



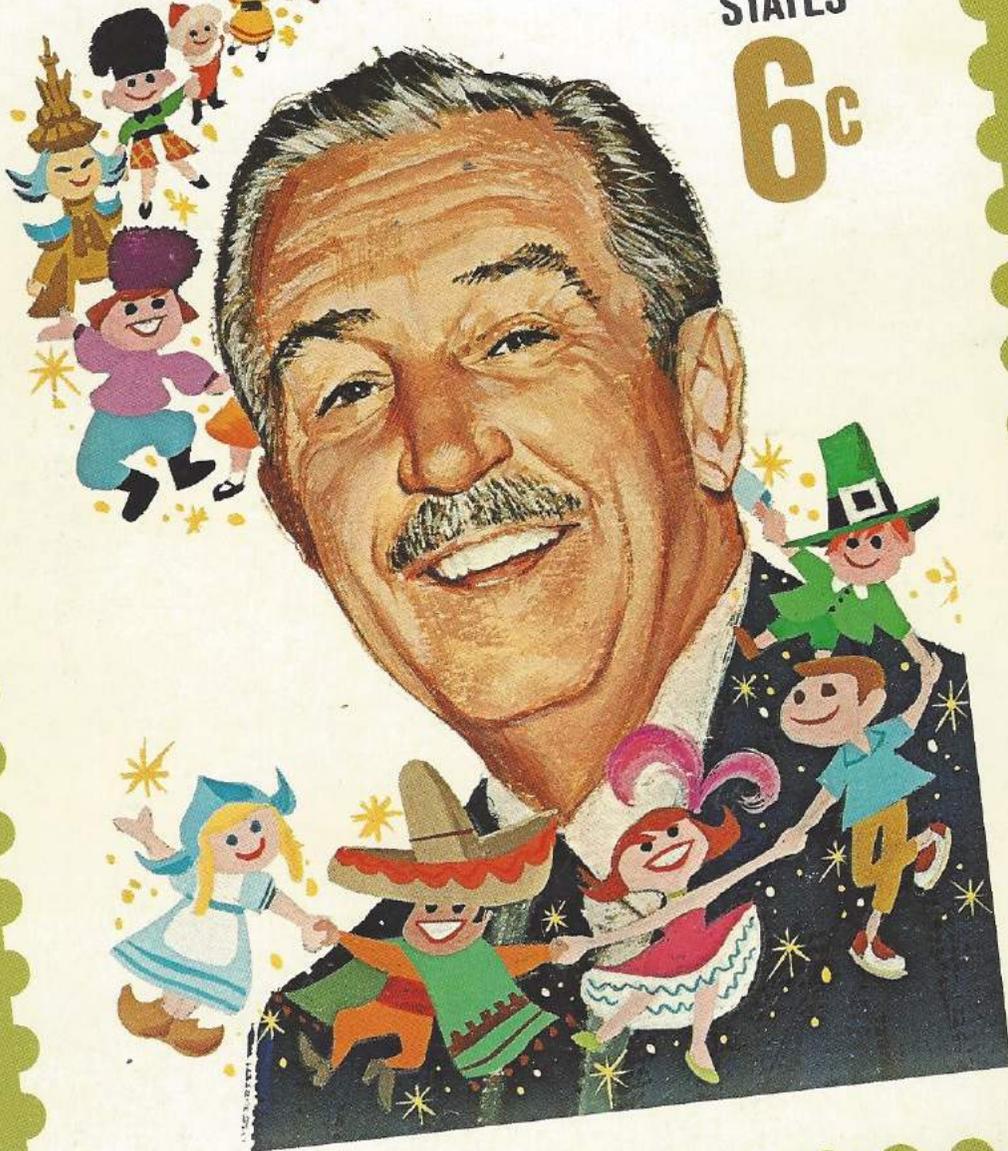
The Disney World

WALT DISNEY



UNITED STATES

6c



NOVEMBER 1968



Leather-bound albums containing full sheets of the Walt Disney commemorative stamp are displayed by Mrs. Walt Disney with Governor Warren Hearnes of Missouri on the left, and Postmaster General W. Marvin Watson.

Commemorative Stamp Result Of Mail From All Walks Of Life

If any were needed, the issuance of a postage stamp in commemoration of Walt is further evidence of the impact his death has had on people everywhere.

The Wall Street Journal set this down very clearly recently in a thoughtful article on commemorative stamps in

general, the special pressure groups that try to bring some of them about, and the kinds of problems — surprising problems — some of the most famous have created.

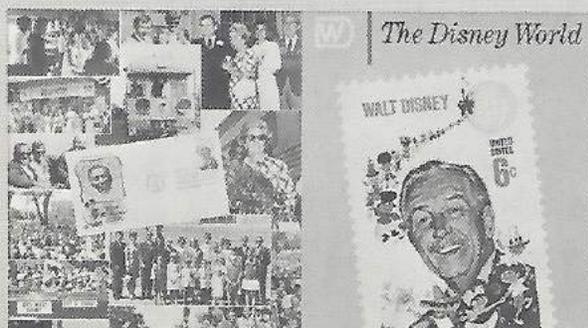
"Ideas for commemorative stamps pour in from the public at a rate of 250 to 300 subjects a year; the current backlog is about 3,000," wrote staff reporter Sherri Blifford.

"The Postmaster General selects about 15 a year, with the help of a Citizens' Stamp Advisory Committee, whose 11 members include philatelists,

journalists, historians and representatives of the White House and the Bureau of Engraving and Printing.

"The committee was moved to recommend a Walt Disney commemorative by a flood of mail from 'industrialists, financiers, small children — even teenagers,' a spokesman said.

"It wasn't an organized campaign, unlike some of recent date seeking — so far to no avail — postal recognition for such subjects as George Gershwin, Junior Achievement and the 50th anniversary of the Baltic states."



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Marceline Hosts "First Day Of Issue" Ceremonies For Walt Disney Commemorative Stamp

When Santa Fe's Walt Disney Special left Kansas City for Marceline on the morning of September 11, six months of planning had been completed by the 2,900 residents of that central Missouri community and the First Day of Issue celebration for the Walt Disney commemorative stamp was under way. Marceline, for four years, was the boyhood home of Walt and Roy, where their father had owned a small farm.

On board the train were sixteen members of the Disney family, other special guests and members of the press, the Great Lakes Naval Training Center Band, and 450 underprivileged children from the Kansas City area.

Representing the Disney family at the ceremonies were Mrs. Walt Disney, Mr. and Mrs. Roy O. Disney, Mrs. Diane Disney Miller and six children, Mrs. Sharon Disney Brown, and Mr. and Mrs. Roy E. Disney and their four children.

Studio employees Bob Moore and Paul Wenzel, with their wives, were also aboard as special guests. Bob and Paul designed and rendered the final art work on the Disney stamp.

After the 120-mile train ride to Marceline — the first train ride for many of the Disney grandchildren — the official party rode as special guests in an hour-long, 14-band, 50-float parade. The parade was viewed by an estimated 12,000 people, or four times as many as the total population of Marceline.

More than 300 people attended a luncheon held in the Disneys' honor in the multi-purpose room of Marceline's Walt Disney school. In 1960, Bob Moore had designed and coordinated the installation of a series of Disney character murals for the school.

Mid-afternoon, the formal ceremonies began with the arrival of Missouri

Governor Warren Hearnes and Postmaster General W. Marvin Watson. First, a plaque commemorating the day was unveiled at Marceline's post office. Then came the official ceremonies, attended by 5,000 people in the town square.

During his remarks, Postmaster General Watson said that the young and old, from every corner of the country, from every walk of life — governors, members of Congress, the greats of the entertainment world — had joined in requesting a postage stamp honoring Disney.

"From the prison in Jackson, Michigan," Watson said, "Inmate No. 114477 wrote these appealing words to me: 'A stamp to commemorate Walt Disney is a very good idea. Walt Disney is a part of us.'"

The postmaster general said Walt Disney spoke "a language of happiness

and good cheer, of wholesome, decent values, of robust high adventure and, in nature films, of astonishing beauty."

Governor Hearnes said that all Missourians could take pride that a career that was to span borders, oceans and continents began in Missouri.

