

# Disney



**By Leaf Garrit**

If you take a stroll through [Lundy's peerage](#), you'll notice there are 92 Disneys listed. By sheer quantity, that makes Disney a peerage name of some significance. No Walt Disney biographers will tell you that. [Famouskin](#) lets a few cats out of the bag, admitting Disney is a direct descendent of King Edward I, William the Conqueror, and Charlemagne. Also a direct descendent of not one or two, but *eight* Magna Carta Surety Barons. That is enough to prove his veins are brimming with the top Phoenician bloodlines. Do you personally know anyone with direct lines back to even one of the Magna Carta Barons, much less eight? I thought not. Two of William the Conqueror's military commanders, a father-son duo, were Disneys. But they weren't originally Disneys; they were Robert and Hugues Suhard, granted the title Lord of d'Isigny in 1066, as they were from Isigny sur Mer. [If you trace them back](#), they were actually Lords of Craon first and, in the maternal line, **Counts of Anjou**, which takes us back to Charlemagne. The Anjous also came from the Komnenes, so Walt was also a Komnene, a.k.a. Cohen.

Given this and the fact that there are so many Disneys in the peerage, it's sort of surprising that they have not admitted Walt was a peer himself. And they have scrubbed the peerage Disneys of connections to any major families, such that it's not clear why they show up in the peerage at all, despite there being so many of them. We may assume they're in there because they trace back to Charlemagne and William the Conqueror, but that's not the only reason. Six of the Disneys have the first name **Brabazon**, starting with the earliest Disney in the peerage, born in 1711. That is

not a normal first name, of course. It means that the Disneys come from the Brabazons, Earls of Meath going back to the 1500s. Sir William Brabazon was Lord Justice and **Vice-Treasurer** of Ireland, meaning he was Ireland's top banker. To this day the Brabazon family still owns its primary estate, Kilruddery House, in County Meath, just south of Dublin:



Brabazon Disney was born in County Louth, just an hour north of Kilruddery House, and was Archbishop King's Lecturer at Trinity College in Dublin. The Brabazon Disneys are also related to Smyths, and the Earls of Meath were also related to Smyths. [We even find](#) a Disney-Roebuck marrying a great-grandson of the 8th Earl of Meath in 1868. In other words, they do a terrible job trying to scrub the link between the Disneys and Brabazons.

The Brabazons link to all the top peerage families, most closely to the Manners, Earls of Rutland; Maitlands, Earls of Lauderdale; Viscounts Chaworth; Ponsonbys, Earls of Bessborough; Meades, Earls of Clanwilliam; and Grimstons, Earls of Verulam. Here is Reginald Brabazon, 12th Earl of Meath, sporting the Collar of the **Order of St. Patrick**, the Irish equivalent of the Order of the Garter, a supremely spooky Phoenician accolade.



We can also link Walt to the Brabazons through his wife Lillian, whose great-grandfather was Amos **Meade** Short. The Brabazons and Meades were closely related, remember. As expected, then, Walt married a cousin. And I am sure you noticed the last name, Short, which is Jewish. Think Martin Short. Walt's wife was partly Jewish.

There's another big clue hiding in Walt's ancestry: his great-grandfather was **Arundel** Elias Disney. Arundel's father-in-law was also named Arundel, signaling another cousin marriage in Walt's recent lines. Like Brabazon, Arundel is not a first name. It is, however, a name you would choose if you came from the Fitzalan-Howards, Earls of Arundel. Remember, they already admit Walt descends directly from William the Conqueror, who was a Fitzalan. The last Grand Master of the Order of St. Patrick was a Fitzalan-Howard, around the time Reginald Brabazon was a member, so these families ran in the same high circles. If you think Kilruddery House was impressive, here is Arundel Castle:



Perhaps all the castles and princesses featured in Disney stories were inspired by Walt's own ancestry? Just a thought.

Here's another unlikely link: you may know that Mickey Mouse was originally called Mortimer Mouse. The Mortimers were a powerful Norman noble family, and they were related to the Fitzalans. See Isabella Mortimer, who married the 7th Earl of Arundel.

[At Wargs](#) we also learn that Walt is a close cousin of both Samuel Morse and Charles Goodyear, and a more distant cousin of every U.S. president, which you probably already guessed. We also get a few choice names up the family tree, including **Gross**, **Leavens**, **Burrough** (Baruch), and **Fox**. He's also a **Caulfield**. All Jewish names, which would explain his looks, which were not very Irish. Look again at the photo at the top. You've seen photos of Walt all your life, and no doubt you never realized until this moment how glaringly Jewish he looks. The truth is always staring you in the face.

Speaking of which, Disney's top animators and writers have always been Jewish. This includes Marc Davis, Milton Kahl, Art Babbitt (Babitsky), Eric Goldberg, Joe Grant, Marty Sklar, Ed Solomon, Richard and Robert Sherman, and so on. Walt's top marketing executive was Kay Kamen, born Herman **Kominetzky**, a Russian Jew who increased the licensing of Disney products by **10,000%** in just five years. He is famous for his boast about "getting the Three Little Pigs up in lights in New York's strictly kosher Ghetto, and making them like it." Not something you'd expect to hear from another Jew, but then, like Walt, he wasn't just a Jew, he was a Phoenician. His name says it all – a Kominetzky is a **Kommene**. So he was one of Walt's cousins.

