 owner of Disneyland. In return, Walt Disney agreed to produce a regular television series for ABC. Remember too that ABC's president Leonard Goldenstein was a good friend of Ronald Reagan.

On July 13, 1955, Walt and Lillian were attempting to celebrate their 30th wedding anniversary at a park and restaurant.

Walt got too drunk to speak into the microphone, so he blew noisemakers into it, while Lillian rushed to pull him out of view. In 1961, Disney bought out the ABC investment (also labelled Paramount) for \$7.5 million with cash and notes, and to bring this all up to date, later on July 31, 1995, Disney merged with Capital Cities/ABC, with Disney in nominal control.

Actually Capital Cities has long been a CIA front company, so the merger placed Disney squarely within the CIA ranks, although it had been in bed with them for the CIA's entire history. The Illuminati-controlled corporations of Coca-Cola and the drug firm Johnson and Johnson became sponsors for Disney's early TV shows.

On 7/3/57, the Wall St. Journal announced that Atlas Corp. got 26% interest in Walt Disney Productions. Walt Disney worked quietly with some consultants on the concepts behind Disneyland. His brother and nephew tried to prevent the project from happening. Later they requested that Walt sign over Disneyland, Inc. to Walt Disney Productions, which Walt did.

Walt kept 17.25 % of Disneyland holdings and Walt Disney Productions got the rest.

Walt Disney Productions then shared their portion with others. The man who helped Walt finance Disneyland was the executive vice-pres. of ABC Kintner. Walt Disney got the Illuminati's Stanford Research Institute to determine what would be the best site for Disneyland. A retired Navy admiral Joe Fowler was in charge of constructing both Disneyland and Walt Disney World.

How do admirals fit into the power structure? Admirals are briefed each day, and are given information concerning the secret power structure. Most men who are at that military level are Illuminati or at least well controlled by the system. Within the last few years there has been an intense effort to weed out any admirals who are not loyal to the Illuminati.

Morgan-Evans, who lives in Malibu, and who may be of the famous Morgan clan, was the one who created the spectacular landscapes for Disneyland, Walt Disney World, and EPCOT in FL. According to CIA informants opposed to the NWO, CIA contractors were brought in to build the underground tunnels under Disneyworld in 1977.

These contractors were sworn to secrecy, but were only informed on a need to know basis why the CIA was involved with an amusement park. To work on the secret tunnel project took an "Above Top Secret" clearance. A major programming center was constructed under Lake Holden. (Many of the lakes in Florida are named Lake So-and-so, rather than So-and-so Lake.) The tunnel system was built for programming trauma-based total mind-controlled slaves.

It was built of concrete with steel reinforcement. Lake Holden lies just to the northwest side of the Orlando International Airport and just south of Interstate 4. (It is close to Range 29E on quad maps.) It is only (as the crow flies) about 12 miles from Disneyworld. In spite of Draconian measures of secrecy, numerous lawsuits (Fed. and State) were filed over the years by victims trying to expose the Disneyworld programming tunnels, so that finally the programming center was dismantled, cleaned up and a "maintenance" tunnel level and a "casting" tunnel level were opened to the public.

During its heyday, the programmers (military and intelligence men) had exotic offices underground with unusual programming equipment. It doesn't take any imagination to realize that if Disney carried mind-control programming above and below ground, that they would need tight security forces to protect their secrets. Indeed, such is the case.

Disney amusement parks have been granted draconian powers wherever they have been built! The Disney parks have also employed armies of spies dressed like tourists to spy on Disney's employees! If amusement park workers did anything slightly out of place, they were (and still are) reported by the spies in the camp, and they often have lost their jobs. For instance, one ex-worker, who had 10 years with Disney, was caught discussing his divorce with another worker.

Since divorce doesn't fit the wholesome image that Disney wants, when the spy dressed as a tourist reported his conversation, he lost his job. Many workers have tried to tell their personal horror stories of

Disney's draconian rules and their draconian private police force, but most of the time Disney has had the power to suppress and intimidate away any bad publicity.

An exception to that is the recent Nov. 4, '96 Napa Valley Register article on page 2D entitled, "Critics of Disneyland Say Security Abusive Inside Magic Kingdom."

UCLA law professor **David Sklansky** commented about Disney's police,

"One of the major problems we have is nobody really knows what they are doing- how often they stop, interrogate or search people. They are not subject to the same sort of regulatory controls."

It's almost superfluous to tell readers that Disney's amusement park with its theme areas such as Fantasyland, Tomorrowland and Adventureland were a great success. Everyone worldwide was curious to visit this *entertainment Mecca* to participate in something that had a clean, wholesome image to it.

The entire world system pulled together to insure that Disneyland got the image and publicity that the top 13 Illuminati families and the various syndicates wanted it to have. For 40 years they've done this. When something that everyone thinks is clean and wholesome is not attacked by the world system, that should raise eyebrows among thinking people.

Home schooling, learning to read phonetically and other wholesome activities for children have been viciously attacked and ridiculed by the established media. Why has Disney gone untouched? Disney Studios for years strove to have a very clean image. Workers had dress codes, and any activity on the part of employees that wasn't morally conservative was grounds for instant dismissal.

Of course, the exceptions were well covered up, such as an employee who used hypnosis to get quite a few of the female employees to undress until nude.

John L. Hulteng, author of *The Messenger's Motives* (Englewood Cliff, NJ: Prentice-Hall, 1976, p. 213) informs us,

"As communication researchers have emphasized, the greatest impact the media have on the formation or change of public opinion is in terms of impressions built up over a long period."

The wholesomeness of Disney is an image that has been built over a long period of time. Disney's occult themes of world citizenship, witchcraft, humanism and idolatry have also been long running impressions that have been craftively perpetrated upon this nation, so long that they began prior to this author's - and probably the reader's - birth.

People don't associate movie's like *Consenting Adults* with Disney, or *The Corpse Had a Familiar Face* with Disney. In fact as previously mentioned, when Disney wanted to put out more "adult" films, they did a slight of hand and created the label Touchstone films so that people wouldn't associate movies like *Splash* (which showed what looked like bared breasts) with Disney Productions.

Another label, Hollywood Pictures, was created by Disney to help distribute Touchstone films.

At first the personnel of these companies was simply Disney's staff, but as time went on, they got their own production personnel. On Oct. 27, 1954, Walt Disney's *Wonderful World of Color* debuted on television. The TV show celebrated Disney's movie triumphs. The words *Wonderful World of Color* are not ill chosen. According to an Illuminati mind-control programmer, when Disney worked on his cartoons, and amusement parks, colors - special colors and color combinations - were specifically chosen for mind-control programming purposes.

Wonderful World of Color under various names such as Disneyland aired for 22 years over the television networks. In 1955, Walt Disney made his cartoon character Mickey Mouse real by creating a fan club - the Mickey Mouse Club, which aired five days a week usually just as children came home from school.

Twenty-four children called mouseketeers would help Mickey, and they would dance and sing and do skits. The Mickey Mouse Club adored the unique, cute little beanie Mickey Mouse caps with their big ears mounted to each side of the beanie. In the 1950's, most kid viewers of the show wanted their own "Mouse Ears" and to become a Mouseketeer, especially children who were receiving Mickey Mouse scripts in their total mind-control programming.

Disney used his Mouseketeers to play all the roles in an Oz movie Rainbow Road to Oz, which was never shown to the public. Adults today (both men and women) who received Mickey Mouse programming during the 50's through 70's can still be seen with Mickey Mouse clocks, watches, lampshades, knick-knacks, tee shirts, etc.

Years later the kids who watched can still remember "Spin and Marty" and the Mickey Mouse theme song.

The image that everything was perfect including Mickey was portrayed by the Club's T.V. program. Still somehow the American people began to use the word "Mickey Mouse" as a synonym for a silly, pretend way of doing things. It became common for people to say, "He mickey-moused it together." to mean he did a poor job putting it together.

On Jan. 30, 1957, Walt Disney had a television show aired entitled "All About Magic" where a Magic Mirror explains about magic. The Magic Mirror also contains a "Bibbidi-bibbidi-Boo" sequence. In 1959, Disney bought 8 small submarines from Todd Shipyards for \$2, 150,000. When ABC wouldn't let Walt make a TV series out of a storyline where a magic ring changes a boy into a dog (a mind-control programming theme) - because ABC didn't think the public could swallow the story line - Walt quit ABC for NBC.

Walt then made a scaled down version of this occult storyline entitled The Shaggy Dog. Early in the 1960's, Walt and his brother Roy went secretly looking for an area on the east coast to build another Disney Park. Walt the younger of the two, died in 1966, and Roy finished the project.

Beginning in 1964, 30,000 acres were secretly purchased at \$200 an acre in the Orlando, FL area just west of NASA's Cape Kennedy.

Using phony names and paying cash, Disney buyers bought the land and swore the sellers to secrecy. The Magic Kingdom has been multiplying. In 1971, Walt Disney World was opened to the public. Bob Hope and others participated in a Disney special on Oct. 29, 1971 "Grand opening of Walt Disney World".

From the time of its opening until Oct. 12, 1995, Disney World calculated 1/2 billion people visited DisneyWorld. This amusement park is in Orlando, FL on over 27,400 acres and includes the EPCOT Center (now also called simply Epcot). The EPCOT center was another dream of Walt Disney's (albeit more than slightly modified from Walt's original EPCOT ideas.) EPCOT originally stood for Experimental Prototype Community of Tomorrow. It was to be an extension of the massive mind-control being carried out at Disney World.

The original EPCOT city designed by Walt was to carry on its commerce (traffic) via underground roads and tunnels like the Disney Theme parks. After Walt Disney died, his successors changed the proposed experimental city into another theme park simply called Epcot. It is not unusual to see crowds of over 48,000 people descend on Walt Disney World and the EPCOT center in a single day. Some visitors arrive via a monorail.

Visitors can buy 5-Day World Hopper passes which allow them to bounce around with admission to all the sites for a seven day period. In other words, some families stay for a week at Disneyworld.

Hardcore visitors can get Annual Passports which provide unlimited use of Walt Disneyworld for an entire year. In reality, many visitors to Disneyworld begin the day enthusiastic and after a day of hot sun and waiting in long lines with large crowds for imitations of reality, the tourists are zombie-like and looking forward to getting back to their hotels.

Many people have felt the rides were not nearly what they expected. Some of the rides are better than others, and some typically get comments like, *"It was stupid."*

Some of the spooky events like Snow White's Adventures, or the oversized heads of the Disney characters walking around can leave the little preschool children terrified and dazed for the rest of the day. In contrast, older children, who normally rarely show patience at home may show how much they want to go on a particular Disney ride, by waiting an hour and a half in the hot sun for a ride.

Alien Encounter is a Walt Disneyland feature that invites tourists in for a "demonstration of interplanetary teleportation." When the "demonstration" as planned "breaks down" an "alien" with asocial traits appears among the audience and terrorizes the audience. A cute creature is hideously fried, deformed, and then vomited into space screaming.

Here are some comments from visitors to this Walt Disneyland attraction:

- "Alien Encounter ...is one of those rides I can say I've seen and that I have no intention of ever doing again. In fact, parents who take children under the age of six should be brought up on child abuse."

Woman, from MI

- "Alien Encounter was the WORST experience for my 10-year-old (and almost every child in there). It starts out cute enough during the pre-show, but the actual show is a disaster for children. My daughter screamed and cried in terror throughout it. I thought the Disney warnings were vague and inaccurate. When we left, there wasn't one child with dry eyes (even sturdy looking 12-year-old boys were crying.). I think an age requirement of 13 or 14 is more appropriate. I talked to a few adults and we even agreed that the special effects were extremely unpleasant even for us. This show is not a Disney family experience - its ATROCIOUS!!"

A mother from Phillipsburg, NJ.

- "We did go to Alien Encounter...The pre-show is deceiving. It kind of lulls you into thinking "this isn't so bad." When the main part came up, I admit the experience gave me the absolute heebie-jeebies... I am never doing that presentation again - it was way too intense for me, and I'm now 27 years of age! - from a family in Laurel, MD Michael Eisner, the President of Walt Disney Co., initially rejected Alien Encounter for not being scary enough when it was being considered as an addition to Disneyworld.

One wonders what he would have liked!

Snow White's Adventures, which was an attraction at Disneyland, was one of what the Disney people called "dark rides". After a while a sign appeared with a witch warning people that the attraction was scary. Later in 1983, they renamed it Snow White's Scary Adventures. It might be interesting to point out

that when the original Snow White and Seven Dwarfs film came out, that England forbid the film to be seen by any child under 16 unless accompanied by an adult because of the scary content of the movie.

How far we have come since then. Schools in the Florida and California areas also make field trips to the Magic Kingdom that are arranged with Disney.

EPCOT receives tens of thousands of children this way during March, September and October. High schools use the Magic Kingdom for proms or senior nights, and some couples use the facilities of the Magic Kingdom for weddings. Modern Bride ranked Orlando as the number-one honeymoon destination in the world. Group discussions of people who took honeymoons to DisneyWorld have had a consensus that the hype is not as great as the reality.

Some weddings are done with cartoon characters. Disney offers “fairy-tale” wedding packages. A great deal for two mind-controlled slaves. They can reinforce their programming while getting married. The Disney fairy-tale wedding typically has its ceremony on a pavilion on an island in the Seven Seas Lagoon with the Cinderella Castle as a backdrop. The fairy-tale wedding can then be followed with a Fantasy reception with a choice of themes such as Beauty and the Beast or Aladdin.

The fantasy programming can continue as the bride is delivered to a “Cinderella’s Ball” by an actual glass carriage drawn by six white Disney ponies. A costumed fairy-godmother and stepsisters are also at the ball. Desert is served in a white chocolate slipper.

One of the after-dark shows is IllumiNations which consists of music, fireworks, erupting fountains, special lighting, and laser technology done at the World Showcase Lagoon. EPCOT has a show Cranium Command at the Wonders of Life in the Future World section where guests sit in a theater that functions as a command control room for a boy’s brain. In 1980, Disney came out with the box office flop The Devil and Max Devlin. In 1984, Roy E. Disney brought in **Michael Milken**, of junk bond fame to help Disney out financially.

In 1985, Disney bought MGM’s rights to Leo the Lion logo and began using the MGM Wizard of Oz material. Later a remake of Alice In Wonderland came out in the modern motif of Honey I Shrank the Kids. In the 1990’s, Illuminati controlled companies continued their promotion of Disney.

For instance, the Nestle family’s Nestle company promotes Disney movies on their chocolate bars. The Nestle family is exposed in this author’s booklet Illuminati Control Over Foods and Grains, p. 4 as one of the elite Black Nobility families. In 1996, Walt Disney World created an actual residential town named Celebration on its property.

This self-contained community has 20,000 and a school, a theatre, a fiber optic information network linking business, as well as other features.

SOME DISNEY people of interest

Over the years, the close associates of the Disneys’ is very revealing. The public can get a feel for Disney’s attitude toward Illuminati bloodlines in the Disney movie The Happiest Millionaire which is about **Anthony J. Drexel Biddle** and **Angie Duke**. Readers of this author’s previous writings will recognize the Biddle and Duke names.

In fact, the movie was based loosely on a book written by Cordelia Drexel Biddle about the Biddles.

- **X Atensio.** His first name was Xavier, but was nicknamed and called X. He worked on the haunted mansion of Disneyland with WED enterprises. He joined Disney in 1938, and was an assistant animator of Fantasia.
- **Warren Beatty.** (b. 1937 in VA) This actor is from the Illuminati Beatty family and starred in Disney's Dick Tracy. The Dick Tracy film uses color in a special way, and this ties in with the color programming of the mind-control. Some total mind-controlled slaves have programming based on Disney's Dick Tracy movie for them to track down and kill "targets" (people). Warren's sister is the famous (or infamous) Shirley MacLaine. Shirley "MacClaine" is not what she appears.

Her father was a professor who was a CIA asset. She was used by the CIA as a sex slave. She became popular with the studios because she went to bed with the correct people. Her talents were used to get her as an intelligence slave into places that an obvious intelligence agent couldn't go.

She was married to a man in the NSA for nearly 20 years. Her adopted name MacLaine (reportedly her mother's maiden name) is a pun on "McLain, VA where the CIA programmed her. She was used by the CIA in an operation in Australia, where the CIA used her as a sex slave to compromise Andrew Peacock, an Australian MP" so that they could establish the Nugen-Hand bank for their dirty money laundering etc.

She is friends with Satanist Stephen Nance who has provided her with some of her teachings. Lowell McGovern writes her material. The CIA has programmed many of their New Age slaves to adore Shirley MacLaine. An example of this is Christa Tilton, one of their mind-controlled slaves, who revealed in an interview how she considered herself a born-again Christian who had spent most of her life in Oklahoma, but had mysteriously been drawn to Shirley MacLaine.

During her life she has gotten repeated "psychic urgings" - that is strong urges to do things and go places, which she doesn't understand where these urgings came from. After hypnosis, Christa drew pictures of the doctor who programmed her. Christa has had a federal agent monitor her constantly. Her husband has seen this agent, who has shown up on her door step and made calls to her. She names the agent John Wallis (most likely a cover name).

This agent has a complete knowledge of her life, and government agents have taken photos of her during her supposedly "alien abduction" experiences. Christa is just one of hundreds of victims who have been programmed to adore Shirley MacLaine. (Christa is mentioned here because she is one case that this author is familiar with.)

