

# DISNEY STILL REELING

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In 2021, Disney stock was trading at close to \$200. Recently it announced it is trading at \$105. It was the worst trading day in 18 months; shares were down almost 10 percent.

Last year, the Catholic League released a documentary, “Walt’s Disenchanted Kingdom,” that detailed the spike in LGBT-friendly movies aimed at young people. Available on Amazon, YouTube, Rumble and our website, it has been seen by millions. We are glad to play a role in alerting the public to Disney’s morally debased agenda.

While Disney CEO Bob Iger claims to have gotten the message, the company has a long way to go to get back on track.

GLAAD is a gay organization that monitors the entertainment industry for gay-friendly fare. In its last report, it noted that of the 59 films released by Disney in 2022, 24 of them were “LGBT inclusive.” Walt Disney Studios was responsible for 7 of them; Disney+ did 5; and Hulu rolled out 12.

GLAAD listed its six favorites. Here is a quick look at why GLAAD is so happy with them.

*Lightyear* features a female commanding officer who gets engaged to her girlfriend. The lesbians marry and manage to raise a family (not of their own doing, of course).

*Strange World* casts two boys who have a crush on each other, something which is portrayed as perfectly acceptable by family members. GLAAD was ecstatic. “Featuring a queer co-lead in an animated Disney film marketed to children and families is a commendable first step toward ever-increasing inclusion, and a

young gay man of color leading *Strange World* makes it all the more ground-breaking.”

*Fire Island* offers a “unique queer” perspective about Asian homosexuals. It revolves around two Asian men who “crave different kinds of love.” Everyone knows what that means. One poor soul, Luke, is “nonconsensually filmed during sex,” meaning the chap was raped. GLAAD accurately describes the flick as “a movie by queer people for queer people.” Why queers enjoy male rape scenes was not explained.

*Crush* is about a gal who joins the track team—not because she wants to compete—because she wants to hit on one of the girls. As luck would have it, she subsequently falls for the gal’s sister, a self-professed bisexual. GLAAD says, “We hope to see more queer teen romantic comedies follow *Crush*’s lead.”

*Zombies 3*, the third in a series, introduces aliens to a high school. One of the students is “nonbinary and uses they/them pronouns.” That alone is worth the price of admission.

*Better Nate Than Ever* features a girl who is attracted to a guy, only to learn that the guy admits that he’s “not like that.” GLAAD shows its true colors when it objects to the scene where the gal says her would-be boy friend is cool “no matter who he chooses to love.” GLAAD fumes that “the word ‘chooses’ is the wrong verbiage for talking about sexuality, as it is not a choice.” Their anger is revealing.

If Disney is to recoup, Iger will have to listen to what the people want. A recent Rasmussen poll found that 71 percent of American adults agree with the statement, “Disney should return to wholesome programming and allow parents to decide when their children are taught about sexuality.”

Disney is still reeling because it still wants to manipulate children, selling the pernicious idea that it is normal for young people to want to switch to the other sex. It is not. It cannot be done. And it is nothing less than child abuse.