Concluded Hearnes, "I think it is fitting, and I know it is proof of the success of his work that, while the names of presidents and kings and heroes and conquerors may escape our conscious memory, there are but few who will not remember or soon forget a mouse named Mickey, or a duck named Donald or a man named Disney."

During the first ten days that the Disney stamp was on sale throughout the United States, more than 150 million copies were sold, and the Post Office Department was considering an additional printing. This, plus the fact that almost one million "First Day Covers" were canceled in Marceline and forwarded to stamp collectors throughout the world, marked the Disney stamp as one of the most popular and successful issues in United States history.



Members of the Disney family pose with Postmaster General W. Marvin Watson: Sharon Disney Brown, Mr. and Mrs. Roy O. Disney, Mrs. Walt Disney and Diane Disney Miller.

A view of Marceline's Ripley Park during the "First Day of Issue" celebration for the Walt Disney commemorative stamp.



BUDDY HACKETT: He Would Vie With The Title Car In 'Love Bug'

The love bug in *The Love Bug* is not Buddy Hackett but a little foreign car called Herbie, although it could have been the other way around.

Buddy is a big man who loves to be loved. If it were not so the press wouldn't keep saying this, about probably the funniest man on the American entertainment scene.

Buddy had a long talk, among other newsmen recently, with Wayne Warga of the Los Angeles Times, who thereupon set down a lengthy article called *Buddy Hackett: Cherubic Laugh Machine*.

"If the root of comedy is a deep need to be loved," Warga wrote, "Hackett is one of the neediest men alive. He is also a driven man, 'by a need for security or to entertain, I don't know which. I just do my thing. I like being on'."

Hackett goes on, in the article, to explain the roots of his own endless, side-splitting M.O.

"When I was 14," he said, "I used to go with some other kids to the Star Burlesque in Brooklyn. They went to see the strippers and the only thing I saw were the comedians.

"I just sat there and remembered their lines. Then one day it happened, and I was on. It was the biggest moment of my life. I've never not been on since that day. I was poor. I wanted attention. Now I still want attention."

Throughout the making of *The Love Bug*, starring Dean Jones, Michele Lee, David Tomlinson and Joe Flynn as well as himself, Buddy kept the welkin ringing with laughter, not only in the scenes, but between them, too.

"We roared throughout the production," says Jones. "He really kept things popping on the set. It's sort of an actor's right, like anyone else's, to come aboard of a morning feeling a little down, you know. Well, Buddy would have none of that. If he wasn't talking up a storm of comedy, all ad lib, he was acting one. I don't think I'll ever get over it."

And Dean is no slouch at being funny himself.

"I've always wanted to make a picture here at the Disney studio," Buddy said at lunch one day. "It's so nice and pleasant, and the lamb chops are so delicious."

The waitress who was bringing over



Buddy Hackett: Has wheel, will travel.

the lamb chops started to laugh at the conversation and wouldn't set them down until she got the Hackett autograph.

In *Love Bug*, Buddy is a buddy to Jones who, as a frustrated racetrack driver, is the badly beset owner of the title car. This is no ordinary automobile, as Hackett is no ordinary confrere. Between these two, and beautiful Michele, they solve some pretty impossible funny problems in the tempestuous racing business.

This was Hackett's seventeenth feature film by a man who considers himself primarily a nightclub comedian. His own opinion notwithstanding, Bud-

dy has made his mark in every entertainment medium.

He starred in the television series, *Stanley*; has guested on every leading TV show; played every important nightclub; starred on Broadway in the revue, *Lunatics and Lovers*, and appeared in such successful motion pictures as *God's Little Acre*, *The Music Man* and *It's a Mad, Mad, Mad, Mad World*.

This Summer he signed a lifetime contract with Las Vegas' famed Sahara Hotel, where he performs twelve weeks a year, and where he has been named Vice President in charge of Entertainment.

Wrapping One Of Busiest Seasons

With principal photography completed on three live-action motion picture features and two television stories, and the Animation Department going full tilt on *The Aristocats*, the company is nearing completion of one of its busiest production seasons. A two-part TV show was due for filming, its name at this writing *My Dog, The Thief*.

The features in their wind-up stages are *The Love Bug*, *Rascal* and *Breaking Smith's Quarter Horse*, while a triology, and a two-part TV show are *Guns in the Heather* and *Ride a Northbound Horse* for next season's *Wonderful World of Color* on NBC-TV.

And on extended location in the Banff-Lake Louise grandeur of Canada, during the Summer, Ernest Thompson Seton's enthralling book, *The Biography of a Grizzly* was being brought to the screen with some of the most amazing and difficult wild-life footage ever put on film.

The Love Bug, starring Dean Jones, Michele Lee (that vivacious comedienne of *How to Succeed in Business Without Really Trying*), Buddy Hack-

ett and David Tomlinson was shaping up as one of the studio's funniest, most unique comedies. Produced by Bill Walsh and directed by Robert Stevenson (the team that gave us *Mary Poppins*, *The Absent-Minded Professor* and *That Darn Cat*, this exciting story of drag racing and a little car with personality and heart is being readied for an Easter '69 pre-release engagement in 50 key cities throughout the country.

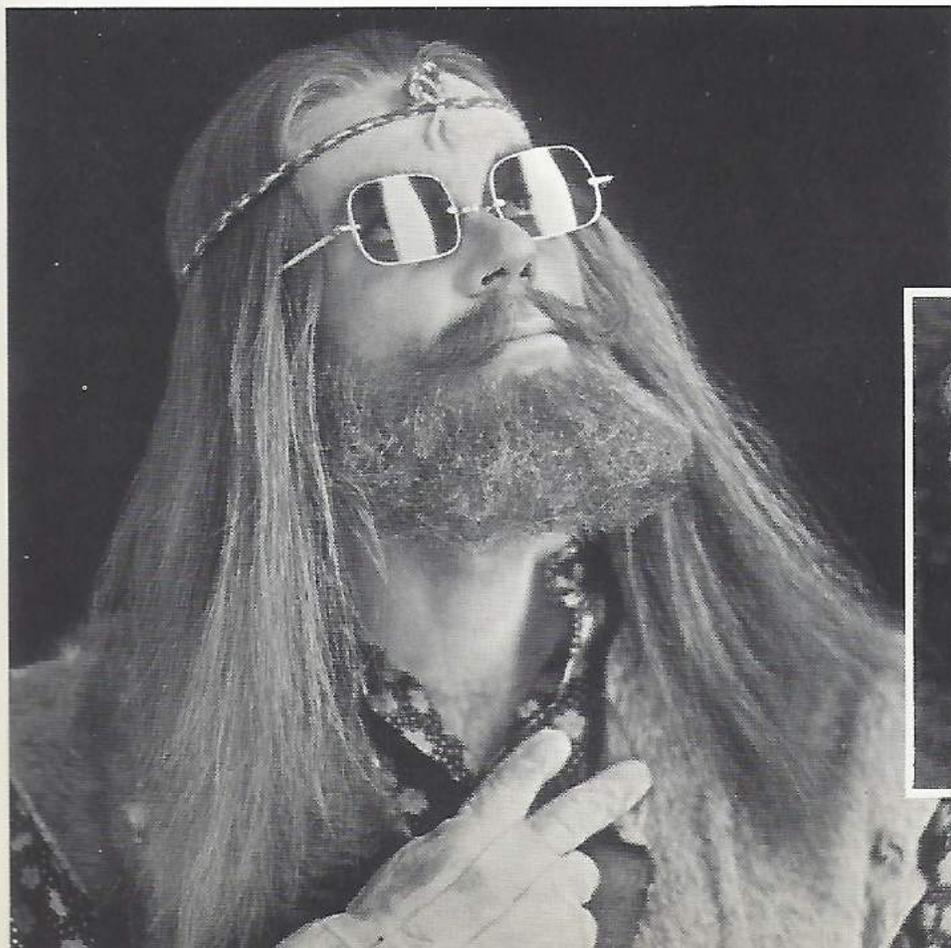
Rascal, based on Sterling North's autobiographical book, is the charming tale of a young boy and his many adventures with a pet raccoon in the Wisconsin woods. Billy Mumy, recently starred in the popular TV series, *Lost in Space*, plays young North and Steve Forrest is co-starred as the boy's roaming dad, Willard. Making her feature film debut is lovely Pamela Toll, Broadway and TV actress who will also be seen this Fall on Disney's *Wonderful World of Color* TV show, *Brimstone, the Amish Horse*. James Algar is producing *Rascal*, with Norman Tokar directing.