Warren Beatty, who peppers his speech with four-letter words was a student at the Stella Adler Theater Studio in NYC.

- **Black, Shirley Temple.** Shirley Temple Black sat on the Disney board of directors (74-75). Her films were used for some of the early 40's and '50's programming and teaching slaves body movements/dance. She married someone in an elite Network family from San Francisco named Charles A. Black.

Charles A. Black was a Lt. Col. in the Pentagon who lived at Bethesda, MD. Was Shirley an early example of brain-stem scarring to get geniuses? Shirley's brother appears to have developed "Multiple Sclerosis" from brain stem-scarring. It was Shirley Temple who co-founded the International Federation of Multiple Sclerosis Societies, and was a member of its exec. committee.

Shirley represented the U.S. at the UN General Assembly in 1969, belongs to the Sierra Club, and has been decorated with the Cross of Malta. Shirley has shown clues that she may be an Illuminati mind-controlled child protégé.

- **Stephen Bollenbach.** Bollenbach was part of Walt Disney management, and was a key figure who helped engineer Disney's \$19 billion buyout of the CIA's Capital Cities/ABC, as well as sell the idea to Eisner. He is the CEO of the Network's Hilton Hotels Corp. He recently has been involved with trying to buy ITT, in order to put together the world's largest hotel-casino combination.

Bollenbach has an extensive background with the gaming-gambling industry. When the Justice Dept. began looking into the merger of Disney with Cap. Cities/ABC, Bollenbach resigned his Disney position. Some people feel his resignation was needed for Disney to get the Justice Dept. to approve the merger, because his past was vulnerable to be exposed.

- **Warren Buffett.** A major stockholder in Walt Disney. He also owns 40% of Berkshire Hathaway Inc. which also owns lots of shares of Disney stock. According to S.F. Examiner, Buffett himself owns 24 million shares of Disney. Warren Buffett is part of the [Ak-Sar-Ben](#) fraternity and Monarch slave abusers who were exposed in the Nebraska Saving and Loan scandal. He is perhaps the second richest man in the nation, and too powerful for anyone to touch.

In the kingpin vs. kingpin battles, some people close to the inside see Buffett as a good guy. Readers need to study the Lincoln Savings and Loan scandal and the scandals connection to programmed child slaves at Boy's Town to get more information on this Disney stockholder. Robert G. Hagstrom, Jr., who is the portfolio manager of the mutual fund Focus Trust, which has shares in Walt Disney, wrote the book *The Warren Buffett Way*.

Hagstrom has a chapter on Disney in his *The Warren Buffett Way*. He quotes Buffett as extremely enthusiastic about Disney's merger with Capital Cities/ABC. Because of his enthusiasm Buffett says, "The odds are extremely high that we will have a very large amount of Disney stock."

- **Salvador Dali** - This strange surrealist spanish artist was a friend of Walt Disney. After Salvador was kicked out of Spain for Franco's belief that he was a communist, he came to America, and worked with Disney Studios in 1946. Salvador, an eccentric who had no particular work habits, described himself, "The only difference between me and a madman is that I'm not a madman."

- **The Tommy Dorsey Band** - This band has had a number of men in it who are Mind-control slave abusers associated with the Network. Frank Sinatra, a sexual slave user, got his big break with this band. This band performed at Disneyland in 1984 at the Plaza Gardens. Tommy Dorsey was part of the Network's in-crowd.

When he was on a USO Tour with Bob Hope, he stabbed actor Joe Hall and threw him out of a window. Joe had to have 32 stitches. But Joe didn't get justice, the judge dismissed his case against Tommy.

- **Michael Dammann Eisner**, Chairman at Disney is a CIA asset and connected to the mob. Some insiders believe he is connected to elements of the CIA and mob that are anti-NWO. Even so, these anti-NWO factions also employ mind-control. Eisner ignored a threat by Red China to boycott Disney products if he made a movie about the nation Tibet that China controls with draconian force. The U.N., the Commerce Dept. and the State Dept. all tried unsuccessfully to get him to back down on the film.

A paper trail connecting Michael Eisner and Walt Disney Co. to mind control is their support of the Boys and Girls Club of Napa Valley, which is used for a supply of children for pedophilia and mind-control. The Boy's and Girls Club is used to supply caddies for the Silverado Country Club, where these children are also used as mind-controlled slaves for the sexual perversions of the elite.

Notice that Napa's Silverado Country Club invites in celebrities (such as CIA asset Pat Boone, Joe DiMaggio ex-husband of sex slave Marilyn Monroe, Engelbert Humperdinck a slave handler, Digger Phelps Notre Dame's coach who uses slaves, and Jack Vale nti CEO of Motion Picture Assoc. and Bohemian Grover) for a golf tournament which is billed as a "benefit for the Boys and Girls Club".

The benefit for child slaves is they get to caddie and sexually service elite perverts. Michael (bn. March 7, '42 in NY) came from old American money of a family that has been rich merchants and lawyers. Michael grew up in luxurious Park Ave. as well as his family's "country place" in Bedford Hills near Mt. Kisco, NY.

He went to an elite private school Allen-Stevenson, which is famous for its children's orchestra. At the age of 14, he then went to Lawrenceville School, which is a prep-school for Princeton, whose tuition in '56 was \$3,000. Eisner's class incl. NY's governor's son, and other sons of powerful men, such as the son of Saudi Prince Turki al-Faisal. The school is a prep school for the establishment's entertainment industry. Students are only allowed to see their parents on major holidays.

Eisner was in the Periweg Club, the school's drama society. His poor scholastic performance meant that he had to go to a small liberal arts college, rather than Princeton or Harvard such as was family tradition.

For instance, his grandfather had attended Phillips Exeter Academy and Harvard. His grandfather has serve in many govt. commissions and belonged to the Harvard Club, the American Club in London as well as some yacht clubs. Between his junior and senior year in high school, Eisner was a page at NBC's HQ in the Rockefeller Center. In 1966, he landed a job in the programming department of ABC.

He had an influential position. Eisner had one good break for deciding TV programming. He was 21 when the target audience was 21 years old, and when he was 35, the target age of the film industry was then 35. He has been described as having “supernatural enthusiasm” coupled to a lifetime quest for untested ideas.

- **Rich H. Frank**, was Executive Vice-President with Walt Disney until his sudden resignation about a year before this was written. He worked side by side with Katzenberg and left after Katzenberg resigned in a dispute with Disney’s chairman Eisner. Rich Frank was President of Walt Disney’s TV-Media Division. He acquired the estate of VanHoffenwiggen, when VanHoffenwiggen fled the country and vanished when Lendvest began to be exposed.

VanHoffenwiggen was a major figure involved with Lendvest Mortgage Inc., a drug-laundering operation and drug smuggling operation operating out of Napa Valley. It was also the fastest growing real estate mortgage company in northern California until its drug smuggling began to be exposed. Lendvest did some tricks ala Nugen Hand Bank.

Millions of dollars of investors and creditors have disappeared leaving lots of hurting people, and the mortgage company filed for protection from creditors in U.S. Bankruptcy court, and is still in operation. International financier Edmond Safra’s private bank, the Republic National Bank of NY, launders money from the Medellin drug cartel. Safra’s bank sent Lendvest lots of crisp new \$100 bills.

The Safras are tied in with the Rothschilds. (The Safras are reportedly recent property owners in St. Helena near Napa (through Good Wine Co. which is the Spring Mountain Wineries), near where Lendvest was HQed. Edmond’s nephew, Jacob Safra, has a partnership in Napa Valley’s Good Wine Co. The Rothschild’s Citicorp gave Republic National Bank the transaction ability to issue international (world) bearer bonds (“bank notes”)

The Luxembourg/Belgium branch of Bank Nacional de Paris issued a bearer bond that was connected the Lendvest drug running operation. In Britain, a U.S. citizen Mike Spire ran the British operation of Lendvest and InVest. LandVest’s parent was InVest which has operated in the U.K., Switz., Saudi Arabia and Paraguay. Long story made short, Lendvest has been an international CIA-Mafia drug running operation, with Illuminati overtones and connections to it.

With all this in mind, it is strange, that Walt Disney’s President of its TV-Media Division, Rich Frank, bought the palatial mansion of John O. Van Hoffenwiggen after Van Hoffenwiggen disappeared from the country when indictments and arrests began to be made of people connected to Lendvest.

According to insiders, Rich Frank is also one of a number of Napa Valley people involved in illegal labelling of wines. Rich Frank was a key figure in Disney’s programming venture with three regional Bell Telephone companies (Ameritech, Bell South, and SBC Commun.) coming together.

Bell Telephone wanted to get into cable TV. Michael Ovitz formed a rival group of 3 other Bell Telephone co.s. Calvin Robinson, who tied in with Land Vest, worked with Boyce, who in turn worked for TRW Co., in Redondo Beach, CA. Boyce was sentenced to 40 years for selling US surveillance secrets to the soviets.

- **Daniel Hillis**, the co-founder of a supercomputer producer Thinking Machines from MIT, is in charge of the Walt Disney Imagineering unit. Hillis helped Disney develop a virtual-reality ride at Disneyland based on the Aladdin cartoon.
- **Jeffrey Katzenberg**, has been the chairman of Disney's movie studio, is an aggressive worker, a model Type A person. "Ask 50 people to describe Jeffrey Katzenberg, and most will say tenacious. 'If Jeffrey were any more aggressive, he'd be in jail.'" says the producer Dan Melnick." (Harmetz, Aljean, "Who Makes Disney Run?", NY Times. Feb. 7, '88, p. 29.)

Katzenberg is the father of twins, which people joke was typical of his efficiency. Katzenberg supervised the production of Star Trek. Most of his movies have been box office successes. In the '70's, Katzenberg worked for NY Mayor John Lindsay.

- **Sanford Martin Litvack**. Sanford is the Executive Vice Pres. of Disney and in charge of "Human Resources" for the corporation. He is a Jewish lawyer who was educated at the Jesuits' Georgetown Univer. He is on the bd of dir, of Bet Tzedek.
- **Vincent Price**. Price has been one of the major influential occultists who has provided the world with many occult horror books and scripts. He worked for Disney some, and was the voice for Ratigan in The Great Mouse Detective. Vincent Price's good friend John Hay Whitney is an Illuminati kingpin and vice-pres. of the Pilgrim Society and was raised into the Illuminati through the Yale Scroll and Key fraternity. His friend Whitney likes horror movies.
- **The Osmond Brothers**. Merrill Osmond's boys were "discovered" at Disneyland when they were visiting the site in 1962. The Disney people on Main St. just "happened" to recognize the talent of the five boys and signed them up soon for their first professional singing contract.

The Osmond Boys did some television appearances for Disneyland such as Meet Me at Disneyland, and Disneyland after Dark. (Considering the mind-control programming done to these Osmund children, these TV shows were a cruel joke.) Of the singing Osmond kids, Donny is the next to the youngest, and his sister Marie is the youngest. Both Donny and his sister Marie are programmed multiples who are slaves, who have been subjected to a lot of abuse.

They have good front *alters*. Their father has made millions from drugs, porn and white slavery and is part of the Mormon Illuminati front. The Mormon front of the Illuminati has gotten a lot of good publicity off of the Osmonds. They sang for Andy Williams whose French wife was once arraigned on murder charges. Later they sang for the satanic Network's Lawrence Welk show. Swedish accented Lawrence Welk has been part of the Network.

Marie Osmond has grown up, and she has adopted 3 of her 5 children in spite of her busy singing schedule which includes approx. 200 singing shows a year at places like Mafia controlled Atlantic City. In terms of occult families, adopted children are often programmed children, so this is a clue that her children have been programmed too.

- **Michael Ovitz.** Ovitz was the no. 2 man at Walt Disney for a while until near the end of '96. Michael Ovitz was a high school classmate in VanNuys, CA with Michael Milken (later the junk-bond wizard), and there are many of the same people connected to both men. When Michael Ovitz's National Mercantile Bancorp (a saving and loan) began getting into the quicksand of several lawsuits and scandals, attorney Robert Strauss represented him.

Illuminati member Robert Strauss has been a lawyer connected with drug running and the mafia. He was also an FBI agent from '41 to '45 with Hoover. He is admitted to the Wash. D.C. bar. Pres. Bush appointed him U.S. Ambassador to Russia. He has been on the board of dir. of the Illuminati's PepsiCo, Archer-Daniels-Midland (ADM), and General Instruments (which have been exposed in other writings by this author.)

He was also a board member of the Illuminati-mafia run MCA. Strauss is seen in Wash. D.C. as a behind the scenes power broker. Strauss represented Michael Milken associate Ronald O. Perelman, Chrmn. of Revlon, who made a \$600 mil. killing off of the 1st Gibraltar SandL. Strauss represented MCA, which the Bronfmans took over in 1995. The book Knoedelsder, William. Stiffed-The True Story of MCA, The Music Business, and the Mafia. NY: HarperCollins Pub., 1993, does an good job of connecting MCA to the mob, the Network, and Iran Contra. See especially page 442.

Time magazine 2/24/97 carried a page long story about Michael Ovitz being out of a job. In the article, they reported that he was spending time on his new yacht The Illusion, visiting Joe Silver's estate in So. Carolina, visiting his property in Aspen, CO, and eating lunch with investment adviser Richard Salomon of Spears, Benzak, Salomon and Farrell. Gordon Crawford of the Capital Group is quoted in the article praising Ovitz, and saying he would invest in an Ovitz venture.

Ovitz is believed to be mafia by people in a place to know. He has also been known to threaten people using mafia terms, for instance, Vanity Fair (12/'96, p. 272) reports Ovitz threatening Bernie Brillstein, a producer, with his "foot solders". The San Francisco Chronicle (Fri., 1/26/'96, p. D20) quotes the latest issue of Columbia Journalism Review about an incident where a reporter Anita Busch who was investigating Ovitz got violently sick from the MSG in her food as she interviewed him.

To top off it all off, Ovitz followed up her story which questioned his actions, by sending her a gift wrapped package of MSG with a one-word note: "Enjoy.". Michael Ovitz has had the clout to deal with Illuminati kingpin Edgar Bronfman head to head. He requested and got Bronfman to keep his dad employed, which was dutifully done.

Edgar Bronfman Jr. had seriously considered having Ovitz head Seagram's MCA/Universal conglomerate.

- **Frank G. Wells.** Frank was the President and the Chief Operating Officer of The Walt Disney Co. Wells was also on Disney's board of directors. He was a Rhodes Scholar,

and a lawyer in 1955. Those who have read previous books (such as Vol. 1) by this author know how the Rhodes Scholars fit into things and are part of the Illuminati.

He worked closely with Eisner and Katzenberg. Frank died in a helicopter crash in the spring of 1994 while heli-skiing in Nevada. His surviving sister is Molly Wells Chappellet who runs around in Illuminati circles. Molly Wells Chappellet has been featured several times in Betty Knight Scripp's magazine Appellation. Betty Knight Scripp was married to a Bohemian Grove member.

Betty has been good friends with: the late Pamela Harriman (who was a recent U.S. ambassador to France and connected to the Rothschilds), as well as good friends with Her Imperial Highness the Grand Duchess of Vladimir of Russia, who owns the Chateau Margaux in Bordeaux. Betty Scripps personally monitors with care what is put into her incredible magazine Appellation.

She has a column "Who's Who in the Wine Country" where the Chappellets have appeared in print numerous times.

Nearly all of Disney's 1920 movies had a black cat in them. Many had occult slants to the scripts. The occult slant never departed from Disney themes.

Some of DISNEY'S blatantly OCCULT MOVIES

- Aladdin. A wisecracking all-powerful genie is shown.
- Bednobs and Broomsticks (1971) A witch finds a magic formula from a lion king. The magic formula raises a ghostly army of armor in a museum which stops a band of German commandos.
- Beyond Witch Mountain (1982) A pair of twins leave Witch's Mountain and have to use their special occult powers to outwit a character named Deranian.
- The Black Cauldron (1985), A Horned King uses his magic to fight a clairvoyant pig and the pig's keeper. This animation cost \$25 million, but was a box office failure.
- Bride of Boogedy (1987) An evil spirit visits the Davis family and puts the father under a spell. Directed by Oz Scott.
- Child of Glass (1978) A glass doll must be found to set a ghost free in a haunted house.
- The Gnome-Mobile (1967). A multimillionaire and his grandchildren encounter gnomes. In the end the multimillionaire deeds the forest to the gnomes for eternity.
- Halloween Hall of Fame (1977). Jack-o-lanterns come to life.
- Halloween Treat (1982). Cartoons about Halloween. This was followed the next year with a film Haunted Halloween which talked about the origins of Halloween.
- Misadventures of Merlin Jones (1964) A genius tries to help other students. He tries to also use hypnotism and ESP which backfire on him.
- Richest Cat in the World (1986) A wealthy man leaves his fortune to his cat, who the relatives later discover can talk.

H. DISNEY and its MOB connections

When this author spoke to the co-author's deeper Illuminati *alters* about Disney, their reaction was that Disney had been described to them when they were in the Illuminati as "a syndicate within a syndicate." They said that while in the Illuminati, they were aware that Disneyland had their own government, their own rules and their own police force.

They were a crime syndicate within a syndicate. What these Illuminati *alters* casually mentioned, was verified by this author the hard way through research.

One Disneyland Security Supervisor said,

"There is no Constitution at Disneyland. We have our own laws."

Once, when Walt Disney got miffed at a Hollywood policeman, Walt said,

"I'll have your badge."

