

DEEPER INSIGHTS INTO THE ILLUMINATI FORMULA by
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PODCAST 8

CHAPTER 5: SCIENCE NUMBER 5 - THE SKILL OF LYING,
THE ART OF DECEIT

[continues]

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) & 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 fulfilments 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 & 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 & 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 & 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 theater 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, & this child actor had everything going for him, why did Bobby become a methamphetamine addict at 17 & die within just a few years? Why didn't his talent & 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 & 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 & 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, & 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 & Disneyland that no male employees could have any facial hair, yet he himself wore a mustache 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 Ascenslo 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 & other questions, & 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 & 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 birthdate, 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 coverup 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 Graphoanalysis as well as the broader field of Graphology. This author is a Certified Graphoanalyst who has done handwriting analysis professionally. Using Graphoanalysis/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 counselling 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 Walt's 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 & 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 & 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 money-makers 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 Disneys 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 & 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 & 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 & 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.

(Chapter 5 page 2)

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. & 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 Unive.) 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 Basses sold their stake in Texaco back to the oil company & then used this money to bolster Disney. Sid Bass & 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 & 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 & 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 Touchstone 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 Basses 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, & 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 & 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 19 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 & 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 & directed Disney's Captian EO film. Locals in the Napa area do not trust any of the Disneys, 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 & Shriner, who was a U.S. Congressman, a state

official & 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.