Glenn Ford is the star of *Breaking Smith's Quarter Horse*, a story of today's west and particularly of a rancher named Smith who defends the Indians against the white man's injustice. Played for comedy, as well as drama, this unusual Disney entertainment also stars Nancy Olson, Keenan Wynn, Dean

Jagger and Roger Ewing. Michael O'Herlihy directs and Bill Anderson produces this Technicolor feature.

Shaping up as a worthy successor to Disney's recent cartoon success, *The Jungle Book*, is the studio's next animated feature, *The Aristocats*. Eva Gabor, Phil Harris, and Hermione Baddeley are but a few of the top talents signed to voice the characters in this hilarious story of a Parisian cat and her three kittens, who become heirs to a large fortune and find their lives in jeopardy until an alley cat comes to the rescue. With many delightful new songs by Richard M. and Robert B. Sherman (Oscar winners for their *Mary Poppins* tunes), this comedy-fantasy is being readied for a 1970 release by director Wolfgang Reitherman.

Slated for release this Christmas, is the whimsical animated cartoon featurette, *Winnie the Pooh and the Blustery Day*, featuring all the beloved A. A. Milne characters, and *The Horse in the Gray Flannel Suit*, starring Dean Jones, Diane Baker, Kurt Russell, and introducing a new teenage personality, Ellen Janov. Based on the Eric Hatch novel, *Year of the Horse*, this romantic comedy is about a Madison Avenue advertising executive who dreams up a zany publicity campaign to both keep his job and pay for his daughter's expensive champion jumper.



Here's an interesting shot of how Dean Jones looked in a cameo role as a hippie in *The Love Bug*. It's pretty wild so in case you don't know how Dean looks most of the time, we've inserted a small photo.





Winston Hibler and two members of his production staff, Erwin Verity, center, and Bob Metzler, right, look over an artist's rendering of grizzly country.

PRODUCER STORY: Winston Hibler Discusses Projects

Winston Hibler has come a long way since 1942 when he was a story man and dialogue director for cartoon features such as *Cinderella*, *Peter Pan*, and *Alice in Wonderland*. His career of theatrical achievements has spanned more than a quarter of a century.

Having worked as writer, director and narrator, the many faceted Hib has won any number of awards for Walt Disney Productions during his long association with the studio team. Combining all three skills in *Men Against the Arctic*, he won an Oscar. He received an Emmy Award for the best television show of the year that took TV viewers behind the scenes to see the filming of *20,000 Leagues Under the Sea*. The TV presentation was called *Operation Undersea*.

Other films that Hib produced or co-produced include *Perri*, *Nikki*, *Wild Dog of the North*, *Big Red*, *Those Calloways*, *The Ugly Dachshund*, *Follow Me, Boys* and, to be released at Christmas, *The Horse in the Gray Flannel Suit*. He has also co-produced a host of nature adventure shows for *Walt Disney's Wonderful World of Color*.

With such a vast amount of knowledge and experience in film-making, Hib was asked how a major film is started.

"We first look for a property — published and unpublished novels, original

scripts and screenplays. Certain characteristics are necessary in any property for a Disney production," he explains.

"We try to find a property that encompasses either fantasy, or comedy, or a story that will lend itself to a musical treatment. Every story basically must be wholesome family entertainment," says the versatile Hib.

"The majority of film-making properties comes from both published and unpublished novels. The writer develops a screen treatment which may undergo many rewrites before it is finished.

"When the screen treatment is approved, the next step is the screenplay.

"Now the screen-writer," says Hib, "brings the characters in the story to life — gives the novel the new dimension necessary for the visual medium, the motion picture screen."

When the screenplay is complete, a director and assistant director are assigned. A budget is presented to the producer who reviews it, and then presents it to the producers group, whose members, in addition to Hib, are Bill Walsh, Bill Anderson, Jim Algar, Ron Miller, Harry Tytle and Roy E. Disney.

These seven represent an aggregate, by the way, of 164 years of experience with the company.

Once the budget is approved by the group, the producer and director work with our talent department in selecting a cast. The final casting, too, must be approved by the group.

"From this point on," says Hib, "the producer assumes all responsibility for the picture.

When the actual filming begins, problems and obstacles of one kind or an-

other continually arise. Weather is an important factor, of course. Cloudy and rainy days can cause unforeseen delays in the rigid and costly shooting schedule.

Sometimes our animal actors decide not to cooperate, resulting in further delays. But the Disney live-action production staff of skilled technicians is the finest in the business; and when delays occur, there is an all-out team effort to make up for lost time.

When photography is complete, a rough cut is made, and a temporary music track is added. Then the film is presented to a studio audience along with a written questionnaire which the viewers are asked to complete after the presentation. These questionnaires, carefully analyzed, constitute a guide for the final editing of the picture.

In the meantime the producer has conferred with the music director to express his views regarding the mood and dramatic values in every sequence in the film. Then it is up to the music director, using his own creativity, to develop the background score.

Finally the music track, the sound effects track and the dialogue tracks are combined in a re-recording process. When a composite sound track is complete it is wedded to the photographic negative, and the motion picture is complete.

Of all the pictures Hib has worked on, he enjoyed *Follow Me, Boys* the most.

Sitting back in his chair, he said, "*Follow Me, Boys* was a picture that meant a lot to me because it represented a cross-section of my own home town. Something that I could relate to my own experiences — something very real to me."

Follow Me, Boys was based upon MacKinlay Kantor's book, *God and My Country*, which tells the story of a smalltown rural life of an America of the Thirties.

The Horse in the Gray Flannel Suit features a horse named Aspercel and an advertising executive, played by Dean Jones. Morey Amsterdam, Diane Baker, Kurt Russell and a newcomer, Ellen Janov, are starred, too. In its first studio preview, the picture was given a highly enthusiastic reception.

A good deal of the picture was shot during the Washington International Horseshow in Washington, D.C. with Kathy Kusner, one of the greatest woman riders in the world, doubling, as it were, for Diane Baker. Miss Kusner, by the way, won the jumping competition for real.

Roy Soudis Bright Business Note In Hollywood Reporter

In a recent by-line article appearing in the Hollywood Reporter annual edition, Roy struck an optimistic note in his covering of all things in the Disney enterprise.

"I sincerely believe that the future of Walt Disney Productions looks very bright," he wrote. "Our producers have demonstrated that they can carry the ball themselves and have developed some excellent new properties.

Our prime time *Wonderful World of Color* show is in its fifteenth year and has been renewed through 1970, our plans for the huge, new Walt Disney World in Florida and the Mineral King project in California's High Sierra are progressing satisfactorily.

"And our Disneyland operation is booming beyond all expectations, with attendance up 33 per cent over the record-breaking previous year.

"Perhaps the most encouraging development over the past few years has been the ever-increasing success of Disneyland, and the fact that we now have the experience and know-how to build a better recreation and entertainment complex on a larger scale in Florida.

What has happened, he continued, "is that our creative men at WED, some of them former animators, have learned how to tell a story in three dimensions that reaches out and touches people in much the same manner as our cartoon features."

He dwelt at some length on motion picture product, current and upcoming.

"Motion pictures are, and always will be," he said, "the very core of our business, and our policy will still be to produce four or five pictures a year and one new cartoon every three or four years.

"We have enough classic cartoon features in our library to release at least one every year."

MICHELE LEE

She Succeeded In Showbiz Without Really Trying

How to Succeed in Business Without Really Trying is the name of the game for pretty Michele Lee, who played femme lead in both the Broadway and motion picture versions of that famous comedy and who now stars in Walt Disney's ultra-funny feature, *The Love Bug*, opposite Dean Jones.

Jones, who was never funnier than in this role, portrays a frustrated race track driver who, in his darkest hour, finds himself teamed up with Michele, Buddy Hackett, and a little foreign car with a mind of its own.

Michele, a native of Los Angeles,

landed her first professional job when she was 17 in a local musical production, *Vintage '60*, which was seen by David Merrick and taken to New York and Broadway.

When that play had run out she borrowed money from her father, make-up man Jack Dusick, and returned to New York where she starred in *Bravo Giovanni*, which opened to rave reviews.