If Disney guards decide to, they will get very rough physically with people, and assault them in any fashion they see fit.

The people they detain are often thrown into tiny cells at Disneyland where they are kept without benefit of a phone call, without benefit of a toilet or water. The judicial system turns a blind eye to whatever Disney police do. Many people pay Disney to get their children out of a Disney cell, and never get due process of any law.

This type of treatment has gone on for decades, and is almost a daily occurrence at Disneyland. The Anaheim Police force is very chummy with the Disney private police force. Also at one point, the Burbank Chief of Police was the brother-in-law to Disney's Chief of Security.

Recently, when a couple filed a wrongful death suit against the Magic Kingdom of Disney in Florida, the state of Florida surprisingly has appeared to have backed off from their traditional behavior of protecting Disney's sovereignty.

An article on the suit said,

"there is evidence of some nervousness with Disney's relative autonomy."
(San Francisco Chronicle, article "Mickey's Dark Side" Oct. 1, '96, p. C6)

An attorney in the case said,

"Disney World's security people aren't just cops, they are bad ones. I don't think there is any corporation that has ever had the perceived power that Disney has."

Richard Foglesong, a professor of politics at Rollins College in Winter Park stated,

"Because Disney World controls so much of its corporate and municipal universe, it can't help but act in a heavy-handed manner in order to ferociously protect its self-interest. They have immunity from state and local land use law. They can build a nuclear plant, distribute alcohol. They have powers local communities don't have. Do they abuse it? In my opinion, yes."

In line with Disney's previous dictatorial policies on their properties, Disney's new city called Celebration will not have any elected government.

Since the city is unincorporated (a neat Disney trick) the mayor is appointed by Disney. Several Disney "quasi-government" bodies control citizens of the city.

For instance, the Celebration Residential Owners Association, which participates in binding all residents to a Declaration of Covenants, a legal binder of rules that residents must live by. Of course the Declaration of Covenants was written by Disney. These rules include such nit picky things as, no more than two people can sleep in the same bedroom, no pickup trucks can be parked in front of homes, and if Disney officials don't like your cat or dog they can forcibly remove the animal from your home.

Disney Corp. has perpetrated numerous deceptions on the residents, incl. shoddy work on their homes, and operating their ""public"" school with Disney cronies. Still, the residents that have moved into Celebration are glowing with praise for the town in spite of the fact that the city is totally run by Big Brother Disney Corp. Of course those who don't love it, soon leave.

So much for the American tradition of self-government.

Some MOB HISTORY

Traditionally, the mob crime bosses have had a yearly summit. In 1928, they had their yearly conclave at Cleveland. In 1929, they had their secret yearly conclave at Atlantic City. In 1931, they held their secret annual conclave at Wappingers Falls, NY. At the Wappingers Falls meeting, attended by about 300 overlords and soldiers, the heads of the family clans discussed their crime family agendas. They decided where the first national Mafia convention was to be held.

Once the Mafia was able to hold their yearly private national meetings, they were able to coordinate their activities, as well as decide such things as:

- a. the direction of national and internal operations, and long range plans
- b. the promotion of new bosses
- c. decisions on turf and rank, commodities and cash
- d. hashing out alliances or disputes with the Mishpucka, Triads, FBI, Illuminati, etc. and working with others in a concerted manner.

The mafia clans would then leave the annual summit meetings and follow through in their area of operations, until they would meet the next year, review their successes and failures, get new assignments, and decide upon new short and long term goals.

In 1927, the Mishpucka worked with Mafia to highjack a bootleg shipment of whiskey traveling from Ireland to Boston for the Kennedy Illuminati family. Most of Kennedy's guards were killed in the shootout, and J.P. Kennedy had the widows of the guards besieging him for financial assistance.

Billy Graham's good friend Mafia Chief Joseph Bonanno was one of the chiefs who attended the yearly conclaves. He also met with J.F. Kennedy in the Winter of 1959. John Kennedy was known to have said that mobster Sam Giancana worked for his Kennedy family.

The mob/Illuminati alliances and infighting are too complex to deal with in this book, but both groups had to put plans into action to deal with the repeal of Prohibition, which would end their lucrative bootlegging. The short term plan for the Mafia was to control the film industry in Hollywood, and to penetrate the unions better.

The long term plans called for sending their next few generations of children off to the top schools and getting them into legitimate respectable corporate positions. By learning the ins and outs of honest, legal operations, they could then mix in the illegal operations with their legal ones and look legal.

They planned to extend their power base into politics, the Harvard-Stanford business schools, as well as the finest corporate board rooms. They intended (and have succeeded) in getting some of their offspring to produce/direct T.V./films.

They would have an increasing presence within the Bohemian Grove membership, as well as some of the other great social and business clubs. Their plan to take over the film industry hinged on their union control over unions and theaters. The Chicago mob controlled the International Alliance of Theatrical Stage Employees Union.

The mob controlled the projectionist's union, and if the film makers had the theaters where their movies were shown shut down, what good would it be to make movies? The film makers and the mafia both had power and money. Rather than fight a protracted war, they made a deal. The major studios would give about \$50,000 a year to the mafia, and the small ones \$25,000, to be allowed to function.

Other agreements were also reached. Mob henchmen Willie Bioff and George E. Browne were mob lieutenants who orchestrated the mob's "Hollywood takeover".

Time Magazine, Nov. 1, 1943, wrote,

"In the witness chair in Manhattan's Federal Court sat bland, wily Willie Bioff (pronounced Buy-off), blackmailer, panderer, labor leader, and now star witness against eight ex-pals, who are charged with shaking down \$1 million from the movie industry...

Question: Was it true that Bioff once had a five-year plan for taking over 20% of Hollywood's profits-and eventually 50% interest in the studios themselves? Bioff (wistfully): "If we'd lasted that long, we would have.

Question: "Did you ever say you were boss of Hollywood and could make producers do whatever you wanted?" Bioff: "Yes-and I could make them dance to my tune."

Although Bioff rolled over on his pals and ended up getting car bombed, that didn't stop the mob/Mishpucka infiltration and control of Hollywood. (Bioff had tried to save his public image by helping Walt Disney settle his labor dispute with the mob-led unions, but Walt wisely rejected his offer of help, and made sure he didn't offend the Chicago mob leaders who were disgruntled with Bioff.)

Hundreds of millions of dollars were poured by the Mafia and Mishpucka into real estate in southern California, by using legitimate local businessmen to launder the money. Hollywood was declared a "free zone" where all the Mafia/Mishpucka families could operate without a fear of a turf war.

Let us backtrack slightly to 1930. Columbia distributed Disney cartoons from 1930 until 1932, when Disney switched to United Artists, because Columbia wasn't bothering to pay Disney the money they owed. In 1930, Cohn, Pres. of Columbia Pictures, got Disney off the financial hook with Powers by intimidating Powers with some street toughs carrying a legal suit.

If Disney wasn't indebted to the mafia before, he was at that point. Biographers have been puzzled why Disney went into such a traumatic depression after Henry Cohn "helped" him. Tough guy Henry Cohn made sure Walt knew who was boss. His attitude was that Walt should be happy to be paid at all by him for the cartoons Walt supplied Columbia. After this, Walt would lock himself in his room and weep uncontrollably for hours.

He was impossible for anyone to get along with. He was unable to focus on anything, and would stare for long periods out the window. Biographers blame Walt's behavior on the fact that his wife was pregnant. They also blame it on his friend Iwerks' defection to another company.

Frankly, Walt had treated Iwerk like a dog, and deep down must have known why Iwerk left such an abusive relationship.

To claim that he wept for hours day after day because he realized he might become a father is too much to swallow. When Walt was asked years later about why he was so depressed he said it was the stress of the financial situation.

Walt said,

"I had a nervous breakdown... Costs were going up; each new picture we finished cost more to make than we had figured it would earn when we first began to plan it... I cracked up."

This author submits to the reader that part of his breakdown may have indeed been the financial stress from having come under the heel of the mafia. They had all the means to make or break him, and he had no choice but to surrender to their overwhelming power to blackmail and destroy him OR to get out of the business.

What this did was place Walt in a position where his two strongest traits had to clash--his overwhelming obsession to be his own boss, and his creative obsession to create animation which was wrapped up with his ego and his deep phobias and psychological needs.

His mind couldn't give up its independence nor its creativity without great mental anguish, and therefore Walt was very saddened, knowing that he would have to admit defeat, and buckle under the heels of the big boys. Just when he needed emotional support his wife was going to have a child, and his best animator left. Walt had abandoned Iwerks years before, and Walt's wife had wanted a child for some time.

Iwerk's departure and his arriving child do not in themselves account for the long intense nervous breakdown that Walt experienced.

Biographers point out that Walt was very reluctant to have children, and that he was impotent with women including his wife much of the time. His impotency to carry out normal sex may help explain his secret sexual habits. Walt's masonic brother Carl Laemmle offered Walt a good deal to help him recover from Henry Cohn's abusive control of Walt, but Carl wanted the copyright to Mickey Mouse in return for the help, and Walt wouldn't part with Mickey Mouse.

Instead, Walt signed a contract offered by **Joseph Schenck** of UA (United Artists), who was one of the Mafia's illegal drug kingpins. In 1935, the mob's illegal drug dealer Joseph Schenck went on to found 20th Century, Inc. which later merged with Fox in '38 to form Twentieth Century-Fox, whose board of directors would include two Illuminati kingpins William Randolph Hearst and Malcolm MacIntyre.

Joseph Schenck's brother Nicholas Schenck and Marcus Loew merged Metro Pictures and Goldwyn Pictures and named Louis B. Mayer as its head. Meanwhile over the years, MCA, headed up by Illuminati Kingpin Lew Wasserman gained a monopoly over the American film industry with the secret backroom deals that they made with Ronald Reagan's Screen Actor's Guild and Petrillo's American Fed, of Musicians.

(By the way, Lew Wasserman would try to revive Reagan's acting career in the early '60's. Frank Sinatra and Walt Disney were both friends of Ronald Reagan, and all three believed in mind-control.) Ronald

Reagan and Petrillo in turn worked with the Mafia's NCS Council of 9 (which incl. Anthony Accardo and Sam Giancana), which at one point divided the U.S. into 24 mob territories. After J. Schenck went to jail (very briefly), he was replaced as Pres. of 20th-Cent. Fox by Spyros Skouras.

Before his arrest, while Schenck was still in charge of 20th-Cent. Fox, he made numerous offers to Disney for Disney to incorporate his studio as a subdivision of 20th-Cent. Fox. Disney worked for a few years with them distributing his films, but he would not let go of trying to be independent. The FBI and American Intelligence turned to the mob to help them as the U.S. entered WW II. Perhaps Walt's mob connection added impetus for his recruitment. Walt went to a number of American Nazi meetings prior to Pearl Harbor.

This author believes from knowing Walt's personality that Walt may have been on assignment, rather than a Nazi sympathizer. Still, why does one of Disney's pre-Pearl harbor cartoons display a swastika? Disney's Epcot Resorts is close to the mob's Atlantic City Board Walk with its nightclubs. The resort was designed by Robert A.M. Stern. (This author doesn't know about Robert Stern, but there are programmed multiples and Illuminati members within the Stern family.)

At Walt Disney World, the nightclub there was named "Cage", and then later '8 TRAX". Comedy Warehouse, which is a nightclub at Pleasure Island in Walt Disney World opened on May 1, 1989 and has used slave comedians as well having people who are mind-control abusers.

On Feb. 11, 1987, Walt Disney Co. was reincorporated in Delaware. Delaware is the only state that allows total corporate secrecy. No one can find out who really is running a Delaware corporation, and many other secrets can be hidden under Delaware's corporation laws.

Capital Group has considerable shares in Disney, as well as 29% of the shares of the Robert Mondavi winery at 7801 St. Helena Hwy, Oakville, CA. Wellington Group and Mellon bank also have shares. Behind Capital Group are mob controlled groups like DeBartolo Realty Corp. and La Quinta Inns (a Bass bro. operation.) Sam Bronfman operates Sterling and Monterey Vineyards.

There are countless people walking around that have felt the ruthless, impersonal, controlling, money-grabbing side of the Disney Corp. Also, there are a number of journalists who have experienced first hand the secrecy and paranoia that the Disney corporation has. Most journalists are not used to the secrecy that pervades Disney. Because Disney has shaped the myths of America for several generations, the public takes more concern over who is running Disney, than they would other institutions.

Because most of America believe in the image that the Illuminati have built for Disney, they are rooting for it to succeed.

How the Disney Executives have figured out how to steal land all across the U.S.

Over the years Walt Disney has developed several very sneaky reliable techniques to acquire land. They acquire land through their executives and large stockholders and family members of the execs and stockholders. After all the deals are made in an area, and when everything is in place over a period of time, these people then turn their land over to Disney.

Disney works with government officials and local bankers to line up special deals so they can succeed in their plans. After everything is lined up, the corporation announces their plans and goes forward. This methodology has been used repeatedly, for instance the American History Theme Park in the Manassas Civil War battlefield area of Virginia for which Disney has acquired 1,800 acres and has access to at least 1,200 more.

In Nov. '94, after a new Virginia governor was elected, the Virginia "Disney's America" project was announced, and Virginia voted almost instantly for the money for transportation and infrastructure improvements to the area so that Disney's theme park would be viable. Disney set up 3 banks in Napa, CA.

Their banks made loans to old families in the valley.

The trusts and the wills for these families were made up by Stanford Univ. grads. These people set on the boards of these banks or connect with the boards of these banks. They charge large fees, and know every trick in the book to rob people of their estates and their living trusts. The Stanford grads, who connect in with intelligence agencies and the mob use certain code words when they set up their businesses, such as RESOURCE, EVERGREEN and PACIFIC.

There are a number of scared landholders who are being intimidated to sell their land in the Napa Valley region.

DISNEY and the GOVERNMENT

Just prior to W.W. II, the FBI recruited Walt Disney. His job was to spy on Hollywood or anything else that looked suspicious. Documents obtained from the Freedom of Information Act, in spite of heavy censoring, clearly show that Walt Disney became a paid Special Correspondent asset of the FBI.

He reported to FBI agent E.E. Conroy. In 1954, Walt was promoted to Special Agent in Charge (SAC) which means others reported to him. After "leaving" the CIA, ex-DCI (ex-head) of the CIA William Hedgcock Webster became a lawyer for the Wash. D.C. based firm of Milbank, Tweed, Hadley and McCloy.

In 1993, when news broke about Walt Disney's FBI membership, ex-CIA head Webster worked with the Disney family to cover up to the public that Walt Disney was an FBI agent. Webster went on TV and had interviews to spread the fabrication that Walt was not connected to the FBI. Why?

One of the countless items that Disney was involved in was the investigation into the disappearance/rape of a six-year old child Rose Marie Riddle on 1/12/61. According to documents gotten from the Freedom of Information Act, W.G. Simon was the FBI agent who met with SAC Walt Disney in L.A. about the case. W.G. Simon has been one of those people who has been publicly lying by claiming that Walt Disney never was an FBI agent.

The paper trail proves otherwise. Why is it so important to the FBI and CIA to cover up that Walt was an FBI agent? Walt also worked for the CIA, even though documentation of that is not available. This author theorizes that the reason the FBI and CIA are so touchy about letting people know that Walt worked for the government is that the Network knows how the FBI and CIA worked together to procure children for mind-control programming purposes.

Because Disney and Disneyland played such an enormous role in Mind-control, Disney's connection to them, although on the surface a seemingly minor fact, is in reality a minor fact setting on top of an enormous ghastly secret. When W.W. II started, the government incorporated the Disney studios into the war machine.

The military paid Disney \$80,000 for 20 training cartoon, which cost Disney \$72,000 to make. Disney studios also made some secret films for the military. Mickey Mouse and Goofy cartoons were slanted to

have war themes, for instance, the Goofy cartoon of 1941 "The Art of Self Defense" and "How to be a Sailor" in 1944.

Perhaps in honor of the contribution Disney had made to the war effort, "Mickey Mouse" was the password of the Allies for millions of men on the big D-Day invasion on June 6, 1944. Walt Disney produced a cartoon showing Donald Duck paying his taxes faithfully. The film was entitled *The New Spirit*. It was very successful in getting Americans to comply with the IRS.

In 1946, Disney made a film for the public schools for sex education entitled *The Story of Menstruation*.

For the United Nations, Walt Disney created "It's a Small World" attraction for UNICEF for the '64-65 World's Fair. This attraction was moved to the theme parks and has been a major feature for mind-control. After learning of the enormous amount of mind-control programming going on during after hours in secret tunnels at Disney as well as in the public facilities, it makes more sense why the Russian Premier Nikita Khrushchev would be denied a visit to Disneyland by the U.S. government "due to security considerations" when he was visiting the U.S. in Sept. 1959.

Khrushchev obviously had his own security working in tandem with American security and the intelligence people for whatever reason(s) didn't want the complication of these Russians going to a major programming site.

Some powerful military men have been connected to Disney films. Two former commanding officers of the USS Alabama nuclear sub were technical advisors for the Disney film *Crimson Tide*. Walt Disney was tied to the U.S. government, and recent disclosures show that he was tied to the FBI.

Walt used his FBI connection to destroy the life of Art Babbitt, who had led the strike against Disney in 1940. Babbitt found that everything he attempted in life after the strike was ruined by some hidden power. Was Walt part of naval intelligence attached to the FBI? Was he part of the FBI that is involved with child procurement and mind-control? In the 1950's the Illuminati began organizing covens on the West coast and began solidifying their power. (This comes from several independent sources.)