For more proof of his Phoenician blood, one of Walt's ancestors was **Mechizedek** Disney. Melchizedek is an old Canaanite name meaning "My king is Zedek". Zedek, later Sydyk, was a Phoenician god who reputedly fathered the Samothracians, **inventors of the ship**. In other words, he fathered the Phoenicians, who as we know were originally Canaanites.

All of this puts to rest the ongoing theater about Walt being a virulent antisemite. [See Meryl Streep's comments](#) to that effect, which were supported by Walt's own grandniece. Walt was purportedly pro-Nazi, and it's known that he invited Nazi propagandist Leni Riefenstahl to

Hollywood in 1938 to promote her film, *Olympia*. [According to the Jewish Press](#), when Walt visited Munich in 1935, Nazi newspapers “warmly welcomed him as a hero who stood up to the Jews of Hollywood.” You have to laugh at that, and at this: “Goebbels is said to have presented 12 Disney short films to Hitler as a Christmas present in 1937, which the latter treasured.” Yes, it’s known that Hitler was a big fan of Disney. Since [we know Hitler and Goebbels](#) and all the top Nazis were Jewish, and Naziism was really cloaked Zionism, we know what to make of all that. Walt *was* pro-Nazi – *because he was pro-Jew*.

All that theater has been spun up to divert attention away from the more obvious fact that Walt was not just pro-Jew, he *was* a Jew. And more importantly, a Phoenician. In fact, we can make a double-inversion of it and admit that Walt *wasn’t* pro-Jew, at least not in the way you think. Like his cousin Kominetzky, Walt probably disdained working-class Jews. His rich blood wouldn’t suffer them. Walt only cared about his upper-class Jewish cousins. He and they had first dibs on all the top creative positions in the industry because they created the industry. To illustrate my point: on his Disney job application, when asked about his hobbies, Art Babbitt wrote “sexual intercourse”. *And he still got the job*. Why? Because it was all a formality; Art knew he’d get the job, so why bother taking the application seriously? Again, none of us cares that these coveted positions went to Jews *per se*, especially as many of them were quite talented. The problem is that there is never a fair chance for you and me. How many aspiring cartoonists and writers never saw their talents fully developed or recognized because they weren’t from these families?

One huge implication is that our culture could have been formed by different stories and artistic forms than have been imposed on us largely by default. When Jews own all of Hollywood, all the art museums, all the publishing houses, and all the music labels, we only get what is pushed down to us. And since the Phoenicians handed over all the artistic fields to their Intelligence agencies around the turn of last century, we have gotten more and more anti-art – superficial, self-destructive, propagandist art. Disney is a prime example of this. You may be aware that Disney Studios was commandeered by the government to produce war propaganda in the 1940s. In fact, that’s basically all they did, as **over 90% of Disney employees were devoted to producing propaganda**. [There’s a whole Wikipedia page on it](#), if you care to know. They made propaganda for *every branch* of the U.S. military and government – everyone from the USDA to the Treasury Department. For the latter they made the film *The New Spirit*, by direct request of Treasury Secretary Henry Morgenthau (Jewish), “to make Americans accept the payment of income taxes.” Disney made the propaganda that Morgenthau needed to shove down the public’s throat so that he could pull off one of the greatest thefts of that century. Before the ‘40s Disney was headed into financial collapse, so the war was a huge boon for them – so much so that one scholar said that **“if it weren’t for the U.S. Military, the Walt Disney Company might not exist today.”** That’s a big clue for you, if you read it correctly: Disney is an Intelligence asset, not just in the ‘40s but now. They continue to crank out Langley-approved propaganda aimed at manipulating civilian behavior up to the present day. That’s one reason why Disney CEOs have always been Jewish, starting with Walt himself, then Michael Eisner, then Bob Iger. I wouldn’t be surprised if they were on Langley’s payroll directly.



Which bring us to *Frozen*, Disney's latest hit franchise and an exemplary piece of propaganda. To start, those films were written and directed by Jennifer Lee, born **Rebecchi**, now Disney's Chief Creative Officer. Rebecchi is a Jewish name – see [here](#) and [here](#). It comes from the name Rebekah. Am I beating a dead horse yet? Previous attempts at Disney adaptations of Hans Christian Andersen's *The Snow Queen* were made by Harvey Fierstein, Dick Zondag, and Dave Goetz – all Jewish. Okay, *now* I'm beating a dead horse. Except that the horse won't die. You have to keep beating it, since—like the Phoenix—it keeps re-animating.