For six months Michele delighted New York audiences with her performance, and when Robert Morse's leading lady in *How to Succeed* had to leave the show, Michele was called in to take over

a role she held for two years.

When casting began for the motion picture version, Michele was immediately signed.

Her brief but brilliant stage and motion picture career soon led her into the night club sphere of operations, then into television and finally recording.

Her initial album, for Columbia, *A Taste of the Fantastic* was an immediate hit, while a single and album, "*L. David Sloane*" and *L. David Sloane and Other Hits of Today* were smash hits.

Michele is married to James Farentino, a young actor who met her in New York and now, in their Hollywood home, they are living happily ever after.

Introducing vivacious Michele Lee, who ...



has just completed making a very funny ...



feature for us called The Love Bug.



World Of Make-Believe Comes To Life In Studio Store Of Sets

The motion picture world of make-believe never comes so vividly to three-dimensional life than when you walk into the Studio's art department model room and take a look at the entire back lot and berms so carefully assembled there in miniature.

Every building, every tree, street and road has been copied from the real thing at a scale of an eighth of an inch to a foot, to give producers, directors and art directors literally a bird's eye view of what they can have to work with in the way of ready-made outdoor sets.

This is extremely valuable in the saving of time and expense, since 90 per cent of all our set use and construction is confined to the Studio, in and outside the four sound stages, two of which

are among the largest and most modern in the industry.

The first thing Art Director John Mansbridge does when Production hands him a script to work on is look over not only his model of the lot but a catalogue of some 5,000 items in the grip department—doors, walls, window frames, front porches, steps and stairs—that we have stored in our two scene docks and on a sizable area at the south end of the lot.

For example, the stairway in *Mary Poppins* is serving in *Rascal*. Items from *Poppins* were used for making *The Happiest Millionaire*, and for *Breaking Smith's Quarter Horse*.

The huge bank interior used in *Poppins* is a particularly good example. It was expensive to build and comparatively inexpensive to dismantel and store carefully away. It may be used a dozen times in coming pictures, not necessarily as a bank but for some kind of big room or other.

It takes up to two months to prepare

an interior set for a motion picture. Usually a television set is less costly and complex.

Very often all four sound stages are used for the one production, although when less interior space is needed either Stage 2 or 4, or both, are called upon. Both are the same size and both have wood floors, which are much easier to drive nails into.

Stage 1, built with the rest of the Studio in 1939, has the right kind of floors but it is too small for general use today while Stage 3, put up to shoot the squid fight in *20,000 Leagues Under the Sea*, has a somewhat limited use because of its concrete floor and ten-foot pit. Because of the pit, though it is the only place to do our sodium vapor work, since the special lighting must emanate from a level below that of the cameras.

Stage 3 was designed for the likes of a giant squid, but it won't be large enough for the several whales which must be built soon for the filming of a new feature, still in the early stages of planning.

Remarkable Grizzly Classic By Seton Basis For Feature

One of the most remarkable pieces of animal fiction, Ernest Thompson Seton's enthralling *Biography of a Grizzly*, is before the cameras now in the long process of obtaining both the difficult wild life footage and what Producer Winston Hibler calls the people-animal photograph.

This will be a feature motion picture—by all odds the first of its kind in Hollywood history—whose working title was identical, at this writing, to that of the book.

Seton, noted for his animal classics, wrote up the grizzly in the 1890's. But the giant critter hasn't changed much since then. Not many people fully understand his immense size and power. He is not only the largest of all the bears, not excluding the polar variety, but the biggest carnivore on the face of the earth.

He is a wily beast that, when he rises on his two hind feet, can walk like a man. He stands nine feet tall and will weigh up to well over half a ton—some 1,300 to 1,400 pounds.

His power is well-nigh inestimable. The strongest fighting bull is a child in his tremendous arms. A .45 calibre pistol bullet fired close range at his skull

will merely give him a headache. He is not only tough, but smart, very difficult to trap or trail successfully and fully capable of back-trailing and trapping a human pursuer, all of which is to be brought out in the exciting film story.

The plot, basically, involves a cattle ranch on the east wall of the Rocky Mountains, and a stampede caused by the furry giant, and winds up with a titanic struggle between a rancher and his persistent, will-o'-the-wisp adversary: a giant in the valleys who wreaks havoc wherever he goes, among man and beast, and cannot be caught.

"Over the years," the picture's forward will say, paraphrasing Seton's words, "I heard many tales of the mighty Moh-sum-see Wahn, the grizzly that nature built into a monument of power.

"The stories of his remarkable intelligence and his prodigious strength were, in the main, true. They came to me in bits and pieces from an assortment of wilderness men . . .

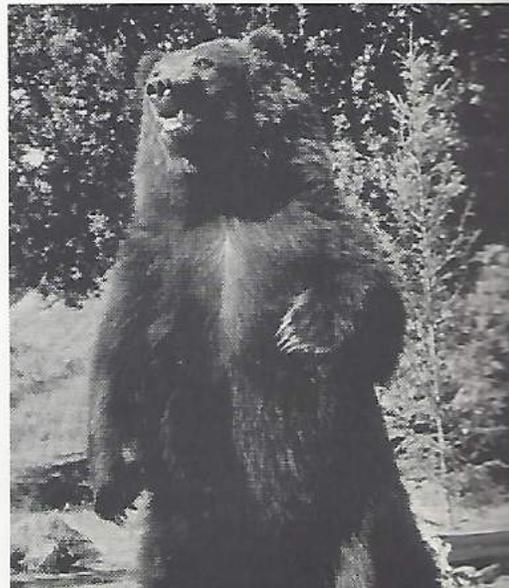
"I once saw Wahn myself, across a river's canyon when he still ruled his mountain kingdom—and I knew that I must set down his story as best my humble pen knew how."

Wahn is the Indian word for grizzly, while Moh-sum-see Wahn means "The grizzly with four toes." Ordinary bears have five toes but Wahn was born missing one on his right front paw, and was, according to an Indian legend, a blood brother to another human lead in

the story, Moki, who saves the bear's life on at least one occasion.

Moki is played by a promising young Canadian Broadcasting Corporation actor, an Indian, Johnny Yesno, while the other principal human role, that of a ranch owner, Colonel Pierson, is taken by a well-known CBC star, Chris Wiggins. The entire cast and crew is Canadian as well as the contracting production company, Robert Lawrence Productions of Toronto. Production is not expected to be completed until next Summer.

In the grizzly world, a star is born.





The bridge builders of Australia.

sions.

In other theatres and drive-ins comprising the balance of the Sydney and Melbourne splash release of *Blackbeard's Ghost* we are also enjoying robust business.

Elsewhere in Australia, *Follow Me, Boys* has just completed splash release seasons in Brisbane, Adelaide and Perth, with very enthusiastic and cooperative support from the Boy Scouts Associations in each of these areas.

As done in the Sydney and Melbourne releases of *Follow Me, Boys* earlier this year, Boy Scout premieres were arranged in all of these three state capital cities, with the likes of bridge-building and dismantling demonstrations in regional shopping centres, plus in-store displays of Scouting equipment, all presented in a way that directly publicized our feature film.

In Sydney alone, circulars from Scout Headquarters were mailed to something like 700 Scout Halls to draw attention to the availability of theatre tickets on a group booking basis.

For that time of year, the December-January school vacation period, we have big plans for all the key release situations of Australia and New Zealand. Our release right across the board during this important period of the year is *The Jungle Book*, which will be strongly backed by music, record, merchandise and in-store promotions.

The Baloo and King Louie character costumes will shortly be arriving in this country, and soon afterwards will commence their public appearances, one of which will be to lead the annual Myer Emporium Christmas Parade through the main streets of the City of Melbourne.

Letter From Australia

Ghosts aren't always welcome, but we have one with us that is most welcome indeed — *Blackbeard's Ghost* of course, for it has been chalking up box-office grosses that have exceeded even our most optimistic expectations.

In Canberra, it broke the theatre's all time weekly record two weeks running, whereas in the 420-seat house in the massive Roselands regional shopping centre complex in Sydney, in the second week over 29 sessions, there was a total of 9,773 admissions or 83 per cent of total seating capacity. This is not a record, but is just below it. The record holder is *That Darn Cat*, which

premium promotions currently under wraps and set to commence their release in November. In fact, already *The Jungle Book* looks as if it will provide us with our biggest merchandise promotional campaign since *Mary Poppins*.