Likewise, it's clear that Disney didn't have the clout in 1953 with local governments, that it does today.

Walt Disney was unsuccessful when he tried to get permission from the city of Los Angeles and the Burbank City Council for the construction of Disneyland (called *Disneylandia* at that time), in the Burbank area.

One Burbank councilman told Walt,

"We don't want the carny atmosphere in Burbank."

Inconsistently, within a few years they gave permission to Universal to build an amusement park in Burbank, which opened in 1964. Disney then ask the Stanford Research Institute to locate a spot for *Disneylandia* (Disneyland), which they found at Anaheim. In recent years, Disney decided they wanted to build another amusement park (called California Adventure) across from Disneyland.

In order to do so, the Interstate highway will have to have changes, and the Anaheim city council needed to approve the large 55 acre expansion.

In contrast to the Burbank City Council in 1953, Anaheim's City Council was enthusiastic about the expansion in spite of lots of local opposition. The locals complained at council meetings to the City Council that the city had no business going hundreds of millions of dollars into debt to help a corporate giant. (Anaheim will issue \$400 million in bonds.)

Locals also raised concerns that the public school system in Anaheim is stressed to the breaking point where they are considering going to half days, and that Disney Corporation should give as much consideration for the school children of Anaheim as they do to their Amusement park.

Disneyland's Pres. **Paul Pressler** bragged about Disney's new California Adventure amusement park,

"Disney's California Adventure is really a celebration of the fun, the beauty, the people and the accomplishments of this magical state. We really have set out to try to capture a bit of what the California dream is all about."

(Sounds like the dream is to be wealthy and control people. The elite would rather give us BREAD and CIRCUS than an education.)

The Dragnet films were done in part at the Disney studios.

In an Office Memo from the 66-new LA SAC FBI agent to Hoover (12/16/54), which was obtained via the Freedom of Information Act, the typed memo states,

"Mr. Disney has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters..."

Historically, we now know that Disney's use for "official matters" included mind-control.

J. DISNEY and MIND CONTROL

Once the reader is familiar with the programming scripts, the reader merely needs to watch the Disney "Adventures in Wonderland" that come on TV in the morning to see Disney mind-control at work.

Within a few minutes one morning, this author had seen a white rabbit create "a world in your mind" (the quote is what the show said!) with a ring, watched Alice go through the mirrors, watched a White Rabbit [the programmer] read a book to a little girl, and the TV listener be told by the show "The White Rabbit is our only hope!"

The deeper *alters* (*alter-ego*) of Illuminati slaves who are programmed for espionage, for spying and blackmail, and seduction and assassination, are given programming to live in a fantasy world. They never touch base with reality. Much of this type of programming has gone on at Disneyland.

Disneyland visitors are taken in a boat where dolls sing an around-the-world theme song "It's a small small world". These doll world parts of the amusement parks are used for programming assassination and espionage *alters*. The song and dolls play important roles in these alter's *mind-control* programming. Some slaves at around age 19, have this type of programming tested to make sure it is solidly in place.

The song "It's a Small World" was composed by the Sherman brothers for Disney originally as a theme song for a ride at the '63-'65 NY World's Fair. The Sherman brothers were talent that Disney discovered.

They were born in NYC, and both graduated from Beverly Hills High School. They wrote Disney songs for at least 29 films. Mind-controlled slaves, who repeatedly bump into each other, but don't know why, will be found saying, "It's a small, small world." Both rituals and programming go on at Disney amusement parks during both the day and night.

Steven Rockefeller and **Walt Disney** traveled and spent time together with Dr. **Hadley Cantril**, an establishment expert on human behavior. (See *There Was Once A Time of Islands, Illusions and Rockefeller*. - Harcourt Brace Jovanovich, 1975.)

When Walt Disney began Walt Disney World he sent Card Walker to the Florida capital to request quid pro quo, and the governor gave it to Disney. What that meant is that Disney's property in Florida was totally controlled under Disney's jurisdiction, they had their own laws, their own police force, their own hospitals, and their own tax rate.

No outside authority would interfere with Disney's jurisdiction. DisneyWorld's finances would be untouchable and out of sight by the state of Florida. Never had so much power been given away. DisneyWorld became its own crime syndicate within the syndicate. Disney amusement parks are like a city within a city.

They have their own security forces, and the local police allow the Disney security forces to take care of their turf. Disney has their own policies (laws). Some of the security forces can be identified in plain clothes with clean-cut hair styles and have communication devices.

The security forces have a headquarters room where TV monitors display-live the exit points at Disney as well as other locations. America's Most Wanted has a fairly large file on children who have been kidnapped at Disney Amusement Parks. One mother, who got separated from her child when getting off a train, frantically told a guard her child was missing.

The guard took her to the monitor room, where they saw the kidnapper carrying the child out of the park with the boy slumped over his shoulder. In that short of a time, the kidnapper had drugged the child, cut his hair different, and put a different shirt on him. (This anecdote was mentioned in *Inside the Mouse*, pg. 52) As written before, white slavery is part of what Disney is all about. This mother was one of the fortunate few who did manage to find their kidnapped children.

An insider states that the Disney police are definitely part of those moving and abusing innocent children brought in for occult rituals. In addition, the Disney security forces spy on their own employees.

Employees do not enter the theme parks like the visitors, nor do they move around like the visitors. They have underground tunnels and underground entrances and facilities for that. One victim of total mind-control mentioned that a tunnel entrance was at the Matterhorn mountain at Disneyland. (The Matterhorn was opened by Walt and his good-friend Richard Nixon, who rode in the first car down the mountain.)

The Disney productions have given the Illuminati the cover to bring together Illusionists, magicians, and special effects artists without anyone being suspicious. Some of these men were able to apply their talents toward programming children. As an example of their talents, Disney special effects artists were able to create 16 realistic-looking cadavers for the 1989 film *Gross Anatomy*.

Walt Disney, Inc. has teamed up with Los Alamos and Sandia Labs, two other groups which are heavily involved in mind-control and people control to develop body scans, branding and access codes for the visitors to Disney's theme parks. Each of the Disney Theme parks, such as Disneyland, DisneyWorld, EuroDisney etc. have vast underground facilities.

These underground facilities allow many of the workers to get to the ride areas via underground passages. Each theme facility also has a vast infrastructure underground in order to maintain it. The underground areas contain wardrobe design and repair units, fitting rooms, restrooms, cafeterias, security units, computers, freight ramps, utility encasements, and large connecting tunnels.

The underground areas also have programming rooms. They have their own power plants and water systems and their own police force. Disney company employs 71,000 people at several locations, tone recent TV show used the figure 40,000 Disney employees. People are coming and going 24 hours at the Disney theme parks.

Three shifts keep up the 24 hour business. The night crews maintain and repair the parks for the thousands of people that will soon arrive in the morning. Disneyland makes a natural prop for carrying out mind-control. The items they sell are also natural props--such as the Goofy watch (\$19.95) which has hands that move backward to confuse a slave as to what time it is.

Was Walt Disney aware of how Disneyland was used for programming? There is no doubt.

Disney lived much of nights at Disneyland, and had an apartment at the firehouse near the train station on Main St. At night, if he was not doing anything else, he'd roam the grounds of Disneyland scribbling notes on his own distinctive blue paper, which he'd leave for workers to follow the next day.

The notes would say such things as "Replace these flowers," or "Move that bench". (Prince of the Magic Kingdom, p. 25)

Walt Disney knew everything that went on in his *Magic Kingdom*. The Epcot Center and the Disney amusement parks market all kinds of occult triggers, including crystals, rainbows, wizards etc. that reinforce the programming. The Epcot Center has two glass pyramids along with its "Journey into Imagination".

Disneyworld has the Island of Atlantis on its sub tour. Fantasyland is one of the most used tours of Disneyland for mind-control purposes. It has carousels, merry music, an incredible castle, boat rides, story book characters etc. Sleeping Beauty Castle with its blue turrets and gold spires is the central visual object of Disneyland.

You cross a drawbridge to get into it. Inside Fantasyland are Illuminati programming sites such as the Mad Hatter teacups, the King Arthur carousel horses, and Snow White's forest.

In the far corner of Disneyland's New Orleans Square is the Haunted Mansion. This mansion is designed to frighten and scare, it has an ingenious design and many special effects and illusions. Realistic ghosts, a screeching raven, howling voices, and other scary things welcome the visitor.

Life size holograms are created at the Haunted Mansion, and dance in sync with the music and then fade out at certain points.

There is a hologram of a woman's head in a crystal ball who chatters non-stop. A real good laugh for the programmers of a little child. When you are toward the end, you will have a chance to look into a mirror where a hologram ghost will nestle up beside you.

Star Speeder is another great programming location at Disneyland. It was the creation of George Lucas and the *Disney Imagineers*. The technology is borrowed from Star Wars, and is similar to flight simulators used by the military to train pilots. Disneyland Hotel offers Character Breakfasts, where children eat breakfast with Disney characters, to people who make special arrangements.

U.S. Special Forces, which carries out mind-control, owns two hotels near Disney World, and [the Mormons](#) have one also. Knott's Berry Farm with its Ghost Town, Amusement Park, and its Charlie Brown themes and characters is near Disneyland. One of the Disney executives began one of the most horrible trauma-based mind-control programming centers in Los Angeles called Magic Castle a comedy warehouse.

This trauma center had horrible torture chambers. Children were brought in from South and Central America to be programmed at the Magic Castle. A brave L.A. policeman exposed the place--for which he lost his job, and eventually was able to get the site closed. One of Disney's recent ventures in their Disney Institute, which Newsweek labeled "the Disneyland of the Mind". (Newsweek, Mar. 4, 1996, p. 61)

A private club called Club 33 at Disneyland located upstairs in the New Orleans Square is believed to be involved in mind-control. Cub's Den supervises children's activities at the Wilderness Lodge Resort at Walt Disney World.

At Disney-MGM studios the major attraction is the *Twilight Zone Tower of Terror*. Guests take a strange scary trip through the hotel, where guests are finally sent into an elevator that drops out of control 13 stories.

The ride has been advertised on TV. Disneyland now has a *Temple to the Forbidden Eye* - which is simply a *Temple to the All Seeing Eye*, the Illuminati symbol. Visitors, who have the patience to wait in line, can strap themselves in for a ride that is like a jack hammer that jars the rider through a temple filled with snakes, rats, and mummies. One aerobics teacher couldn't walk for three days after the jarring ride, which comes across as "hokey".

The experience is more traumatizing than fun, but then maybe that is what was intended.

DISNEY VACATIONS FOR THE ELITE

Years ago this author's newsletters exposed Hilton Head Island, SC as a watering hole of the powerful elite incl. retired generals and admirals, and the site for the elite's Renaissance Weekend "meat market".

Remember, that at one time Hilton Head Island was private, with imported alligators in the water around it. A person was only allowed on the island by going through security gates with a clearance. In a later newsletter, Disney's Hilton Head Island Resort was mentioned.

This resort, built by Disney Vacation Development, Inc., is located on a 15-acre private island linked to Hilton Head island by a narrow bridge. Members to the Disney Vacation Club can exchange time for vacations at Disney and other resorts around the world.

Memberships cost minimum \$9,412.

MELODYLAND

Right smack across from the entrance to Disneyland is the *Assembly of God's Melodyland Christian Center*, the birthplace of TEN (Trinity Broadcasting Network). The Assembly of God denomination has been heavily infiltrated by the Illuminati, and has been heavily used as a front for programmed slaves.

Paul Crouch, president of Trinity Broadcasting Systems, Inc., was affiliated with Melodyland in 1973 when TBS was getting started. At that time, Melodyland was a rich heavily infiltrated charismatic church, with its share of programmed multiples. In 1973, closet homosexual minister Jim Bakker, and his wife Tammy Faye, a programmed multiple were with Paul Crouch in Anaheim at Melodyland.

Paul Crouch had been the assistant pastor of Bakker's home church in Muskegon, MI. Crouch's right hand man was **Alexander Valderrama**, a charismatic Roman Catholic. TBS used an abandoned military

base as their TV complex, using hangers as studios. In the early 70's, ABC put Bakker and Crouch's early shows on their affiliate stations on Sunday morning.

Bakker had already gotten his career kicked off with Illuminatus **Pat Robertson** and his 700 Club.

Jim Bakker split and went to the east coast. To help Bakker with his money, Bill Perkins, who had been a financial analyst for the World Order's mind-control research at Sandia National Labs in Livermore came to help Bakker run his ministry's finances. Later, televangelist Bakker began building Heritage USA, which was to be a big-money resort.

Bakker hired people who had worked for Disney to construct Heritage USA. Bakker studied Disneyland, Disneyworld, and other Disney places as a model for Heritage USA. After Disneyworld opened in Florida, Jim Bakker was a REGULAR visitor to it. Heritage USA's Ft. Heritage was modelled after Disney's Ft. Wilderness, Main St. was modelled after the Magic Kingdom's Main St., and Disney's wrought-iron fencing was also copied.

Most people are aware of Jim Bakker's \$265,000 payoff to Jessica Hahn to keep her sexual services to him a secret, his longtime homosexual relationship with his right hand man David Taggart, and his prison sentence. James Orson (named after Orson Welles) Bakker was from Muskegon, the same place that Cathy O'Brien, a freed Mind-controlled slave came from. He was born pre-mature, and had some interesting family situations that make his family suspect.

While Cathy O'Brien got programmed via the Catholics, Jim was part of another denomination which also was into programming, the charismatic Assemblies of *God*. His grandfather, who lived next door to Jim, and where Jim spent much childhood time with was popularly known in town as a "huckster", and nicknamed Kingfish after the manipulative character on Amos and Andy.

Tammy his wife grew up in International Falls, MN in poverty in the home of her stepfather and mother. Besides having a "shopping demon," she has had her share of phobias and mental problems, as can be expected from someone who has had to suffer through programming.

It would be worth pointing out who has come to Jim Bakker's rescue when he was under attack. For instance, on Thursday, Oct. 4, 1984 when Jim was under attack, Jim Bakker's show had six people give endorsements and praise of Jim Bakker.

Those were:

- Ronald Reagan
- Dale Evans
- Robert Schuller
- Oral Roberts
- **Billy Graham**
- Rex Hubbard

Of those, this author knows for sure that all are masons, except for Rex, who may or may not be.

Robert Schuller, Billy Graham and Oral Roberts are "Christian ministers" who participate in using and handling mind-control slaves. These three ministers all participate in secret Satanic rituals.

The last few paragraphs have given only a sketchy picture of the intimate relationship between Disney Mind-control and the charismatic movement and its use of trauma-based total mind-control.

DISNEYANA FOR THE PROGRAMMED and OBSESSED

For people who have been programmed with Disney programming and who are obsessed with Mickey Mouse and everything else about Disney, and for other people who just have the collecting spirit for Disney memorabilia, there is a group called Disneyana.

Disneyana, was organized in the 1980's, and consists of people who are cult-like in their devotion to anything true Disney. Some of them to express their devotion outwardly tattoo their bodies with Disney characters. This group holds their annual convention at the Contemporary Resort in FL.

One Disneyana at the annual convention said,

"We collect to keep the good feeling inside."

Another when interviewed said,

"This is why it's all about love."

The author knows as a fact some of the men who are obsessed with Mickey Mouse and Disney items are programmed multiples. One of Kenneth Anger's occult friends has had the world's largest Mickey Mouse collection.

Who is **Kenneth Anger**? Kenneth Anger, a member of *LaVey's Magick Circle* and later his [Church of Satan](#), is an occultist and an underground film maker.

Kenneth Anger (he choose the last name Anger) was raised on the Wizard of Oz books. His biographer **Bill Landis** writes that the Oz books,

"laid the groundwork for Ken's attraction to [Crowley](#), the occultist who would rework Rosicrucian thought into his own magical system."

Ken was obsessed with Crowley's life and magic.

As a child, Ken had danced with Shirley Temple in competition after she became a child star. Ken Anger loved the OTO's solar phallic religion, and was also obsessed with Mickey Mouse. He spent part of his time studying his friend's Mickey Mouse collection. Ken Anger did his casting for his film "Lucifer Rising" by telling occult friends and acquaintances that they could live out their goddess or god power-trip fantasies by acting for him.

The British government's *National Film Finance Corp.* fronted 15,000£ for Lucifer Rising's production. Famous occult musician Jimmy Page did the sound track gratis. Ken Anger acted as the film's Magus and made his Magus role resemble Mickey Mouse in the film Fantasia. (The role Fantasia plays in mind-control programming will follow as the last part of this chapter.)

"Lucifer Rising" also starts with Fantasia-type volcanoes.

Another of his well-known films was "Invocation of My Demon Brother."

Mind-control features in Disney movies

The elements within Disney movies that are intentionally put in for mind-control would take volumes to describe. A detailed description of how just one Disney movie is used as a programming script soon follows. Fantasia was selected as the example.