If you don't know the *Frozen* plotline, I recommend you go and [read it yourself](#) over at Wikipedia. If you don't have the patience for that, just read this quote from producer Peter Del Vecho:

For us the breakthrough came when we tried to give really human qualities to the Snow Queen. When we decided to make the Snow Queen Elsa and our protagonist Anna sisters, that gave a way to relate to the characters in a way that conveyed what each was going through and that would relate for today's audiences. This film has a lot of complicated characters and complicated relationships in it. There are times when Elsa does villainous things but because you understand where it comes from, from this desire to defend herself, you can always relate to her.

The Snow Queen is the villain in the original story who traps children in her ice palace, but in Disney's retelling, her evil actions – like subjecting her entire kingdom to eternal winter – are just emotional outbursts due to her “complicated” nature. It's a tad more subtle than [other Disney productions](#), but the message is the same: being an insufferable, self-absorbed brat is perfectly fine. Meanwhile, the real villain is Prince Hans from the Southern Isles\*, who appears to be the typical Prince Charming but is actually seducing Anna in order to kill both sisters and take control of their kingdom. They're inverting all the traditional roles. The evil queen becomes the heroine, while Prince Charming becomes the heartless traitor. If nothing else, watch [the scene](#) where Hans finally betrays Anna. Do you see how damaging this will be to young girls? They are being conditioned from an early age to distrust men, especially ones who appear most normal, caring, and intelligent. It's about splitting the sexes, and it works both ways. Girls now have as their role model, not Anna, but Elsa, the frigid (literally), independent, and misunderstood queen. Only by being this way can she protect herself from treacherous men. But men don't want frigid women, so these stories are ruining the world for men as well. Boys are now going out into a world full of frigid girls. The moral of *Frozen* is supposedly that love is the

only “magic” that can overcome a cold, hopeless world, but the storyline totally subverts this. Anna, the one who is desperate to love and be loved, is presented as gullible and weak, while Elsa is the one who demonstrates the climactic act of “true” love by hugging...her sister. In other words, little girls, real love is a gift for other women, not for men. It’s the perfect inversion of Snow White: The frigid woman holds all the power now, and Prince Charming is removed entirely, since he is no longer needed.

But at least they got the title right: *Frozen*. As in *Frigid*. I guess that title would have been too obvious.

This is what the religious right has always gotten wrong. They’ve attacked Disney and Hollywood for promoting promiscuity, but the agenda was always the reverse. Disney wants your kids brainwashed and traumatized as early as possible to put them off sex and any kind of healthy male-female relationships. That teenagers are now keeping their virginity longer and longer is proof that this was the goal all along. If they have to satisfy their urges, they have porn and sexting – anything to keep their eyes glued to a screen, where propaganda can be uploaded straight to their brains 24/7.

This was the same agenda back in the earlier days of Disney, when they were inserting porn and sexual innuendos into their films. They’ve basically admitted now that these subliminal messages and images were intentional, and that Disney executives knew about them. See [this HuffPost article](#) with Disney animator Tom Sito, which claims to disprove many of the most infamous insertions but ends up making a stronger case *for* them. Take the infamous Playboy centerfold in *The Rescuers Down Under*, for example:

“[In] the first 'Rescuers' there was the nude picture,” says Sito. The animator went on to explain that when there was a reedition of the movie, **a lot of the original executives who produced the video tape** were gone. Not knowing about the naked image, the new executives used the original negative from 1977 in the reedition. This reportedly led to a major recall.

“If somebody had asked an artist, he would say, 'Oh yeah, there’s a naked picture in there. I mean, the Playboy centerfold. Everybody knows that.' **Everybody who was in animation knew about the centerfold.**”

Sito implies that the old executives knew about it, which means they approved it. All the animators knew about it, too – and do you really think *none* of them were consulted in the reedition? Then Sito says:

You know in pre-video and pre-VHS and VCR and stuff, people used to put little inside jokes in films because things were running at 1/24 of a second. So you say, “Well, nobody’s seeing anything.” ... And then so [cartoonists] will do that as a joke. But really since the modern age of playing back stuff and everything, they look at everything now, even the old films. They’ll go frame by frame, and they’ll pull those questionable things out all the time.

I repeat: **all the time!** How much porn did they hide in all those old cartoons? It sounds like the Disney studio was a veritable clubhouse of perverts. Remember, Babbitt put “sexual intercourse” on his job application – an application to be an illustrator for *children’s movies*. But again, the point was not to sexualize children, it was to de-sex them. Exposure to sexual images before puberty often causes aversion to sex in adulthood, and they knew that. But I still

think those subliminal messages are mostly a diversion, since the more overt messages are far more damaging. Again, consult the Hans betrayal scene.

If you do watch that scene, you might pick up on something else. What is the name of the kingdom that Elsa rules over? **Arendelle**. Sound familiar? That's *Arundel* – as in, Earl of Arundel, Disneys' real-life cousins.

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\*The Southern Isles could be a veiled reference to the cloaked war between the Northern and Southern lines of the Phoenicians. But as the Northern lines were the infiltrators, they are inverting history as usual. Since Disney is owned by the Northern lines that won out – [in the form of Vanguard, BlackRock, etc.](#) – it's no surprise to find them blackwashing the Southern lines.