In the book publishing field, an important licensing deal has been made recently with Grolier International Inc. for the mail-order sale of the four-volume sets of *The Wonderful Worlds of Walt Disney* in Australia, New Zealand, Papua, New Guinea, Singapore, Malaysia and the Philippines.

The initial advertisement has already appeared in *New Ideal* magazine, and the response to date is such that Grolier advises in mail order terms 'it is pulling at the lowest starter cost of any advertisement for Grolier here on any title to date — in fact at one third of the previous lowest starter cost,' and which augurs well for all concerned.

Disneyland television programmes throughout Australia and New Zealand are still polling well in rating surveys. The two latest stations to join our programming fold are the new station BKN7 at Broken Hill, located in a wealthy mining city in Western New South Wales, and GSW9 Albany, the new relay station of BTW3 Bunbury in Western Australia.

This lifts our number of licensee stations to 32 in Australia, plus four in New Zealand.

Finally, at the Royal Melbourne Show, our licensee station, HSV7 Melbourne will be making closed circuit color television demonstrations, and included in the range of color shows to be telecast is our *Wonderful World of Color*, the subject to be *The Ranger of Brownstone*.

Walter Granger

Popularity Of 'Fantasia' Fantastic In Mexico

Fantasia, which has been doing so fantastically well at London's select Studio One, was doing possibly even better — or should we say worse — at Mexico City's Real, according to an item in the newspaper El Herald.

"Last Sunday," said the account, in Spanish, "there was a riot at the Real Cinema. The public waited long hours for the ticket office to open while standing in a line that went around the block three times, stoically bearing the rain

that since early in the morning fell over the city.

"When the offices opened and turned out to be insufficient to take care of the demand for tickets, the crowds tried to force their entry, but without success.

"The film showing is Walt Disney's *Fantasia* and, naturally, there are many families who want to take their children to see this picture, since at the present time the films suitable for children are scarce — hence the great demand," continued the translation.

"This is not the first case of this type at the Real Cinema, which specializes in re-issues, for during the exhibition

of *Snow White and the Seven Dwarfs* similar happenings took place . . .

"*Fantasia* will not be the last film to be re-issued with a great demand. Therefore, as a security, and to avoid inconveniences, possibly danger for families with their children, and disorders, such as those last Sunday, would it not be advisable to re-issue them in various theatres?"

In London the picture, which turns up at Studio One once a year, had completed a brilliant run lasting fifteen weeks, grossing 28,000 English pounds or around \$70,000. The best previous showing had been in 1964 with 24,000 pounds.



The setting before starting time.

One for the money, two for the show, three to get ready and four to throw that paint around at a recent paint-in contest promoting Never a Dull Moment and sponsored by a local radio station, KGIL.

The idea was to paint a "pop art masterpiece" a hundred feet long in practically nothing flat so that there was more paint than art applied to the subject.

As numerous news and magazine photographers flashed pictures, Ward Kimball and Bob Moore from the Studio and Al Aaron, president of the Art Appraisers Association, did the judging, picking Steve Beard as the winner of the \$50 prize.

The "masterpiece," executed with gusto just outside the Fox Van Nuys theatre, was displayed inside during the running of the Disney film.



The winner, and



A good loser.

Character Merchandising Sales Have Gone Into Billions Of Items

Some of the figures put together recently by our Character Merchandising division office in New York provide a fascinating picture of what has been done in the way of supporting our motion picture product.

For instance, more than 3,000,000,000 Disney character comic books have been purchased by American youngsters over the years.

The Whitman Publishing Company, licensed in 1933 to use Mickey Mouse in their Big Little Book line, has since

produced well over 1,000,000,000 books, games and other items featuring many Disney characters.

Smaller by comparison but most impressive nevertheless is the job done by Golden Press, which has sold 100,000,000 character books. Forty-five of the titles have sold more than 1,000,000 copies each.

These figures are fantastic, especially when it is understood that their goal is a dual one: selling movies and the character merchandise, too: a double-edged sword, so to speak, that no other company in Hollywood or any other part of the movie world can begin to match.

At least 100 manufacturers—all with national distribution—are licensed in

the United States at all times and at least 90 per cent use Mickey Mouse, Donald Duck, Pluto and Goofy and other standard characters on their merchandise.

Year in, year out there are from 1,000 to 1,500 different items on the market featuring Disney characters. They include almost anything you can think of with child appeal, stuffed toys, puzzles, games, balls, books, watches, ceramics, scarfs, towels, bed spreads, jewelry.

Infant training seats, perfume, plastic drapes, fabrics, children's luggage, magic wands, wall mirrors, snack trays, waste baskets, crib sheets, high button shoes, wall murals, soap, molded pencil sharpeners and Christmas stockings.

Beautification For Walt Disney World Has Already Begun

The horticultural beautification of Walt Disney World in central Florida has already begun. The project has been in the master-planning stage for two years at WED Enterprises, and the Disney property has been undergoing extensive water control and site-preparation programs.

Bay Lake, one of the area's largest, is being enlarged — extended westward across the face of the land — to provide, in the near future, a three-mile water-

way where visitors will enjoy water sports and recreation activities.

The lake's crystal clear water, and its shores, lined by pristine forests, provide the ideal settings for beaches of natural fine white sand that has been dredged from the lake bottom.

It is near Bay Lake that an amusement theme park will be developed. Along with theme resort hotels and other entertainment and recreational facilities, this new Disneyland-style theme park will comprise Phase One of the Walt Disney World project, which is planned to open in 1971.

More than 600 acres for the Florida "vacationland" has been prepared for development. Workmen and machines will soon start to build lakes, rivers, mountains and valleys for the new

theme park's many attractions and adventures.

Landscape experts will follow shortly behind, adding the Disney touch to enhance the land's great natural beauty with gardens, wide green belts of lush grass, jungles and forests.

The landscaping projects will be supervised by the same horticultural experts who converted a flat, sandy parcel of land in Southern California into the contoured, garden-like settings of Disneyland.

In addition to meeting landscaping requirements for attractions and adventures, Disneyland has achieved international fame among horticulturists as a botanical garden.

The Florida project will require many varieties that are not native to that state. To meet these special botanical needs, a 30-acre Horticultural Research Center has been established at the Walt Disney World site. This research center is located at the northern end of the Disney property, not far from where the new theme park will be developed.

Experimenting with many varieties that are naturally uncommon in Florida is a risk of sorts: certain plants may not survive experiments because of frost conditions, excess water or any number of other causes.

Some plants being tested for suitability are varieties once planted in central Florida, but which have vanished from the commercial scene.

Other trees are undergoing testing to determine feasibility in transplanting. Many in this category are full-grown specimens that have literally been snatched from the jaws of bulldozers at land-clearing sites throughout the Disney property, packaged and transported to the tree center for a new lease on life.

In addition to experimenting with these trees native to central Florida, more than 60 varieties, as young stock, with origins from as far away as Australia and New Zealand, have been brought to the Horticultural Research Center for testing.

Many varieties, of course, come from areas throughout the United States. These include the California Sequoia, the giant redwood trees that grow naturally only in California.

Eventually, the center's trees will be transplanted throughout the Disney property, taking their places in the new amusement park and other attractions in Walt Disney World where they will provide shade and beauty for millions to enjoy.

Handsome New Magazine Prepared By Studio For Gulf Oil Distribution

A brand new magazine, prepared by the Studio for Gulf Oil as an extraordinary traffic promotion, went on sale early in September at 35,000 of that company's service stations throughout the country.

The new book is a slick device, pointed in two directions, for children under 12 and for adults, with Disney stories and games and beautiful illustrations. It is on coated stock and full color throughout all its 64 pages.