A random sampling of features in Disney movies for mind-control programming could include:

- Cogworth the enchanted mantle clock in *Beauty and the Beast*.
- The character Door Knob, which is a doorknob portrayed as a person in the Disney cartoon *Alice In Wonderland*, is useful for programming door knob *alters*.
- *The Blue Yonder* is a Disney movie on time travel of a young boy. Time travel movies are used for programming to mess up the victim's sense of time.
- Disney film "Animated Alphabet" has letters which come alive, which is useful for programming. And what about the '82 Disney movie "Computers are People, Too!" ?
- All the Illuminati members this author is aware of who have received trauma-based total mind-control were taught to astrally project and study on the astral plane what they needed to learn. A Disney movie that portrays this is *Goofy over Dental Health*. This is an educational film released by Disney in '91 and again in '93, where Goofy places a magical toothbrush under a child's pillow, so that the child astral projects to a dentist office and while on the astral plane studies how to have healthy teeth.
- Illuminati *alters* believe that trees and flowers are alive. The 1932 Disney film *Flowers and Trees* is a story about two trees who fall in love. The film portrays the occult belief that trees can talk and sing. Internally, alter systems will be constructed with singing trees and flowers that represent people and which are *alters*. The singing trees give out internal codes to move *alters* internally where they need to go. *Return to Oz*. (1985) This Disney film begins its story line about a girl who is thought to have psychological problems because of her tales of Oz. She is warned not to talk about Oz by her relatives. She is taken to a psychologist who wears a big ruby ring, who tells Dorothy that electroshocks won't hurt her, and that we are at the "dawn of a New Age." Dorothy is told that her memories are "just dreams" that stem from excess electrical current in the brain. She is sent to a mental institution to receive shock treatments for talking about Oz. A lightening storm allows her to escape the shock treatments and when she sleeps, she awakes in Oz.

In Oz she goes through many mind-control scenarios, ruby slippers, mirrors, etc., and toward the end visits with evil Mombi, Princess of Oz who keeps Ozma (Dorothy's twin) as a slave. Mombi eventually casts a spell and enchants Ozma into a mirror.

Sci-Fi author **J.D. Vinge** in her *Return to Oz* based on the screen play writes on pg. 211-212,

"Dorothy gazed at herself in the mirror, seeing her own reflection, and remembering the moment when she had looked at herself and seen someone else there, someone so like her that it could have been her sister."

Parts of this film were filmed near Stonehenge, Eng. Disney has put out several films on the Wizard of Oz theme, all of which were used for programming. The original series of Oz books were by Baum.

In '39, MGM did the famous *Wizard of Oz film*. In the Disney movie *Tron* (1982), a young computer genius goes into an altered state where he ends up becoming a computer program. After defeating the MCP, he returns to the real world. This is simply a programming script.

A special effects team created a 3-D world, showing how talented Disney special effects people can be in making something seem real. This movie should show people their mind-control capabilities. Mathematical Applications Group, Inc. (MAGI) were one of the groups that created the graphics. Disney came out with 3 videos of new adventures in Wonderland which are mind-control programming.

In the mornings here 9-9:30, on channel 21, Disney has a Wonderland Show every morning which is mind-control programming for children. Within a few minutes, this author had seen a girl walk through a mirror, the 3 lives of Thomasina mentioned, and a little ditty "I'm a little tea-pot" where a person becomes a tea pot. They also had an "under the umbrella" scene.

This was all pure programming, right on TV. Of course, they show the White Rabbit as a central figure. ABC under the auspices of Disney produced a lengthy 140 min. film Wild Palms which depicts Illuminati mind-control and life. One reader of Vol. 2 stated that the Wild Palms movie would have made no sense except that having read the Vol. 2 book, the movie made lots of sense in the light of Vol. 2's revelations.

The film depicts how children are kidnapped, switched at birth, programmed via TV cartoons, programmed to kill and use stun guns etc.

The film depicts Illuminati bloodlines and arranged marriages. Although the name "Illuminati" is not used, if viewers substitute in the name "the Fathers" for Illuminati fathers, they will get an insider's view of life at the top. The main controllers are addressed by their slaves as "Papa" or "Daddy" or "Mother". This is true to life.

A person opposed to the Fathers states,

"One day we will wake up and discover we don't own this country and no one will care."

The movie states that events are not happening randomly. The movie shows an underground tunnel system which has an entrance hidden by a swimming pool. Quite a few actual programming codes were said during the film, for instance, "down, down, down through the pool of tears..." and "we're going to go down the yellow brick road now."

The movie was created by Bruce Wagner, who obviously is an insider concerning trauma-based total mind-control. The fact the movie was made shows the arrogance of the programmers' beliefs that their criminal acts in programming thousands of little children will not be exposed, and that people will be too stupid to realize that what is put out as fiction is actually mirroring what is happening.

It's like they believe their own script that IF people did find out "no one will care."

Because so much of the Illuminati programming involves the creation and programming of 3 *alters* linked into trinities, it is not surprising that Disney has helped such triad programming with a series of movies about threesomes, including:

- 3 Blind Mouseketeers
- Three Caballeros
- 3 little pigs
- Three Little Wolves
- 3 Lives of Thomasina
- The Three Musketeers
- 3 Ninjas
- Three Orphan Kittens

For Mickey Mouse programming they came out with Thru the Mirror, where Mickey Mouse steps through his bedroom mirror and ends up in another world (altered state).

Not all of the Disney movies that have mind-control programming themes got released to the public. One unreleased cartoon had Penelope fleeing from a sinister looking Grandfather Clock which is carrying her

to another world, and has another scene where Penelope tries to hold onto someone who personifies the Wind.

George Lucas, who directed the movie *Star Wars*, which was a movie planned by the Illuminati and used for Illuminati programming, also directed Disney's movie "Captain EO". Captain EO (who looks like a demonic entity) goes to rescue the Queen (who looks like the harlot describes as Mystery Babylon in the Bible).

The Queen is in captivity simply because she and her people believe in black and white (which represent good and evil). When they renounce such a belief, they are saved by Michael Jackson (in actual life a mind-controlled slave) playing Captain EO. It's a New Age witchcraft film through and through.

By the way, Michael Jackson has gone to Disney amusement parks many times, sometimes in disguise.

It is public knowledge that his *Jehovah's Witness family* has been very abusive mentally and physically to their children. Disney has put out several movies on how the mind works, such as the educational film *The Brain and Nervous System* in 1990. Their film *Runaway Brain* is a cartoon where Dr. Frankenollie transplants Mickey's brain into a monster's body and vice-versa.

A 1994 film, *Puppet Masters* shows the govt.'s secret Office of Scientific Intelligence trying to save the U.S. from aliens who live in human bodies. In recent years, Bette Midler has been Disney's main actress.

In the Vol. 2, it was exposed that she is possibly a Monarch Mind-controlled slave. She is famous for her "mood swings" (switches in personality), and she had a "mental breakdown" in 1985. Her eyes and body gestures are those of a programmed multiple. She has gone out on tour for Disney without making - money, and she is best of friends with Jeffrey Katzenberg (second in command at Disney).

Jeffrey Katzenberg by the way is extremely disliked by his counterpart Sid Sheinberg. Bette Midler plays Stella in the movie *Stella*. Stella is an occult name. In the movie, the script seems tailored for Bette Midler and for someone who is a programmed slave, rather than the actress fitting the role.

At the movie's end, Stella (Bette Midler) attends her own daughter's marriage by peeking in a window and watching from the outside.

This is the script they give so many of the parts of a slave, so that they feel unworthy and feel like they are always on the outside looking in at life. Many parts (personalities) of slaves find it hard to connect with real life, because they feel they are on the outside looking in. And then in true Disney fashion, Disney had Bette Midler play the role of the lead witch in *Hocus Pocus*.

The movie *Hocus Pocus* does some hocus pocus of its own.

While pretending to make fun of witchcraft, they actually teach witchcraft. They do make the 3 witches look comical. By the way, the 3 witches stand for the maiden, mother, crone combo that the Illuminati reverence. Disney subtly works in deep occult things, such as the all-seeing eye on the cover of the book, the little girl promising the cat (who is a familiar spirit) that her descendants would always care for it (true, because the cat was a generational spirit).

The cat is killed in the movie but can't die. And Bette Midler as lead witch in her costume, which has some Mother-of-Darkness symbology on it, states as she gets ready to take the life force from an innocent girl, "We want to live forever, so we take children's lives." This is wholesome entertainment for children?

The Disney capacity for deception extends to its own workers. PR men recruit young people for its Disney College program. They tell the young people what a great stepping stone it will be for their careers. They have been known to make it sound like the greatest thing in your life. Kids come from all over the country due to the slick recruiting tactics to work for Disney.

They are then housed in Disney housing, given menial jobs, and paid low wages. Most people in the College Program leave disillusioned. If the worker happens to think of a great idea, Disney officials have been known to steal the idea, and because the worker was working for Disney the worker will find that they are unable to get any credit or money for the idea that Disney steals and makes millions off of.

One unaccredited creator of a Disney sale item said, "literally, they're using everybody for everything." (Inside the Mouse, p. 239.)

Next, will be the script for how the Disney film Fantasia has been used as a standard programming tool since the 1940's by the Illuminati.

K. DETAILED SCRIPT ON HOW THE DISNEY FILM FANTASIA IS USED FOR PROGRAMMING TRAUMA-BASED

MIND-CONTROLLED SLAVES

During the 1950's, '60's, and '70's at least 90% of the Illuminati's trauma-based mind-controlled slaves were subjected to watching Disney's Fantasia film in order for them to build the foundational imagery of the mind-control. Child mind-control victims had their eyes taped open, and then sat one-on-one with their primary programmers so that the programmers could give the scripts as the child watched Disney's Fantasia over and over.

What made Fantasia unique as a programming tool is that it had almost everything the programmers needed to create the foundational imagery for their trauma-based mind-control. To build a dependable alter system means that the worlds need a solid foundation. Fantasia has provided the means to get a solid foundation for the internal worlds that the Illuminati slaves build in their mind. It is also a masterpiece in coordinating color and music.

The Disney film Fantasia which premiered on Nov. 13, 1940 (at Broadway Theater in NYC) was a financial disaster as a movie, but was an Illuminati programming masterpiece. The film was released to theaters in '40, '46, '56, '63, '69, '77, '82, '85, '90 in order to catch every generation of children. The video was released in 1991.

During programming much of the child slave's mind will watch the film. One particular part (alter) will be forced to memorize everything in the film. This small part (small alter) is well hidden in each victim's mind. This small alter, who has a vivid and total recall of the film Fantasia, is locked carefully away so that ONLY an access code will pull him/her up. Watching the videotape Fantasia is not going to pull this alter up. The programmers pull this alter up when they have a clean slate alter.

When they are taking a clean slate of the mind, they will pull the clean part up and have the alter who has memorized Fantasia throw its memory onto an internal big screen.

The internal Outer space (aka Rubicon) is shaped like an amphitheater, and functions as a big vast screen for replay. There is an internal ball or sun created via the lighting effect of the movie Fantasia, so that the movie appears projected in the mind as on a globe.

And the Fantasia film images hit this internal globe and go circular in the mind and spin through the system. The programmer will then say to the new part,

"THIS IS WHAT I WANT YOU TO CREATE. THIS IS WHAT WE NEED."

In this fashion, Fantasia has provided the programmers with their primary tool for taking a dissociated clean slate part of the mind, and manipulating it to become a new workable part within the system. The young part that holds the entire Fantasia memory is strategically placed in the system so that it can be called up from anyplace in the system.

No matter where the programmer is working in the system, he can access this small alter whose function is to remember the movie. Most of the system will go into a trance sleep if shown the movie. The front (as well as most of the system's *alters*) will be totally amnesic to having ever seen the movie. Since the programming put in with Fantasia is so fundamental it should come as no surprise that the programmers have done an excellent job in protecting this programming from everyone, including the slave.

Abreacting the film for many *alters* could rip the system apart, because after the film is memorized severe trauma begins to be overlaid and attached to the film. There may be some small *alters* that still carry tiny bits and pieces of memory of the movie, but only one will really remember it.

The following script will be a running account of how Fantasia has been used as an important preparatory film for Illuminati trauma-based mind-control to train the mind-control victim's mind to be able to visualize the programming that will be layered in. The time clock will begin when the feature film's action begins, and then will run its entire 116 minutes.

This will give the researcher of mind-control a blow-by-blow description of how a Disney movie is used for programming. The film was often shown to child victims around 3 to 4 years of age with a wide screen while the child was under a guided LSD trip. (Prior to the use of LSD some other drugs were used.)

A Grande Dame or *Mother-of-Darkness* often worked with the Illuminati programmer as an Assistant Programmer.

The scripts and the programming have already been discussed prior to showing the child the film, so the programmers know the direction they want to take the child, and will tailor some of what is said to the child victim to individualize the programming. When a three or four year old is shown Fantasia on a hypnotically-prepared and controlled LSD trip, the colors and effects of Fantasia are increased about 1,000 times.

The film is realer than real to the child. The movie will not be shown just once, but over and over so that the scripts are ingrained into the mind. The imagery for the child's internal world will be well established, because the big screen movie enhanced by both the drugs and the bright colors of the art work will seem more real than life itself.

At this time, the child is a multiple, but the walls between the various parts of the mind are not solid, but similar to the walls between ego states in an adult non-multiple. A large part of the 3 or 4 year-old child's system will be allowed to view the system, including the Christian parts. Then the entire system (with the single exception of the alter carrying the entire memory of the film) will be hypnotically told to forget having seen the film.

Years later, the front *alters* will not remember having seen the movie, but they may have a strange dislike for the film. They may find that they can't identify where their feelings of dislike of the film stem from. The child victim will watch the movie with its programmer and assistant programmer one-on-one, with no other children in the room.

The child will watch the film repeatedly and be grilled about what is in the movie.

The child will see the movie so many times in such a vivid form and will be tested to the point that the movie will be memorized. But it will be hypnotically locked up in the subconscious by the programmers, so that it forms a base for the mind to begin building programming, but will remain hidden from the conscious.

At the time the Fantasia film was made, the Illuminati had been creating trained multiples for years, but they knew they wanted to program the different personalities in accordance with the best mind-control techniques of the day. For this reason, the Fantasia film was planned ahead of time, so that it could possibly serve as a programming aid.

The film is silent (almost no words) except for music so that it can be used for hypnotic visualization, so that the Mother of Darkness and the programmer can fill in the programming script with the child victim as they watch the movie. As it turned out, their plans were successful.

The New Age author **David Tame** states in his book *The Secret Power of Music* (Rochester, VT: Destiny Books, 1984, p. 292), that Fantasia is...

"A superb marriage between the visual and musical arts. Most of the sequences... are what New Age cinema was intended to be!"

The power of the movie to influence the mind stands out. In order to make the film, Disney used some strong arm tactics on a few people.

The movie was a box office flop when first released in the 1940's, but then it was made for the occult world anyway. By the 1960's, the Illuminati had create a drug culture and had lots of undetectable mind-controlled slaves running around that had been programmed with Fantasia.

In the 1960's, Fantasia became a hit with the drug culture which had its share of Illuminati slaves deeply involved in it. One more reminder, the sentences that are "ALL CAPS" in the script are things that the programmers are saying to the child victim as the child watches the film.

(Bear in mind, that the child watches the film over and over, so not everything indicated in this script by caps that the programmer says will necessarily be said in one showing.)

- 00 minutes. Curtains open. Action begins with an orchestra. The Conductor upon a step pyramid is the center of the scene, and is shown to be the center of authority. Master Programmer Dr. **Joseph Mengele** liked Fantasia because he was a musician and a violinist. Mengele (Dr. Green) liked Bach, Beethoven, and Schubert and orchestra music. He enjoyed taking what he liked and using this music to make slaves. He would portray himself during programming as being the conductor, and all the orchestra were his children. The film will allow for a repetition of this theme.
- 00.5 minutes. The instruments begin playing. The musicians are silhouettes which cast shadows upon the wall. Alters will often see themselves in this fashion too, as merely a shadow or merely a silhouette.

- 01.5 minutes. The MC (named Taylor) begins talking. He begins grooming the viewer. He says that the film may suggest to your imagination "geometric figures floating in space."
- 02. minutes. The M.C. says there are 3 kinds of music. He says some music is to create definite stories, some to create definite pictures, and some music exists for its own sake.
- 02.5 minutes. The M.C. introduces us to the "Absolute music."
- 03. minutes. He states that "Abstract images that might pass through your mind...music will suggest other things to your imagination..." The Philadelphia Orchestra begins playing "Toccata and Fuge" by Bach in the background. As a cartoon for children (or adults) the film has already lost the normal audience at this point. (There is no way that Disney could have escaped realizing that the film starts out losing the normal audience.)
- 03.5 minutes. The conductor is standing out and everyone else is a silhouette with shadow mirror images (like so many of the *alters* become). Leopald Stokowski is now standing as the rising sun rises. This is an allusion to sun worship and the sun rising in the east. The music is going up and down, and this music at this point is used to train the child to go up and down the trance ladder (that is to go deeper or lighter in trance).
- 04. minutes. The conductor opens his hands and waves them in an Illuminati hand signal. The music begins.
- 06 minutes. A row of violinists play, they are merely silhouettes with shadows.
- 06.5 minutes. A harp scale is played in the background that is used in the programming. Triggers are attached to this harp scale, or the harp scale is used as a foundation identifier for a piano scale. More children can be taught the piano than the harp, so this scale is usually transferred to a piano scale.
- 07 minutes. A series of 3 musicians is shown.
- 07.5 minutes. The conductor (the programmer) becomes invisible. The Prog. Assistant will ask the child,
 - "WHO IS GREEN? GREEN BECOMES INVISIBLE."
- 08 minutes. First lines representing bows are shown (the violinists are invisible), then the Golden Gate Bridge. "REMEMBER THE BOW, NOT THE VIOLINIST." The bow lines flashing on the screen represent energy. 08.5 minutes. Colored disks are flashed onto the screen. The lights are represented to the child victim "THAT'S DR. GREEN'S ORCHESTRA." Geometric shapes and flashes of lines explode onto the screen. Concentric rings that will pattern the concentric worlds appear. (See Vol. 2 p. 196 for an illustration of this.)
- 10. minutes. Asst. Prog. will say, "YOU ARE HIS STAR." as stars flash on the screen. Many hidden *alters* (parts) are stars. Swirling lines arrive, and then colors and then more concentric lines.
- 11 minutes. Worlds within worlds are shown. Water is shown. Concentric circles that are the pattern for the worlds are presented. A varying number (5 or 7) of Castle-like structures materialize and then disappear. (These will form the pattern for some of the internal castles.) A quick flowing yellow line comes down the center of the screen,
 - "THAT'S THE YELLOW BRICK ROAD."
- 11.5 min. Lots of stars emerge.

