

Disclosure Pattern: A Disney Connection?

Written by Grant Cameron
Friday, 28 August 2009 02:37 -

The Disney Approach

The first incident occurred when movie producer Walt Disney was approached to help produce a UFO documentary in 1957. A decade after Emenegger and Sandler, documentary film producer Linda Moulton Howe and HBO were approached and offered the same Holloman landing film along with a film of the live alien that lived in a Los Alamos safe house from 1949-1952. (see Howe story below)

Ward Kimball, an animator and producer who had been with Walt Disney since 1934, told the 1957 UFO film story. He was one of the original nine Disney animators called the "Nine Old Men" by Walt Disney. As an animator Kimball was best known for his creation of Jiminy Cricket in the movie Pinocchio, and Dumbo in the movie of the same name.

More importantly, Kimball initiated, produced, and directed three space films that appeared on Tomorrowland, a what-if television show developed to illustrate the possibilities of space. The three films were "Man in Space," "Man and the Moon," and "Mars and Beyond." The first of these was so popular (viewed by over 42 million people) that according to Kimball President Eisenhower phoned Walt Disney from the White House looking for a copy of the production.

"It impressed President Eisenhower - I can remember this- and the next day he phoned Walt and wanted to borrow a print of it! Walt wanted to know why, and he said: 'Well, I'm going to show it to all those stove-shirt generals who don't believe we're going to be up there!'"

Kimball told the story of Walt Disney's UFO partnership with the government at a 1979 MUFON Convention speech. He stated in the speech that around 1957 or 1958 Walt Disney was contacted by the USAF and asked to cooperate on a documentary about UFOs. The USAF offered to supply actual UFO footage, just as they had done for Emenegger and Sandler in 1972 and 1985, and as they had to Linda Howe in 1983.

According to Kimball, Disney went along with the USAF plan. This compliance was in accord with the many rumors that indicated Disney was a patriotic, conservative, anti-communist who was willing to work with the government.

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The FBI file on Walt Disney, for example, stated that on December 16, 1954 Disney was made a SAC Contact, elevated from an informant. The confidential internal FBI memo read,

"Because of Mr. Disney's position as the foremost producer of cartoon files in the motion picture industry, and his prominence and wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office..."

Being a contact would allow him to take reports from other informers. As a part of this association Disney wrote a number of reports to the FBI during the McCarthy communist scare days of the 1950s.

On the day Walt Disney died, J. Edgar Hoover sent a letter of condolences to Walt's wife Lillian. At the bottom of the file copy of the letter a handwritten notation was made to remove Walt Disney's name as an active SAC Contact.

The FBI – Disney association gave the FBI "full access to the facilities of Disneyland for use, in connection with official matters and recreational purposes." All Disney movies that involved any references to the FBI had to be sent to the FBI for approval.

Disney had apparently made a deal in 1936 with the FBI to write reports on subversive authorities inside Hollywood in exchange for the FBI determining Walt Disney's true lineage. Disney was apparently very uncertain of his real lineage, and this uncertainty was reflected in many of his film characters. Pinocchio, for example, was alone and desperately wanted to be Gepetto's boy. In the movie Dumbo, Dumbo was the small baby elephant that had been separated from his mother. Finally, the prime character in Snow White was an abandoned stepchild.

Once Walt Disney had met with the USAF he began to work on the requested UFO documentary for the general public. He asked his animators to think up what an alien would look like. Meanwhile, he waited for the Air Force to deliver the promised film.

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After some period of time the Air Force re-contacted Disney and told him the offer was being withdrawn. There would be no UFO footage as promised. Kimball told researcher Stanton Friedman that once he found out there would be no delivery of UFO film, he personally spoke with an Air Force Colonel who told him, "there indeed was plenty of UFO footage, but that neither Ward, nor anyone else, was going to get access to it."

Disney, however, carried on without the film. According to one account of the story,

"Disney cancelled the project, but by this time a lot of animated film of 'creatures' had been completed by his artists."

"So Disney went ahead and made a short "documentary" anyway, featuring Jonathan Winters impersonating various "characters" associated with typical UFO lore."

"I specifically recall Mr. Winters as an old lady/grandmother who saw a UFO and reported it... then he portrayed the Air Force officer who investigated the sightings and offered explanations. He also portrayed a little boy in a room who had a telescope looking up at the stars and, to the little boy's amazement, an alien came through the telescope into his room (I think I've got this right). Of course the boys father didn't believe that story."

The movie was never shown in public, but Kimball did show it at the 1979 Symposium. The movie, however, did not contain any of the dramatic UFO footage and live aliens everyone had been promised.

As an interesting footnote to the Disney story, Emenegger reported that he and Sandler had also talked with the Disney people in the time period when they were working on the documentary. The people who they spoke to at the Disney studios "seemed to be involved and interested, but not have any particularly startling data."

Recent information arising from controversy surrounding the 1995 "Alien Autopsy" indicates that the Disney studio might just have gotten some film, and just didn't use it, or got it after the movie was finished.

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The story that indicates there may have been film comes from a prominent UK photographer Mike Maloney. Mike Maloney is the Group Chief Photographer at Mirror Group Newspapers, a fellow with both the Royal Photographic Society and the British Institute of Professional Photographers. Maloney has won many awards, 96 by one count, including Press Photographer of the Year three times.

In the 1970s, Maloney was dining with the head of Disney, and four of the original nine Disney animators while on a trip to the Disney Corporation in Los Angeles. While this was going on Maloney was introduced to another man, identified in one account a "well-known Disney employee."

The man offered to show Maloney some unusual film footage at his house. When Maloney saw it he described it as "old footage of UFOs," and "two beings that he was told were aliens."

UFO investigator Georgina Bruni interviewed Mike Maloney about his early 1970s encounter at Disney. She described what Maloney told her about the aliens he had been shown on the film:

"One, which appeared to be dead, was laid out on a table - or slab, the other was clearly alive and moving around on the floor. He was given no information as to the source of the footage, which he was told was "top secret", but he was in no doubt that it was a genuine piece of old film. Mike described it as being similar to the alien autopsy footage that had been shown on television. At no time did he say it was the same, just similar. Of the footage he personally viewed, he said: 'If the film that I saw was a fake, it was a brilliant fake.'"

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a piece of promotional plaster for the Flying Saucer ride built at Disneyland in 1955. It was