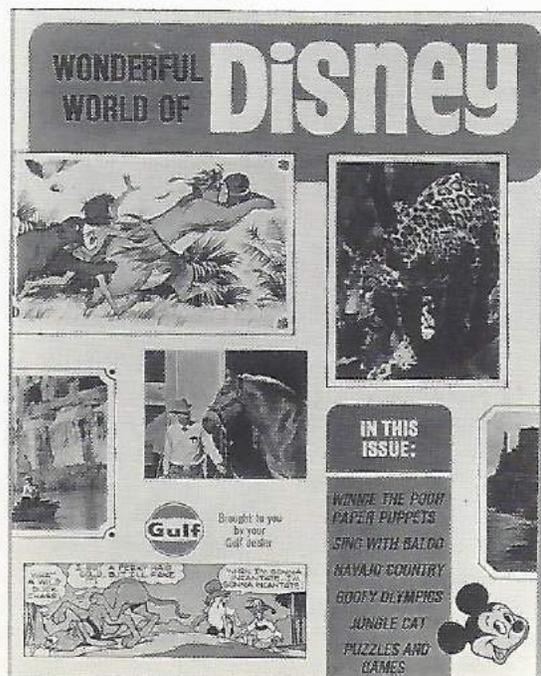
The initial press run was 5,800,000

copies, a whopping order, far exceeding the circulation of any other publication devoted specifically or in part to the children's market.

The magazine owes its birth to Vince Jefferds, director of the company's marketing services. Sensing that Gulf might be interested in a promotion to follow up the highly successful phonograph and place mat premiums, he sold our principal television sponsor on the magazine concept.

George Sherman worked closely with Studio writers to put the material together, on short notice, following Gulf's decision to publish.

The new book is called *Wonderful World of Walt Disney*. It is designed for sale by Gulf stations to customers. The price is 25 cents.



Front cover for *Wonderful World of Disney* magazine.

Pooh Tour Pacing Box Office Showing

One successful tour deserves another. That's the thinking of the publicity department which organized another month-long nationwide "Winnie the Pooh" tour to promote the Christmas holiday opening of *Winnie the Pooh and the Blustery Day* with *The Horse in the Gray Flannel Suit*.

Two years ago, a costumed troupe, based upon A. A. Milne's characters, made a 21-city personal appearance junket throughout most of the country in conjunction with Sears. When the combo of *Winnie the Pooh and the Honey Tree* and *The Ugly Dachshund* grossed over \$6,000,000 the tour was credited with generating much of the box office success.

Buena Vista and the Studio again coordinated a tour with Sears, distributors of a very popular line of children's clothes under the name, "Winnie the Pooh." The troupe, consisting of a Sears representative, Jack Simpson; Fulton Burley, emcee and comic from the Golden Horseshoe, accordionist Joe Diamond, and the Disneyland costume characters, Pooh, Tigger, Eeyore, a Woozil and a Heffalump, have stirred up more advance publicity than many a previous Disney tour.

Flying in the company plane, the group was to visit hospitals, television shows, newspaper offices, Sears stores and various public functions in 25 major cities. From a San Diego based aircraft carrier to upper New England, and from Miami to Seattle, the musical crew of entertainers were being greeted by happy, cheering crowds of adults and children.



Tigger, a bouncy character, joins the cast of the latest featurette, Winnie the Pooh and the Blustery Day. The others around the table starting, of course, with Winnie, are Kanga, Rabbit, Christopher Robin, Owl, Piglet and little Roo. They are celebrating Pooh's having rescued Piglet from a flood.

One of the most rewarding experiences has been visiting the children's wards in hospitals. The youngsters are always delighted to see the Disney characters dance, and shake hands, while Sears personnel pass out gifts of stuffed animals and games. Although no attempt is made to derive any publicity on the visits, the press is usually there at the request of a hospital's information director.

A fashion show was usually part of

the busy one-day schedules, with newspaper fashion editors viewing Sears' newest line of clothes for youngsters and with Sears' Jack Simpson doing commentary. The Sears Winnie the Pooh outfits are now the third largest selling line of children's clothes in the world.

As a follow-up to the tour, Sears stores across the country will have in-store advertising of the local openings of *Gray Flannel Suit* and *Blustery Day*.

Olympic Swimmers Perform At Denver

Denverites turned out in overflow numbers recently to share in some pre-Olympic *esprit de corps* at a fund-raising exhibition by the 1968 U. S. Olympic swimming and diving teams in the huge, indoor, 50-meter Olympic pool at the Company's family recreation facility, Celebrity Sports Center.

It was the only Denver appearance by the teams' 38 men and 35 girls during their month-long stay for high-altitude workouts at the Air Force

Academy near Colorado Springs, before proceeding to the Olympic Games in Mexico City in early October.

An enthusiastic welcome by the standing-room-only crowd was given to the team — labeled by the press as our "finest ever" — as the exhibition opened with an Olympic parade of athletes, coaches and officials.

Introductions were made by local TV sportscaster Starr Yelland, as master of ceremonies.

Then, the exhibition got underway. Led by Don Schollander, who won four gold medals at the 1964 Olympics in Tokyo, the young athletes — eight of them world record holders — demon-

strated their specialty swim strokes to the large gathering of spectators.

For some of the girl divers, it was a second-round appearance at the Celebrity pool. Sue Gossick, Lesley Bush and Barbara Talmage were members of the 1964 Olympic Team, which, four years ago, performed at Celebrity before a sell-out crowd and live television audience.

The exhibition also was a homecoming for former Denverite, Bernie Wrightson, who, in 1962, was a diver on Celebrity's swimming team.

Following the exhibition, the Olympians and coaches were honored at a dinner hosted by Celebrity.

Foreign Dubbing One Of Studio's Important Tasks

One of the most important and yet least understood techniques in the preparation of our motion picture and television properties for non-English speaking countries is the job of dubbing.

Its successful application requires not only the handiwork of writers and translators but the direction of someone who understands the colloquial approach down to the last exclamation point.

Every language has its own vernacular so that, right off the bat, translation by the book is out of the question. It would be stiff to the point of being ridiculous.

Direction of all our overseas dubbing is done by Jack Cutting, for Europe and the Orient, and Gene Armstrong for South America. Jack has been at it for the studio since *Snow White and the Seven Dwarfs* was produced.

"Actually," he says, "good foreign dubbing starts with a good adaptation rather than a literal translation of what is in the original English dialogue. If you made a literal translation, you'd end with a very stilted text,

Many bad dubbings are bad because they have been slavish about the labial or lip movement, trying to fit the foreign language to the labial so perfectly that some very good lines of dialogue or meanings are lost.

A perfectly literal translation can actually change the meaning of dialogue phrases and the sense of song lyrics.

And then there is the personality of the original actors, whose visual aspects must be retained for the points-of-view and background of, say, an Italian, or a German, or Spanish audience. What may be funny in English may be deadly in French.

So the dubbing director has to think down three sides of his head: proper lip-sync, correct dialogue interpretation and the actor's personalities.

"Imagine trying to match the multi-octaved voice of Julie Andrews for, say, the French version. We made a lot of tests, some of them talents from *The Umbrellas of Cherbourg*. The girls all had fine voices but we couldn't use them because the music required more than any of them had in the way of range. Finally, fortunately, we found a completely unknown girl, who does a wonderful job in the French version of the picture.

"Accents are always a problem.

Tramp, speaks English with a Scotch accent, Americans find it amusing. But when we dubbed Jock in Japanese, we had to forget about the Scotch accent. The Japanese audience would not be amused because a Scotch accent does not make the Japanese think of Scotland; they only hear it as a foreign accent.

"Disney is the only company that dubs films in as many as ten languages and, unlike other American companies, it always dubs the songs as well as the dialogue. This often creates voice-casting problems. Sometimes two voices have to be used, one for speaking and one for singing, such as in the case of Julie, or Phil Harris.

"One of our jobs for years, of course, was keeping Walt in voices wherever television was used.

"He used to kid me," Jack recalls, "about the time he got off a plane in Madrid and was immediately surrounded by newsmen firing all sorts of questions at him. In Spanish, of course.

"Walt tried to explain that he knew no Spanish and could only speak English. But the correspondents wouldn't be satisfied because, he said, they'd heard him speak fluently in Spanish on television."

LETTER FROM JAPAN

Crown Prince Akihito is tremendously popular in Japan, and all the more so since he married a Commoner, Princess Michiko. Their first son is Prince Hiro. We waited patiently for several years until Prince Hiro came of motion picture-going age, after which we approached the Imperial Household to sponsor a charity performance, to any deserving charity named by them, with the young Prince to attend as guest of honor.

The first occasion was three years ago with *Bambi*, and then again last year on *Dumbo/Winnie the Pooh and the Honey Tree*. Both these shows went off so successfully, that on this occasion the Imperial Household approached us with regard to the sponsorship of a charity performance on *The Jungle Book*.