- 12 minutes. Various worlds are shown, and an illusionary castle. Lots of stars are shown, which will be how the victim will model many of their alter parts after. Lots of purple stars appear, representing royal star *alters*.
- 12.5 minutes. Spiral splotches of cloud-like colors appear and disappear in dissociative colors. This is the Kingdom of the Gods during programming. The Asst. Programmer takes the opportunity to ask,
 - "WHOSE ORCHESTRA?"
 This scene is used for the internal heaven where the kings are. Then the camera shows the conductor finishing.
- 13 minutes. The programmer has finished building his basic worlds.
- 13.5 minutes. The MC talks about Tchaikovsky's Nutcracker.
- 14 minutes. 13 circling lights come into view circling around and around. (The 13 lights are something like 4 yellow lights, 3 white lights, 4 orange, 2 blue-something like this. They don't have to be all the different programming colors at this point, because that programming will come in its own time.) Stars turn into fairies. A fairy with lots of fairy dust whirls around. ("Make a wish" the slave will be told later on, create what you want.) Flowers grow into butterflies. Hypnotic music plays as the fairy throws fairy dust. Soon, the Fairy spins a web.
- 15 minutes. The cabalistic tree of life is made with lights, and then the many colors of the ribbons are flashed up on the screen quickly. A compass image is very quickly flashed on the screen.
- 16 minutes. Lights multiply on the screen, and a spider web appears in the background. There are lots of stars which shine as lights in a spider web. (Stars will serve as *alters* in programming, the spider web serves as a system within the system, see Vol. 2.) There are several shots of multitudes of stars on a spider web. 16.5 minutes. There is an explosion of light which has a splintering effect (which will fit in well with an electroshock later on to create *alters*.) Around and around go 6 big mushrooms dancing, with a little one trying to participate. The programmer will point out that the mushrooms are "A FAMILY". When the splintering effect is done with real electricity in the future, the mind will splinter into a family.
- 17.6 minutes. Concentric circles appear in water. Flashing pedals emerge as if they were dissociation spreading through the water. The flowers are the top spinners (see the pages in Deeper Insights on spin tortures to create spinner families), they dance, and then they float away in the bubbles (of dissociation). "A FAMILY OF SPINNERS" the programmer will say.
 - "SEE THEY SPIN YOU INTO BUBBLES INTO NOTHINGNESS."
 There is lots of dancing shown by the spinners. Everyone is dancing to the top. The child victim's head will be wobbling back and forth from the influence of the drugs and dissociation at this point.
- 19.5 minutes. When the family of fish make a star, the Asst. Programmer says, "SEE HOW SAD THEY ARE." The fish dance in circles and they also hide behind veils. "THE FISH MADE ITS OWN BUBBLES AND YOU CAN MAKE YOUR OWN BUBBLES TOO."
- 21.5 min. The child is trained to trance at the hypnotic 8's that appear in the water. This type of scene will put the deeper *alters* to sleep of a slave still actively being used. The movie here is being used to teach symbols, which will be important in the programming. Asst. Programmer,

- "LOOK YOU'RE JUST FLOATING... ..FLOAT, FLOAT, FLOAT, SLEEP...SEE SHE WENT RIGHT INTO THE CENTER OF THE TRANCE STATE... .YOU DANCE ROUND AND ROUND AND ROUND AND WHERE WE END UP YOU'LL NEVER KNOW."
- 22 minutes. Lots of bubbles begin appearing. They will be used in the programming to assist the child to protect its mind from the traumas. The asst. programmer may have a bubble toy to make bubbles in her hand as a game to play with the child. The child will be trained and programmed to put its memories into bubbles and let them disappear.
 - "WHY WOULD YOU WANT TO GO INTO THE BUBBLE TO GET AWAY FROM THE DARKNESS? 1,2,3...NOW THERE ARE MANY BUBBLES, THIS IS WHAT WE WANT YOU TO DO."

At this point the film is showing different colors of bubbles, for instance gold bubbles. This trains the child's mind to identify different colors of bubbles. The bubble-fish-flower scene is going on.

- "DON'T YOU FEEL LIKE THAT FISH, ROUND AND ROUND YOU GO" (dissociation encouraged).

The fish continues going in a **dissociative** spin. The fish swim in graceful perfect figure 8's which have a subconscious hypnotic induction message to the victim.

- "SLEEPY LITTLE FISH" is said when the music gets hypnotic.
 - "YOU'RE SLEEPY and YOU'RE TIRED, THIS IS NOTHING BUT A DREAM."
 - "ALL THE DIAMONDS ARE ALL AROUND, NOT YOU"

In other words, this is teaching the child that their entire internal world can be around them, but "you don't know that it's you." The child begins to lose the ability to realize that other parts of itself belong to itself, they are only stars, etc. The fish changes into another character. flowers are appearing in different colors of the color coding, red, green, orange, blue, white.

All of a sudden it get's still.

- "SHHH, LISTEN CLOSELY."

- 22.5 minutes. Eyes shine in the darkness.
 - "EVERYTHING IS FINE, YOU JUST RELAX."

Silhouettes appear, which represent fish (*alters*, and people) who are there but you don't see them, they are behind the veil like the silhouettes.

- "THEY AREN'T THERE, IF YOU SEE THEM THEY AREN'T REAL THEY LOOK LIKE A FLOWER, WHEN YOU SEE THEM, YOU WON'T SEE A CHILD- YOU WILL SEE A FLOWER."

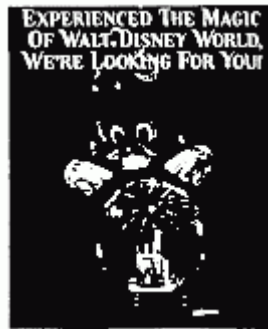
The silhouette veil gives the sense to the child that he can sense something but it's not there.

- 23 min. Different plants appear and dance. (This part of movie is very important in structuring.) The plants separate into many plants and flowers, and they multiply on the screen, but at the end they solidify into a solid plant. This is teaching the "you-are-one-but-you-are-many" concept.
 - "FAMILIES ALWAYS WORK TOGETHER. WHETHER YOU ARE BLUE OR YELLOW OR GREEN, FAMILIES ALWAYS WORK TOGETHER IN HARMONY."
- 24 minutes.
 - "BUBBLES ALL HAVE A LIFE SOURCE...THERE, LOOK, WHAT'S IN THAT BUBBLE?"
- 24.5 minutes.

- "YOU CAN HAVE YOUR OWN ORCHESTRA".

Fruit that hangs on the tree is shown, which will be the basis for how they hang the programs (the fruit) in the internal world. Note the colors, orange, white, yellow, purple, blue, green,...

- 24.5 minutes. Fairyland appears on the screen. The Fairies awake and fly through leaves.
 - "THERE'S YOUR FAIRIES. SHE IS VERY MAGICAL. SHE CAN CREATE ANYTHING AND SO CAN YOU."
 - "THE FAIRIES ARE SO MAGICAL."



Disney often portrays Mickey Mouse as a Sorcerer.

- When the core is being first split, the parts of the mind that are creative are taken and used to create the fairies. The programmers will only take these original creative splits, they will not try to get fairies from any more torture. The fairies are the creative parts of the child, how ever many creative parts that the child has splintered will be the number of fairies created.

These parts of the mind receive very heavy programming. They are core splits. (If readers remember on page 87 of Vol. 2, it refers to a Core Protector coded "Creation". That alter was a fairy, a core split. Not only does this creative part make things "magically" for the system, it protects the core. Does that help people to understand how the Core can be so creatively protected?! (For more understanding about the Core see Cisco's very deep article on the Core.)

Fairies are assigned to every part of an alter system. The child of 3 or 4, who watches Fantasia has had their core locked away at 2 1/2. The core's stars have not been locked away yet, and have access to her energy. When the system is built, the stars are locked away and become the core's guardians. They will act like the core to protect her.

The real value of the fairies comes when the core's stars are locked away and the Programmers have to depend upon the creative power of the fairies.

- 25 minutes. A vine (which represents a system's double helix) lights up one leaf after another. The leaves are staggered (alternated) and they light up in sequence, which teaches the child the foundation of how they will create the DNA helix and its staggered exit permissions.
- 25.5 min. The leaves are now floating up and down, like the *alters* will learn to do.
 - "SOME FALL TO THE GROUND AND DIE."

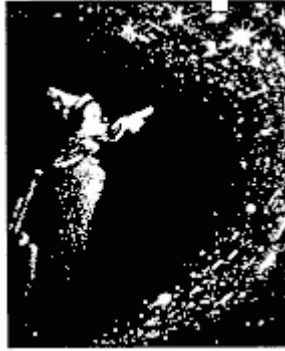
This is the point where the story of the Oak Tree will be added in for programming. When the Illuminati programmers want "to destroy" an alter they can use the chandelier-MT 6:22-23 torture mentioned on page 310 of the Vol. 2 Formula book, and then have the splintered *alters* become leaves that fall to the ground and die. After this, these

disobedient and now "dead" *alters* can be taken and be dissociated from their memories. The memories are locked up someplace permanent within the mind.

- 26. min. Out of a leaf like "box" come a series of fairies. The child is taught to put things (such as *alters*) in boxes of various shapes.
- 26.5 min. Leaves blow in the wind. Fairies cover things and keep them safe.
- 27. min. Fairies continue flying around. The seasons are passing in sequence. An internal green-skirted fairy will be connected to the internal hourglass during the programming.
- 27.5 min. The fairies quit flying and skate on ice. The season has turned to winter.
- 28 min. A winter scene. The four seasons have come to an end.
- 28.5 min. A sorcerer is introduced by the MC (emcee). The sorcerer is shown and then his assistant or trainee who is Mickey Mouse. Mickey Mouse wants to be creative and magical like the great wizard. Mickey Mouse sees the power that the sorcerer has, and wants that power. What is really being subtly portrayed here is the programmer (the wizard) and the core and the core's creative splits (Mickey Mouse). Showing the programmer as a great wizard is actually right on the money. The top programmers are all Grand Masters in the Illuminati and are very much into witchcraft.
- 29 min. The sorcerer (wizard) is shown again. This time the wizard with his skull beside him, creates from his witch's cauldron a big colorful butterfly which is forever changing. (Is this big yellow, purple, white, and blue butterfly meant to be a Monarch butterfly? The programmers will use it that way for this Monarch programming.) The great wizard magically creates the big colorful butterfly and then he shatters it into countless splinters!
- 30 min. Mickey sneaks around and grabs the magic hat. (The magic hat is one of the few things in the film that doesn't mean anything for the programming. It merely has witchcraft symbols.) Then a magic broom appears.
- 30.5 min. The broomstick comes alive. The broomstick imagery will be used to help create the pancake people (ribbon *alters* who will haul the internal computer messages). The broomstick person in the film hauls buckets of water. The child is having story after story layered in over a period of time, which are being skillfully constructed toward a programming end.

Parts of the child's mind that see the movie Fantasia will be dissociated clean slates. They will need to have some imagery given to them so that they have something to build mentally upon. In Cisco's section of the book, in the Truth article it is discussed how the mind looks at sensory inputs and tries to make sense of a pattern by comparing it to previous patterns that it has identified.

Learning is a step-by-step building process, and so is programming.



- 31. min. Mickey as the apprentice sorcerer (in a sense the victim who the programmer is training) manipulates the broomstick person.
 - "THE CHILD (Mickey) CAN DO WHAT THE GREAT MAGICIAN DID. YOU CAN TELL YOUR MIND WHAT TO DO. YOU GET POWER BY LEARNING TO BE CREATIVE."

Mickey (and the victim) become mirror images of the Wizard over them.

- 32 min. Then the sorcerer sits on his throne, and while on the throne acts like the conductor. Here is a subtle mental tie-in that Mickey is playing the role of programmer (conductor) and is sitting on an Illuminati throne (like so many of the Illuminati Grand Master programmers have actually done.)

Michael Aquino is just one of several mind-control programmers who have gone by the name of Mickey. Because Mickey Mouse is substituted for being the programmer at different points in programming, this scene will tie in well with other standard programming sessions.

- 32.5 min. Mickey in the film clearly is shown leaving his physical body and astrally projecting himself. This is such a vivid portrayal of *occult astral projection*, that it is mind-boggling that many christians consider Walt Disney movies to be christian. (See Vol. 2, p. 319, for a discussion of the scientific methods to understand and induce astral projection.)

This again is laying the mental foundation for the child to leave its body mentally and either hover over its body in dissociation or to travel somewhere via astral projection. Mickey Mouse then begins conducting lights. These lights represent the *alters* that the victim will make for the conductor. The lights (aka stars) are the conductor's orchestra. Lightning (such as flashes that come from electroshock) and stormy weather are being controlled by Mickey.

Notice that the things Mickey is controlling are fear-based. After the child has viewed the film many times and memorized it, when the electro-shock is applied during this time of the film, the child will control it like Mickey by 'magically' creating splits.

- 33.5 min. Mickey begins conducting waves. Then, for those who understand the veiled scenes, Mickey begins going through the different magic spheres conquering the different spirits. This is Enochian Magic. 34 min. Mickey wakes up back in his body, and he is in trouble with rising water i.e. a water trauma. Mickey is thrown into the water.

The child victim will identify this with the drowning tortures that are given to instill "no talk-no tell" messages. After Mickey (or in child himself) has done something, and returns to

his body, then the "no-talk" message will kick in. Victims of mind-control often get the feeling of drowning when they trigger a no-talk message.

- 34.5 min. More water continues to flow.
- 35 min. All of a sudden without any continuity of action, Mickey gets an ax and kills the broom by splitting it. The broom dies and then multiplies when it comes back to life. This is such a clear picture of what the programmers want the child's mind to do. They will traumatize the child essentially unto death, and then they want the tortured alter to multiply itself into many more duplicate *alters*. Armies of brooms are formed from the broom.

This scene here is a clear red flag that the Illuminati asked Walt Disney to produce this film. This scene with the trauma death of the broom, with it splitting in half, and then coming back to life in a multiplied form, is evidence that this film was meant to be used for training children in multiplicity.

The assistant programmer will say,

- "IT'S O.K. TO SPLINTER." "YOU ARE TIRED, YOU CAN ESCAPE THAT BY RESTING AND LET A PART OF YOURSELF COME OUT."

At this point, it is necessary to explain what is going to be done when they begin to splinter the child's mind.

After the splitting trauma, the programmer needs to be able to see what the child has created, so he wants the child to look at what's been made.

- "CAN YOU LOOK AT WHAT YOU'VE CREATED?"

However, the part of the child that looks back at the trauma will then see that the dissociated trauma was real and that will make the child angry. The programmers want the child to dissociate what he built, and when the child looks back at what he has created he goes into a vortex of dissociation. The child is told if he ever looks back at the memory he will go into the vortex.

- 35.5 min. Water is being thrown in by the brooms, while Mickey throws water out.
- 36 min. All of a sudden a hypnotic vortex sucks things in during the film.
- 36.5 min. The brooms all march in an army, while Mickey reads his magic book. Mickey then uses his magic book as a lifeboat when he gets whirled into a vortex. A vortex is often created from that part of the mind that is holding the high energy that accumulates in the mind just before the mind splits. It holds the highest energy of the mind. One way a vortex is created is to place the child on a traumatic Disney ride-like a roller coaster.

Special electrical boxes or electrical shoes are outfitted onto the child so that during the ride, at a particular timed moment when fear is increasing, that fear has pain of the electrical shock added to it. A cattle prod of course would be too dangerous to take up on some type of ride like that with all the motion. Also bear in mind, a small child doesn't take need the electrical power that an adult needs to take it down.

- 37 min. At the bottom of vortices in the Illuminati programming, the programmers place Guardian demons. In Fantasia, when Mickey gets to the bottom of the vortex, sure enough, there is a Guardian there to meet him. The Guardian spirit parts the water as if he were Moses with the Red Sea.

- 38. min. The Conductor and Mickey Mouse shake hands. The conductor does something very significant. Mickey congratulates the conductor and then the conductor (programmer) in turn says, "Mickey, you've done a good job." (Yes, the core/core splits have done a good job at this point, they have just created their inner world!)

The MC tells us about the next song the occult Rite of Spring. Spring rituals are creation rituals and so this music is ritually connected to what the programmers are going to do in this segment. The MC states that instead of the viewer seeing tribal dances (which are by the way witchcraft dances), that instead Disney has decided to show us scenes of what went on billions of years ago.

(This next part is also a subtle push for [Darwin's theory of evolution](#). But because it is child's entertainment, people don't have their guard up. The theory of evolution is important, because it allows people including the victim to not take moral responsibility for their actions, and it is also the basis of some of the Hinduism and witchcraft teachings that will be given the deeper *alters*. This is a backdoor approach to destroy godliness that is carried out on children in general.)

- 39.5 min. The MC says, "Imagine a lonely tormented little planet spinning in a sea of nothingness." This is exactly what the programmer will say to the child as they work together at building an internal world. The "sea of nothingness" is what the reader will see described in our books as "Outer Space" or "the Rubicon." Also that "sea of nothingness" is used much later to reinforce the secrecy of the programmers.

Much later as the programmer and torture has progressed the programmers will say to *alters*,

- "LOOK DOWN ON THE EMPTY SEA OF NOTHINGNESS. THERE IS NO DR. GREEN. THERE IS NO DADDY THERE."
- 40 minutes. A swirl of stars in a galaxy appears. Swirls of comet-like lights flash by.
 - "MANY WORLDS THERE."

This will set the base for the child to build galaxies and worlds within their mind.

- "BE LIKE GOD, CREATE YOUR WORLD. BE YOUR OWN GOD AND CREATE YOUR OWN WORLD" the child is told at this point.
- 42 minutes. The face of the planet emerges.
- 42.5 min. Lots of volcanoes erupt on the screen, setting the foundation to build realistic internal volcanoes.
- 45 min. Oceans, and water and fire are coming into being. The child victim needs to know how a world is created in order to create their own internal world. Lava begins flowing as the flute plays the background music. Lightening flashes. The violence of the fierce weather portrayed will be enhanced by the child on drugs to a thousand times its magnitude.

This is important because it will take a great deal of mental energy and external torture to create the internal worlds. Having such super-vivid pictures will help when the victim goes to build their internal worlds. There will be special purpose fragments that will be made into the elements of fire and water. That's all these special purpose fragments will know. Breaking through the layers in the alter systems will trigger internal earthquakes.

This and a later earthquake scene are used to build the foundation for the internal violent weather. If an internal earthquake shakes a slave's mind, it has the same effect as if a real earthquake were going off. Everything internally shakes and shifts. An alter system

will also have fire children, who start internal fires, and will give internal *alters* the abreaction or sense that they are burning.

The mind gets very survival minded when it thinks it is burning, and goes right back into the programming that is linked with the victim's compliance for survival during programming. 46 minutes. The oceans continue to form.

- 47 min. A calm occurs in the action.
- 47.5 min. The screen gets dark except for an amoeba, which becomes two amoebas. As the little amoebas multiply, the asst. programmer encourages the child,
 - "IT'S O.K. TO MULTIPLY. GOD WANTED YOU TO MULTIPLY"

Remember, the programmers are working with a pre-schooler with clean slate *alters*. The programmers must show images that the child can relate to. The concept of the broom being split in half and then multiplying and now the concept of the amoebas splitting are portrayed in a way that the child's mind can grasp the concept.

- 48.5 min.
 - "IF GOD CAN MAKE A FISH, YOU CAN MAKE A FISH. YOU CAN DO ANYTHING, YOU CAN BE ANYTHING."
- 49 minutes. Dinosaurs appear. The programmers will reframe the concept of dinosaurs into monsters and demons. The sea-going dinosaurs will be refrained as guardian demons which guard the internal rivers. These guardian demons tie in with Armageddon end-time programming. They also guard the various worlds.
- 50 min. Dinosaur-birds swoop down and grab prey. This imagery will be refrained to lay the basis for the winged-monkey watchers of the Oz stories. The winged-monkey watchers are the child *alters* who are assigned to watch and guard the system.
- 51.5 min. Fierce dinosaurs (later ref rained as Dragons) protect the swamps. Swamps are built into the internal worlds, so this is very helpful. Demons and *alters* like Dameon are set up as guards.
- 52 minutes- More swamps appear. The swamp scenes will form the base in the child's mind for the internal river Styx. (See more about this in this book's article "Programming, foundations, destruction of"). Some dinosaurs that have long necks that look like snakes begin appearing. The asst. programmer will reframe these to the child,
 - "LOOK, THE SEED OF SATAN."
 - "THAT IS A DEMON."

While the child watches, they reframe the huge dinosaurs as being demons. Pictures of reptilian looking demons will be shown to the child too. At that age, the child is not going to see the difference. (A note for therapists: Some ""demons"" may actually be important parts to an alter system, and are being used to protect unauthorized users from entering important areas of the system.)

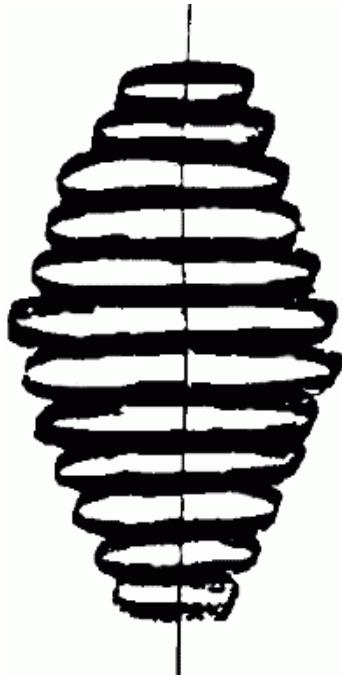
- 54 min.- Fierce Tyrannosaurus Rex chases dinosaurs. This chase scene is especially frightening to a young child on a LSD trip. Long-necked snake-like dinosaurs appear. They may be refrained as a python snake. T Rex is also known as Leviathan, a demon that inhabits the kundalini spinal column and causes pain in the victim, he is written about on page 302 in our Vol. 2 book. In the film a long fierce struggle between T Rex and other dinosaurs ensues.

- 55 min. The dinosaurs begin dying and soon dies.
 - "THE LORD DOESN'T LIKE THEM."

This will later be refrained that if parts integrate they are to die. If someone tries to get into the system, the *alters* are to bury themselves deep like these dinosaurs do on the film.

- 56 min. Dead bones appear
- 59 min. Mountains soar out of the ground into eminence.
- 59.5 min. It gets stormy on the screen, winds and floods appear.
- 60. min. Stillness comes as the sun rises.
- 61 min. The sun sets. (During the programming, this may be refrained as the moon setting. It can be both or either or. Remember, the programmer is working with the child's creativity.) Various scenes during the film show the moon in different phases which is important for bringing in programming concepts like Mr. Moon.
- 61.3 min. The orchestra is now playing. Music is an important part of mind-control programming. The affect of music on the mind and body has been studied. Music can double the heart beat, accelerate the respiratory rate, make that rate irregular, enhance perception, lower the threshold for various sensory stimuli, change blood pressure and circulation, and alter the muscles in the body. Dance music and "march" music done by orchestras change muscle response. Music is also a great way to cause dissociation.
- 62.5 min. The MC introduces the "'Sound Track' who he says is an important person for Fantasia who can be seen around the Disney studio. When Mr. Sound Track appears, he is simply a vertical line. The MC says he is "an important screen personality." The ground work is being laid for a person being anything, even a line. The MC states that each sound creates a picture.
- 63 minutes. The MC encourages the personified Sound Track "don't be nervous." Then a sound is made like an electrical shock and the line develops a splotch of color in it. During the programming at this point an electrical shock would be applied to the child.
- 63.5 minutes. The harp is ask to sound. The harp begins playing a scale and the line becomes double 8's and snake-like spirals. The child will be taught to dissociate when seeing such double 8's.
- 64 min. The violin begins going up and down. Each of these instruments is going up and down the scale, like do-ray-me-fa-so-la-tee-do. The music is used to teach the *alters* to go up and down the helix, which is figured in this part of the film. As the music goes down, an alter is taught to go down in trance, and as it climbs higher, the alter will trance higher. All these instruments (violin, flute, bass, bassoon) are being used to teach *alters* how to work in the system. The MC describes the flute as "very pretty".
- 64.3 min. A trumpet begins playing and the colors, yellow, orange, etc. begin showing.
- 64.5 min. When the bassoon plays, the MC says, "Go on. Drop the other shoe" - "Go to the shoe" which translates "go to the ground" - the deepest trance level. The following is the double-pyramid, with a helix up the middle that appears when the bassoon plays.

(This configuration is very important to all these Illuminati *alters* systems.)



- 65 min. The drum plays and some other percussion instruments play. These are taught to the child as the cult's "HEARTBEAT". They will hear this sound internally for many years to come. Then some sounds that have a shattering effect (cymbals) like broken mirrors are made in the film.
- 65.5 min. As the sounds take place a line is made with a pyramid at the top. This is laying the groundwork for the system's structuring.
- 66 min. The MC laughs and talks about Beethoven's Pastoral Symphony (Beethoven's 6th) which is next.
- 66.5 minutes. The screen comes alive with magical Unicorns of different colors. Then Pan (a satan-like figure) appears playing his pipes, and soon lots of little Pans (little demons) are playing their pipes. The little Pans (demons) play and dance with the unicorns. The orchestra plays again. (This author, Fritz, remembers when I said that Pan was an evil demon, I was rebuked by a Christian minister. He then said Pan a benevolent cheery creature". A number of books which may be obtained from Satanic bookstores document that Pan is indeed considered a powerful demon by occultists.)
- 67 min. Pegasus (the mythical greek winged horse) flies in. As a Mother horse she takes care of little ones on the screen. She is a protector in the programming.
- 68 min.
 - "FANTASY IS FUN. FANTASY IS A GAME YOU PLAY. MOTHER TEACHES YOU. SEE HOW MOTHER IS A TEACHER. SEE THE BLACK AND WHITE HORSE. THEY ALWAYS FLY TOGETHER, BUT ARE SEPARATE. THEY ARE FLYING OVER THE CLOUDS."
 - "OVER THE CLOUDS, INTO THE BLUE YONDER."

The child is rewarded for what it has to do with the game of fantasy.

- "THAT'S YOUR REWARD FOR DOING WHAT YOU ARE TO DO. YOU CAN LEARN TO FLY OVER THE CLOUDS."

The child feels rewarded by the game of fantasy. The fantasy scenes in Walt Disney's Fantasia are like the Wizard of Oz scenes in Oz, fantasy-land is more colorful and fun than real life. Vivid colors will be splashed about during the fantasy-land scenes.

- 68.5 min. A castle appears as Pegasus flies around. This and other castle scenes will help the child develop the imagery for the spiritual castles that the child will build internally. Then they swim in the water.
 - "SEE THE MIRROR IMAGES, WATER CAN BE GLASS."

During the programming mirrors are put into the internal system. A mirror can be a piece of glass, the surface of a pond, or an asphalt runway. When the programming is complete, underneath the water and/or the runway lurk demons.

- 70 min. Waterfalls emerge and issue forth. The waterfalls are used by the programmers to erase all the slave's memory of what was done to them. The child will be told at the end of watching Fantasia (and this will be said at other programming events too),
 - "JUST REMEMBER THE GOOD, JUST REMEMBER THE FANTASY".

The fantasy is given so that the subconscious can rest in peace after the programming.

The child is told,

- "WASH YOURSELF CLEAN."
- 70.5 min. The little girls appear as girl centaurs (half girl-half horse).
 - "SEE THE LITTLE GIRLS ARE HORSES."
- 71 minutes. Then a scene appears where one girl centaur braids another girl centaur's long hair. The Illuminati teach their slaves to braid their memories. They braid their memories up and then lock them in. All the Daddy memories will be locked up and braided and then locked for good.
- 72 min. Male centaurs appear. They are near water and make mirror images in the water.
- 72.5 min. A crown is placed on a female centaur and 2 doves. During the Illuminati death, burial and resurrection ceremonies lilies are used for crowns, and doves are used. These are significant programming/ritual symbols. The female centaurs look at the male centaurs. This will be refrained as a system can have both male and female parts.
- 73 min. Starting with one female centaur, the females act seductive to the males, who then respond. For bras the females have bras of daisies. The Vol. 2 book explained how the daisy programming is a life-or-death type program. Vivid colors are used for each centaur. For instance, one may be purple and another one another color, which sets the groundwork for *alters* to have different access color codes. Alters do not usually see themselves as being in different colors, although it does happen on occasion.
- 73.8 min. A marriage takes place between the centaurs. The programmers catch these nuances of the film and use them. The marriage here teaches the child to be acquainted with the arm-and-arm marriage ceremonies. Remember, the programmers are dealing with clean slates that must be taught from the ground up. In the next few minutes, the cherub children will watch sexual body language, and the child victim is also picking up on enticing sexual body motions.
- 74.2 min. The centaurs go swimming.
 - "I FEEL LIKE A LITTLE GIRL WITH A HORSE'S BODY."

- 75 min. Little cherubs are dancing and flying around. When pictured the artists at times single out 3 cherubs who blow flutes together. The female centaur appears, who is fair haired (blond) and blue-eyed, which is what the Illuminati like. When she hears the tone (of the flutes) she goes into a trance state and walks with her eyes closed.

This imagery is used to teach *alters* that when they hear certain tones, they are to go into a trance state and do certain things. The little cherub turns into a heart, and when no one is watching goes into the tree. In programming, this part is the Keeper of the Tree. Notice how everything is veiled.

The assistant programmer will point the cherub out to the child victim,

- "LOOK AT WHAT HE DID."
- 76.5 min. A curtain then shrouds the scene. The curtain appears to be tree-like. More bubbles appear, and more water. All the mythical creatures on the screen begin to dance and be merry and have a feast.
- 77 min.
 - "SEE THE FEASTS, SEE THE BANQUETS, THE FEASTS ARE O.K. THE BANQUETS ARE O.K."
- 78 min.
 - "THE LEAVES ARE FALLING."
 Blood-like wine is drank at the feast.
 - "SEE THE BLOOD."
 - "SEE THE LITTLE DEVILS POP UP."

The only human in this Disney scene is honored. This is done to teach the *alters* that humans and animals can mix. That they can be accepted for what they are, even if they think they are an animal or something else they will be accepted at the cult's feasts. These scenes are all for internal programming.

By the way, one of the pretty female centaurs makes a sexual pass at the fat human, who then chases her.

- "MUST PLEASE THE MASTER."
- 80 min. A scary storm comes up, and Zeus, and the Greek gods appear.
 - "BETTER FEAR IT. HE'S A GOD YOU'D BETTER FEAR HIM. HE THROWS LIGHTNING."

This demon who throws lightening is named Furfur. He also makes thunder and strong winds in the system (alter system's worlds). Readers can learn more about this demon, named Furfur, in Cisco's second part of Deeper Insights in the article on "Programming, foundations, destruction of".

- 81 minutes. Lightening bolts are thrown from heaven.
- 81.5 min. All the little cherubs run for cover in fear.
- 82 min. Pegasus the protector flies in to protect everyone, especially a new born Pegasus. The wind is personified as a two-headed blowing person. This two-headed Janus wind comes storming through the heavens. The programmer will often place his own voice "IN THE WIND." The Greek god (internal demon) throws a lightening bolt.
- 83 min.
 - "SEE THE GODS".

The child is learning what to make internally. Zeus then relaxes and goes to sleep.

- 84 min. More vivid colors form.
 - "FAMILIARIZE YOURSELF WITH ALL THE COLORS."

The film at this point is teaching the child to stay in the framework of the programming for safety. To go outside of the programming is terror. The child is learning to fear the godlike demonic guardians.

- 84.5 min. The fantasy world is coming alive. It is a happy fantasy world. A goddess in the sky makes a rainbow emerge. This is the rainbow goddess of the programming.
- 85 min. All the happy unicorns and cherubs fly "over the rainbow." (Refer back to the Vol. 2 book p.94 to understand the significance of going over the rainbow.) The unicorn is derived from old British paganism where the lion represented sun worship, and the unicorn represented moon worship. This is why the Royal Arms of the British Royal Family have a unicorn on one side, and a lion on the other. Sexually the unicorn represents androgeny.

During programming, the horses, pegasi, unicorns and centaurs shown in the Fantasia movie become the foundation upon which the Illuminati programmers build the Night Mare *alters* who are beasts of burden who carry an alter system's memories. These are logical no-emotion *alters* who are early splits and who are programmed after the child is verbal.

See Cisco's article on Dream Work for more understanding about the horse *alters*, as well as chapter 7 on Structuring.

- 86 minutes. More rainbows and lots of bubbles come into view. The film has done an excellent job of showing how the Furfur *God* of thunder protects the Rainbow. Once an alter has gone over the rainbow, they can not come back because a demon protects the Rainbow. The rainbow is also protected by *alters* who fear the gods.

After seeing Fantasia, the therapist can understand why the little child protector *alters* have fear about these gods. The master (who represents Furfur) in the movie swallows the rainbow.

If an alter looks internally for the rainbow, he or she will only find stars, because the protector will come up and say,

- "I swallowed the rainbow."

The rainbow is kept well hidden internally. This scene is used to teach *alters* how to go over the rainbow.

- "BEFORE YOU GO OVER THE RAINBOW, YOU HAVE TO PUT ALL YOUR MEMORIES IN THE BUBBLE. YOU CAN'T TAKE ANYTHING OVER THE RAINBOW INTO FANTASY LAND."

- 86.5 minutes. Apollo, the sun god comes out.
- 87 min. A big mother spirit who fills the whole sky is now shown by Disney. She hangs over the rainbow. When a system is built this is indeed what they put in. All go to sleep in the film.
- 87.5 minutes. Arrows shoot the stars into the heavens. This is more programming imagery. When you look for the rainbow, you see stars.