This was held during the Summer at the Toranomon Hall. I am attaching herewith a photo of *Jungle Book*, which

shows the young Prince shaking hands with King Louie. The Indian youngsters, who are children of Indian Embassy officials, were included in the lineup to greet the Prince and to add atmosphere to the occasion. After the performances, the son of the Indian Ambassador presented the Prince with some toy replicas of Indian birds and an elephant.

We have had a tremendous exploitation campaign on *The Jungle Book*, and penetration in depth throughout the nation. In a tie-up with Air India, four young children, winners of a contest were to be flown to New Delhi, a sort of Disney Goodwill Mission, and were to be presented to the Indian Prime Minister, Mrs. Indira Gandhi.

Release of *The Jungle Book* has been scheduled throughout Japan. In view of what we consider the much broader scope of patronage appeal on this subject, for the first time, in Tokyo, where it will be released at one of Toho's ace houses, the Hibiya Theatre, though we will be utilizing the Japanese dubbed



Crown Prince Akihito welcomes King Louie to Japan.

version during the matinee performances, for the one evening performance, the original version print will be used.

Alex Caplan



Mickey, Mouseketeers Coming Back For TV Season's Highlight

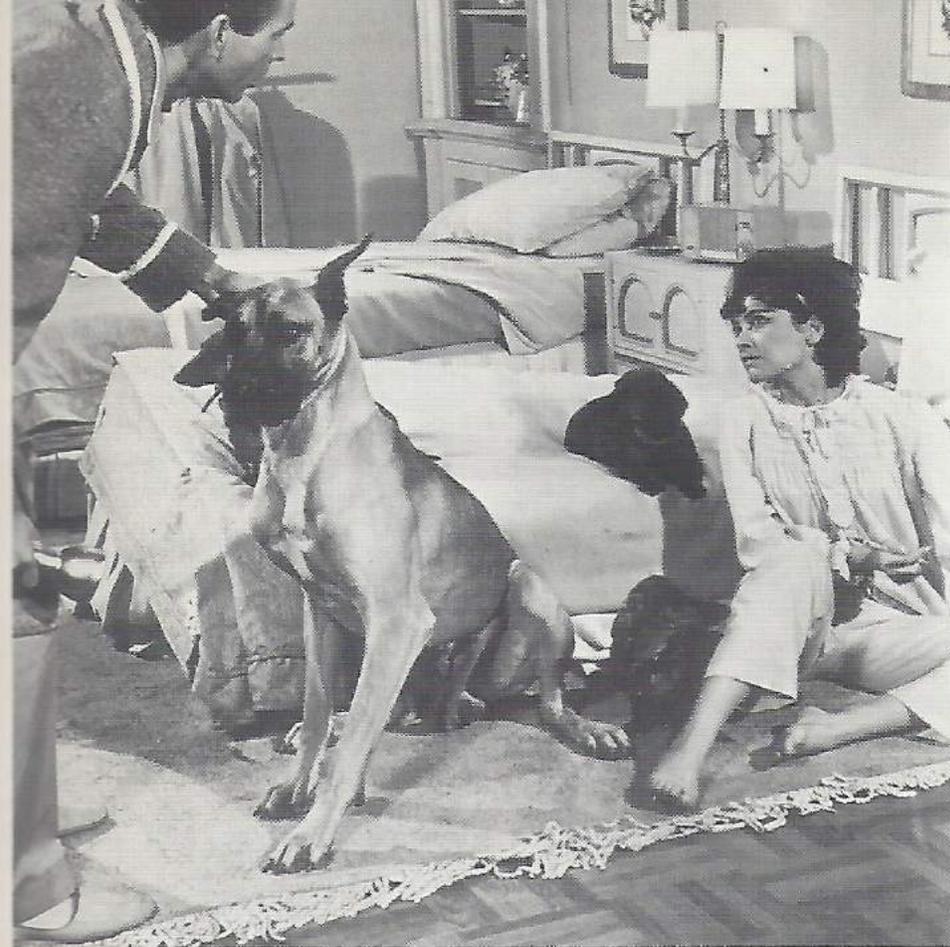
Mickey Mouse, active as ever after 40 years of starring in cartoons and active as Chief Host at Disneyland, will be the star of the *Mickey Mouse 40th Anniversary Show*. Written and produced by Ward Kimball, this special live-action and animation program will be telecast December 22, highlighting the Fifteenth Anniversary of *Walt Disney's Wonderful World of Color*.

Dean Jones, as host and narrator, will explore the life and times of the most famous Mouse in the world, with rare footage of Walt's early career and excerpts from Mickey's silent *Plane Crazy* days to his greatest triumph in *Fantasia*. Mickey's influence on motion pictures and his impact in the field of publications and merchandising will be analyzed, and many of Mickey products through the years will be shown in quick cuts.

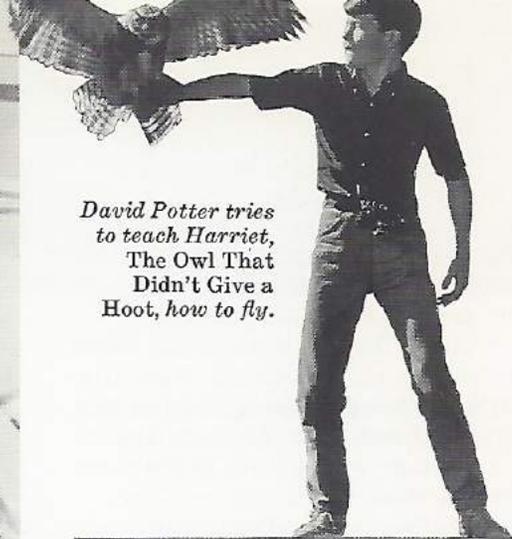
The climax of the show will be a reunion of the Mickey Mouse Club Mouseketeers, of a decade ago to throw a surprise birthday party for their leader. Returning Mouseketeers, like Annette



A lot of former members of the television Mouseketeer crowd turn up this season to throw a fortieth birthday anniversary party for Mickey Mouse on Walt Disney's Wonderful World of Color. At the top is Annette, posing for a then-and-now picture. Just above all gather around a beautiful birthday cake and at the right, Bobby Burgess shows how much he has changed over the years. In the party picture, left to right, are Bobby Burgess, Jay Jay Solari, Cubby O'Brien, Lonnie Burr, Karen Pendleton, Bonnie Fields, Annette, Sharon Baird, Dennis Day, Don Grady, Darlene Gillespie and Tommy Cole.



Dean Jones and Suzanne Pleshette have words over *The Ugly Dachshund* in another movie premiere on television.



David Potter tries to teach Harriet, The Owl That Didn't Give a Hoot, how to fly.



Solomon, The Sea Turtle makes a run for it while a young naturalist tries to subdue him.

Funicello, Darlene Gillespie, Cubby O'Brien, Bobby Burgess, and Lonnie Burr, as they look today, will be compared to the way they looked when they were the day-time mini-kings and -queens of the airwaves.

All the Disneyland characters, including Goofy, Minnie, Pooh, the Seven Dwarfs, Three Little Pigs, and the Big Bad Wolf, will be on hand for that show's grand finale.

Subtlety, the future of Walt Disney Productions is intimated in the last few scenes with mention of projects like Mineral King and Disney World. And the point driven home in this 40th Anniversary celebration is one that was often repeated by Walt, notably on the eve of the completion of Disneyland: "I hope we never lose sight of one thing...that all of this was started by a Mouse."

"Other ingredients making this season exciting are a large number of animal adventure shows," says Ron Miller, executive producer for WWOC. "Roy E. Disney's *The Owl That Didn't Give*

a *Hoot* is a fine example of the type of show we're featuring this year. It is the story of a 14-year-old boy in Utah who raises a great horned owl named Harriet as a pet, then must return her to the wild when she outgrows her domestic life.

"Another along this same line is *Solomon, the Sea Turtle*, a beautifully photographed nature program produced entirely in the West Indies by Jim Algar. It is the story of the mysterious migration of the huge sea turtles. The show will be telecast January 5, 1969.