- 88 min. The conductor finishes again.
- 88.5 min. The next setting is a Venetian nobleman's (a duke's) palace. Curtains open. The use of curtains is spoken about in our previous books.
- 89 min. Curtains open. An Ostrich begins dancing, and gets others to ballet dance.
- 90 min. The Ostriches begin dancing in a circle, this is laying the groundwork for what the cult family does. The Assistant programmer may tell the child,
 - "SEE IT'S O.K. TO DANCE TOGETHER. DANCING IS ACCEPTABLE."

The programmers will not directly tell the child that this represents the cult family.



Fantasia portrays Satan as a terrible powerful being.

- 91.5 min. The Ostriches are eating grapes. They are playing, looking in the pool and they are seeing bubbles.
- 92 min. Hippos emerge out of the pool.
 - "IT'S O.K. TO BE DIFFERENT. IT'S O.K. TO BE STRANGE. USE YOUR CREATIVITY."

The hippos begin to dance and dance.

- 94 min. Elephants appear and are having fun and blowing bubbles out of their trunks. The programmers may be having fun blowing bubbles with the child. The programmers like to mix love and hate, kindness and sadistic behavior. That way the victim has a hard time separating love from hate. If you ask many slaves about "Daddy" they will tell you that they had fun with Daddy.

They are right - they had fun intermixed with sadistic torture. Bubbles continue to lift off. One of the bubbles has a fish in it. This is imagery for the bubble programming. The child victim is trained to dump their bad memories into bubbles and let them float away. The therapist will notice that many victims feel like they are floating. They have an unreal feeling. The bubbles are floating their bad memories away.

- 98.5 minutes. A new setting and the hippos are hypnotically sleeping. 3 sinister alligators that remind one of the 3 primary programmers appear. The 3 alligators have robes that hide them, and shadow images of themselves lurking behind them. The alligators are trying to get the hippos.

The 3 alligators are portrayed like the programmer is, he is someone to fear, love, and respect all at once. The hippo is running away and dancing. The alligator dances with the hippo, but makes menacing attempts to eat him. A flying hippo lands on an alligator. Elephants, hippos, alligators are shown. The elephants, ostriches, hippos and alligators all dance in fantasyland.

- 100 min. The orchestra is dancing.
 - "DO WHAT YOU'RE TOLD AND WE WILL HAVE FUN."
- 101 min. The MC announces the next part as ""the struggle between the profane and the sacred."" The conductor stands in a silhouette that suggests the same pose that the upcoming Satan takes.
- 102 min. A high dark mountain with a castle looms in front of the viewer. A winged fiercesome Satan figure raises his wings. His wings are sectioned like fingers with claws, and will form the imagery of the demon Malebrinche, whose satanic claws hang over the *alters* and terrorize them. In the Illustrated Guidebook, the reader will find lots of these claws in the pictures lurking in the background.

A child victim will be taught to fear the hands of the programmer, Satan and Malebrinche. The wings (hands with claws) open. And Satan is portrayed as an awe-inspiring figure. (By the way" the word *maleficia* means *evil misfortune caused by witches*. The witch in Disney's Sleeping Beauty has the demonic name of Maleficent.)

- 102.5 min. Satan begins raising the dead skeletons. This provides a foundation to layer in the Valley of the Dry bones coming alive with armies of skeletons.
- 104 min. The film also has some images at this point that will help with the foundation for the Armageddon programming. Satan calls everything to himself.
- 104.5 min. The hell pit is shown. This is laying a foundation for the hell pit with all its demons. All kinds of vivid colors are shown in hell, to make the scene more real than real for the child victim. Satan smiles as demons burn in hell.
 - "NO MATTER WHAT COLOR YOU ARE, IF YOU ARE NOT GOOD YOU'LL END UP THERE."
- 105 min.
 - "THAT'S WHAT HAPPENS IF YOU'RE BAD. YOUR THROWN INTO THE HELL PIT."
- 105.5 min. Three beautiful lady demons begin to dance in a circle, all of a sudden these demons take on their luciferian form, one becomes a goat.
- 106 min. The demons continue to dance with powerful Satan watching over them. The hell pit and the demons are portrayed in vivid scary graphic depictions. The hellish fire and the ghoulish dancing of its occupants continues for what seems a long time.
 - "WHEN GOD FINDS OUT HOW BAD YOU ARE, LOOK AT WHAT HE'LL DO TO YOU."
- 107 min. Satan is portrayed by Disney in all his evil dark majesty.
- 107.5 min. Bells begin to ring, and the demons slink away, and the dead return to the earth to their graveyards.
- 108 min. Ghosts return to the graves. Soft music begins to play. Ave Maria by Schubert, which was written for the Catholic church, begins playing.
- 109 min. Satan folds himself into a mountain.
 - "DO YOU SEE LUCIFER ANYWHERE? NO. YOU ONLY SEE A MOUNTAIN."

- 110 min. Lights shine as if they are a column of moving people who are walking with lights, and then some walls appear.
- 110.5 min. An arched bridge appears with its mirror image. The column of silhouetted people who continue walking have mirror images in the river.

The asst. programmer will be telling the system (which the front parts will hear)

- "TIME FOR ALL THE GOOD CHILDREN TO GO TO CHURCH. IT'S O.K. TO GO TO CHURCH. GO SERVE GOD."
- 113. min. An opening, a vertical sliver of light comes from what appears to be doors opening up. There is a mirror effect in the way the doors open, which will facilitate making mirror image front worlds. A whole new world opens up, which will be the front system's world. Both the front *alters* and the deeper ones will be told to forget the movie.

Later when a system is better programmed, the programmers will pull up the front *alters* and have them walk through these doors into the light. When they are hypnotically taken through these doors into the light and away from the fear and darkness of the Kingdom of Satan, they are hypnotically told to close those doors and never look back. The Kingdom of Satan has been shown in detail and in great length. The Kingdom of Satan has been shown as powerful and fearful.

Satan is shown as a mighty power that is to be feared. The Kingdom of Light is only shown as a peace, as a refuge from evil. It is not shown to be good. It is not shown to have power or intelligence. It is simply a place to go to escape the fear of Satan's power. This is all the programmers really want the church to be. It will be a stabilizing balance to let the mind recuperate from the hell of the programming, but it is not intended to be seen as greater than Satan and his Kingdom.

- 115 min. The film ends with a peaceful gaze at heaven. The child is being told in the last few minutes,
 - "THAT WORLD BELONGS TO YOU. IT'S A BEAUTIFUL WORLD. IT'S THE WORLD WE WANT YOU TO LIVE IN. IT'S BEAUTIFUL."

After all the hell that is eventually dumped on the child, and the scare that Satan gives them in this Fantasia film, the child is only too happy to create a beautiful world to live in.

The effectiveness of Disney's Fantasia is that it is used to communicate to and build the unconscious structures within the child's mind. The unconscious mind is the seat of our creative abilities.

Then the conscious mind makes adaptations upon this unconscious thinking.

SUMMARY

Now that the reader has covered so much, the following quotes (with bold emphasis's added) take on even deeper meaning:

Joe Flower in Prince of the Magic Kingdom,

"Walt Disney was obsessed with creation, driven to build magical worlds not, as many artists are, out of paint and canvas, or words, or even film, but physically, out of concrete, wires, smoke, electricity, and highly programmed employees." (p. 23)

Julian Halevy in Nation decries Disney taking this nation into a "drift to fantasy."

He adds,

"...one feels our whole culture heading up the dark river to the source--that heart of darkness where Mr. Disney traffics in pastel trinketed evil for gold and ivory."

For those who understand programming Aubrey Menen comments about Disney's success are profoundly appropriate,

"the strongest desire an artist knows...to create a world of his own where everything is just as he imagines it."

John Ciardi was not so nice, he termed Walt Disney as "the shyster in the backroom of illusion."

Eliot said,

"While his filmed fairy tales may have appeared at first glance to be light and dreamlike, upon closer examination they seemed more nightmares of deconstructed reality in league with the era's leading neo-Freudian Modernists."

You have now finished reading a never-before-heard, unprecedented Warning about the Dark Reality of the Disney's Magic Kingdom, and how it fits in with Mind-Control.

Most Americans when surveyed say they believe in *God*, most go to church, and many believe they are born-again. Because of the Illuminati's deception campaign over several generations, the American public, and the world in general has been led to believe that Disney was good, and that Walt Disney was a good man. Because of his image, people suspended judgment about Disney and Disney movies.

They entrusted their children to him. People had been manipulated into a frame of mind, a predisposition that whatever comes out of Disney is good. They entrusted their children to take in what Disney fed their children's little minds week after week. The public's predisposition of trust was used to introduce Illuminati beliefs and their political agenda, and to carry out a vast program of trauma-based mind-control on hundreds of thousands of tiny little children, whose minds and souls were stolen from them.

Because many of the child slaves, who are programmed with Disney-themes, are programmed with roles in *bringing in the Anti-Christ*, Walt Disney and his family have played a major role for the *Anti-Christ*. And now you can see how accurate the Word of *God* is when it says, What is highly esteemed among men, is an abomination to *God*.

First, there will be an Overview of the types of sources used, and then will follow a partial Bibliography on this Disney Section.

TYPES OF SOURCES

People who have worked for Disney and who are getting pensions and medical insurance have talked about Disney under the condition of anonymity.

This is because the Disney hierarchy will not permit exposure without retaliation. Several non-Disney people who helped with discovering facts for this section were threatened that their children lives would be taken if they continued to investigate Disney.

What I (Fritz Springmeier) finally have put in this, is solely my responsibility.

- One type of source for this was books on the Hollywood Film Industry and books on Disney Films. There were about 20 books of this category which were perused for a better understanding of who the Disney brothers were and what Disney Co. was about. One of the best in this type of source was The Art of Walt Disney from Mickey Mouse to the Magic Kingdom by Christopher Finch (NY: Harry N. Abrams, Inc., 1975.)
- Another type of source were the standard biographical reference books" such as Who's Who, Who's Who in the West (1951), World Biography, Who Was Who" Current Biography 1952, etc.
- Another type of source was critics of Disney's movies such as several articles exposing the Lion King, Media Spotlight's article Fantasia, Rush Limbaugh's comments and statements concerning how Disney had betrayed its viewers' trust, the Spotlight's Feb. 26, '96 p. 31 article "Disney Turns Back on Family Values."
- Another type of source was magazine and newspaper articles about Disney such as the Oregonian's art. on a Disney director being a convicted child molester. NY Times, Newsweek and other magazine and newspaper sources. An important series of extremely good investigative reports which were written by Harry V. Martin for the Napa Sentinel in 1989 were very important in learning of some of the Illuminati/CIA/Contra/Drug Running activities in Napa Valley, CA that Roy Disney is associated with.

Harry V. Martin went into all kinds of records and did an excellent job of investigative reporting. The magazine Monde 2000, no.12, had an article on non-lethal weapons that the NWO is developing. This article was reprinted in Encounter Chronicles Journal of Scientific Intelligence, and discussed how Disney has been working with Sandia Labs and Los Alamos.

- Another type of source were victims of Illuminati mind-control, who have recovered memories of being programmed at Disneyland and Disneyworld.
- Another type of source has been to watch Disney movies as an investigative tool to understand how Disney is programming, how they are skillfully indoctrinating the American people into witchcraft, etc. This author has also personally been to both Disneyland, near Anaheim, CA and Disneyworld, near Orlando, FL.
- Another source was the Walt Disney Co.'s Annual Reports, and also the reference book Directory of Corporate Affiliations (1986) published by the National Register Pub. Co.
- Another type of source were books which specialized in covering details about Disneyland such as Disneyland And Beyond the Ultimate Family Guidebook (edited by Ray Riegert, and printed by Ulysses Press of Berkeley, CA); and Walt Disney's Disneyland (by Martin A. Sklar and introduced by Walt Disney.) AAA had a 27 page booklet "Disneyland Park and Southern California", which came out in 1996, which provides information on what is being offered at Disneyland and vicinity.

The book refers repeatedly to "Disney Magic". One has to wonder how Christians and non-occultic persons can't see how occult Disney is.

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- Carson, L. Pierce, Who's Who in the Napa Valley, Appellation, Oct/Nov. '95
- George Magazine, ""Here Comes the Son"", Dec. Vol. 1, No. 10.

- House and Garden, "Sticks and Stones, Mickey for Mayor?", Oct. 1, 1996, pp. 61 -68ff.
- Martin, Harry V. Napa Sentinel. A series of articles in 1989 were very important in learning of some of the Illuminati/CIA/Contra/Drug Running activities in Napa Valley, CA that Roy Disney is associated with. Harry V. Martin went into all kinds of records and did an excellent job of investigative reporting.
- Monde 2000, no.12, had an article on non-lethal weapons that the NWO is developing. This article was reprinted in Encounter Chronicles Journal of Scientific Intelligence, and discussed how Disney has been working with Sandia Labs and Los Alamos.
- Media Spotlight's article Fantasia, Mother Jones, May-Ju', 97, p. 61.
- NAPA VALLEY REGISTER, the following articles are samples of what was used:
 - "ABC Will Mount An Anti-Drug Campaign" Friday, Jan. 10, 1997, p.1D
 - "Children's Books Get Red Carpet Treatment In Hollywood Films" May 16, 1996, p. SC
 - "Disney and McDonalds" May 24, 1996
 - "Disney Buys ABC", Saturday, Aug. 19, 1995, D.
 - "Disney Earnings Up 28 Percent In Third Quarter", Friday, July 26, 1996, p. 8C
 - "Disneyland Expansion Given OK" Wednesday, Oct. 9, 1996, p.D
 - "'Disney Links to McDonald's May Be Back. Thursday, Apr. 11, 1996, 7A
 - "Disney World Makes Sure World, Remember the Magic"" (by L. Pierce Carson), Sun., Oct. 20, '96
 - "Federal Employees Get Disney Tour" Saturday, Dec. 9, 1995, p. 5A
 - "It's Lights-Out For Main Street" May 14, 1996.
 - "An Overlooked, Different World Inside Theme Park" Sunday, Sept. 29, 1996, p. SC
 - "Mickey Going On The Road", Friday, 7/26/96, p. 8C "'Past and Future In Disney Community'", Friday, Oct. 4, 1996, p. iD
 - "Planned Parenthood Benefit On Sunday"--Events of Interest sect. on p. A2, Sept. 13, '96
 - "Pentagon Still Wastes Money", Mon., 4/15/96, p. 4B
- Newsweek "Power Failure" 12/23/96, p. 34-36; "'Sending an SOS at ABC", 5/12/97, p. 54-55
- NY TIMES (the following are samples of what was used: Articles during the "50's and '60's were looked at. "Disney Offers Faux Memories of Atlantic City Boardwalk" by Joe Sharkey, Tuesday, Dec. 10, 1996 "Baptists Censure Disney On Gay-Spouse Benefits" Thurs. June 13, 1996, p. Ala "Disney to acquire 2 radio stations", 4/15/97, p. C4.
- The PRESS DEMOCRAT (the following are example of what was used:)
 - "Baptists, Disney Paths Diverge" Saturday, June 29, 1996, p. D4
 - "Disney To Buy Stake In Web Company" 2/15/97, p. E6
 - "Heavy Disney" Sunday, Oct. 20, 1996
 - "The Ins and Outs of Allen" by Frederic M. Biddle and Renee Graham, On Q" Sept. 29, 1996, p. 27
- SAN FRANCISCO CHRONICLE (the following are examples of what was used:)
 - "Disney, Miramax Bond", May 10, 1996 "Disney Signs Asian Animator" "Miramax Plans To Make 'Thoughtful' Films", 4/11/96
- SAN FRANCISCO EXAMINER (the following are examples of what was used:)
 - "Disney Institute Is A Short Course In Creativity"" by Catherine Watson, Sunday, May 26, 1996, p. T9 "Mouse Matriculation Is A Great Experience"" by Catherine Watson, Sunday, May 26, 1996, p. T9 "Tomorrowland Jumps Into The Future", Sunday, July 14, 1996, p. T3 the Spotlight's Feb. 26, '96 p. 31 article "Disney Turns Back on Family Values."
- Time Magazine, "Job Hunting With Mike [Ovitz]" 2/24/97, p. 50; "'Hilton Has Room For ITT'" 2/10/97

- Wall St. Journal (many issues from several decades.) SOME OF OTHER SOURCES (used and not used).

Various Disney brochures

- Rush Limbaugh's comments concerning how Disney had betrayed its viewers' trust.
 - Interviews w/ Napa Valley residents.
 - Interviews with disgruntled insiders to the NWO.
 - Interviews with various types of Disney victims. [Disney has used mafia-type tactics, i.e. death threats, to intimidate numerous people into selling their property. Roy E. Disney has been reported involved in these land thefts.
- Victims of this type of intimidation are in many states, but several prominent regions are,
- Napa Valley, CA
- Shenandoah Valley
- Virginia, and FL Disney's land-grabbing operations could be a book in itself.

This author has lots more research which I HAVE NO PLANS to reveal, which has been left w/ key others, such as the connections of VaVin, near Leon, VA, who produce Prince Michel de Virginia, whose chef and others connect to Belgium. The background of several key people, like Robert Podesta. Financial records, such as Fed. Judge Fern M. Smith (Burrows). ETC.