Also this season, WWOC will be the showcase for two major motion picture premieres: *The Ugly Dachshund*, in two parts with Dean Jones, Suzanne Pleshette and Charlie Ruggles, and *Those Calloways*, a three-parter filmed in scenic Vermont, starring Brian Keith, Vera Miles, Brandon deWilde and Linda Evans. Maintaining a consistency with the overall trend of this anniversary year, both million-dollar movies center around animals.



Town bully Tom Skerritt works Brandon de Wilde over in the television premiere of *Those Calloways*.

SANTA'S WORKSHOP:

Profile Of Our Long-Lived Comic Strip Department

"Walt is no longer here to demonstrate with his acrobatic brows and facial gestures," Frank Reilly writes in *The Cartoonist*. "But he has left behind his staff of talented artisans who literally grew up under his tutelage.

"No one knows much about these craftsmen who translated Walt Disney's dreams into form and line and movement and color. They are akin to the Gnomes who toil in Santa's enchanted workshop."

Frank, of course, is head of our comic strip department, and *The Cartoonist* is a magazine devoted to the activities of the members of the National Cartoonists Society.

Walt's attention to detail and the way his men in the comic strip department have functioned since his passing is the burden of the piece which, quite interestingly, takes time to point out that

the anonymity enjoyed by comic strip artists was never imposed by the Studio.

"In fact," Frank continues, "quite a few years ago Walt asked me to see about having the comics boys sign their strips and pages and panels. King Features firmly opposed the idea.

"In his soft southern drawl, the late Ward Greene (then head of King Features) explained that newspaper editors felt that their readers simply assumed that Walt Disney somehow *did* write and draw his comics, in the same magical manner that he produced and directed his pictures and television programs, composed his music and lyrics, developed Disneyland and tended to the other products of his whirling imagination."

Among the "gnomes" who have successfully carried on Walt's work in the

comics is Floyd Gottfredson, who has been drawing the Mickey Mouse daily for 38 years. Walt and Ub Iwerks started this first of the strips on January 3, 1930. In May of that year Floyd was handed the art work and has been at it ever since. Manuel Gonzales has been drawing the Mickey Monday page for 30 years, since 1938.

The Donald Duck comic has been an example of teamwork, perhaps unique in the industry's annals. The daily started in February 1938, the Sunday page December 1939. From those beginnings to the present day the same two men have collaborated on the feature — Bob Karp, writer, and Al Taliaferro, artist. For the past few years Frank Grunden has been working with Taliaferro on the Duck art.

George Wheeler has drawn every single release of the realistic True Life Adventures daily panel which began thirteen years ago in March 1955.

Over the years since its inception in 1945 our Uncle Remus Sunday page has had too many artists to permit any one individual to be singled out for special credit. John Ushler has been doing a fine job for the past six years.

Dick Moores, who now shares top billing with Frank King on the daily Gasoline Alley was one of our earlier Uncle Remus artists. Dick also helped to develop our Scamp comic that started in October, 1955. For the past twelve years Manuel Gonzales has been inking the Scamp strip, currently being penciled by Glenn Schmitz, in addition to doing the complete art of the Mickey Sunday page. John Ushler doubles in brass on the Treasury of Classic Tales page.

"Our writing Gnomes are no Johnnies-come-lately," Frank continues. The average term of Studio service for writers is about 32 years. In addition to his comics writing, each one is an important contributor to our theatrical and television stories. Bill Berg, Scamp daily and Sunday, has been here for 30 years. Jack Boyd, Uncle Remus, one year less. Roy Williams, Mickey daily and Sunday, 32 years. Dick Huemer, True Life Adventures, daily, 35 years. Dick merits more than a passing statistic. He joined Walt in 1933, and went on to become story director for such Disney classics as *Fantasia* and *Dumbo*.

Frank, who has held his post a mere 22 years, says he is gradually getting the hang of things. "With a few more years under my belt I'll feel that I'm a member in good standing of the comic strip family."



An historic occasion in the life and times of our comic strip department was the October, 1962 Penthouse party celebrating the twenty-fifth birthday of the Donald Duck comic. With Walt and Roy, left to right, are Bob Karp, Floyd Gottfredson, Al Taliaferro and Manuel Gonzales.

PRACTICALLY PERFECT:

Pamela Toll Lets Husband Have Kitchen Right-of-Way

Pamela Toll, who stars in *Rascal*, may be one of the best young motion picture and television actresses around — at age 20 she has been working 14 years — but she has her work cut out for her as a housewife the day she decides to stop acting and begin building a family.

The trouble would be in the kitchen department. Her husband, Peter Gina, whom she married last December, is in management at New York's world-famous Sardi's restaurant and may one day be manager. He is a professional at cooking even now and won't so much as let Pamela in the kitchen when he's busy turning out his masterful dishes.

"I love to cook and have managed to learn something about it myself, by trial and error," Pamela says. "But never, never do I so much as start the boiling of an egg when Peter is in the house. Any meals I do had better be started in time to finish before he gets home or I'm in trouble."

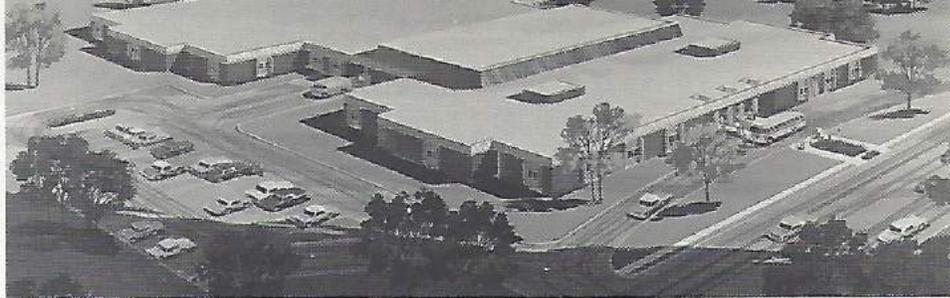
Rascal is the charming tale of a small boy and his pet raccoon, based on a book of the same name, by Sterling North. Billy Mumy plays the young Sterling, Steve Forrest is his wanderlust father, while Pamela is Theo, the boy's older sister who is forever trying to keep papa home and tending to the business of raising the younger child.

Pamela's mother, who had been a model, started her daughter out at six working as a model and in television commercials. Then Pam got into daytime television and is now a regular on the popular, well-established NBC-TV daytime serial, *The Doctors*, portraying Liz Wilson. She was also a regular on *The Patty Duke Show*. She appeared on Broadway in the short-lived *Venus Is* and did winter stock as Minnie in *Annie Get Your Gun* and as June Girl in *Carousel*.

She is also well trained as a dancer, having started that at the age of 6. She is still studying and for the past eight years has been perfecting her terpsichorean talents under the aegis of the famed June Taylor.

But dancing, as good as she has become, will remain an avocation, not a vocation.

"I love it so much," she says, "That I would hate to turn professional for fear of spoiling all the fun. I don't think



An artist's conception of the new school at Tulsa.

Tulsa School Fourth Dedicated To Walt

A beautiful \$600,000 elementary school, now under construction in Tulsa, Oklahoma, will be dedicated to the memory of Walt at a date not yet decided as of this writing.

This will be the fourth Walt Disney Elementary school to be dedicated over the years. The first was in 1956 at Tullytown, Pennsylvania, now called Levittown; the second in Anaheim, in the Spring of 1958, and the third in Marceline, in the Fall of 1959.

Walt attended all three dedications.

The event drawing greatest interest in the press was, of course, the Marceline one. It was in this town that Walt did some of his growing up. He was 9 when the family moved away. At that time he was attending Park school,

dancing will ever be anything but a hobby with me."

Other hobbies are bicycle riding and skiing. The combination of all three keep her five-foot-four figure in perfect shape.

She and Peter do have plans to raise a family in the not too distant future. "We will have children but I have no intention of pushing them into show business, as I was, or even suggest that they attempt anything they don't decide on themselves.

"Oh, I love what I'm doing. But it's hard work for a child."

Her biggest disappointment is failing to do as well as she thinks she might. Evidently she doesn't have too much trouble along this line, as far as the directors and producers are concerned, because her career is picking up speed.

For instance, *Rascal* is not her first Disney stint. She appears in one of our television shows, this season, *Brimstone, The Amish Horse*."

which appropriately was the one the Walt Disney School was built to replace.

The Tulsa school will be one of the largest grade schools ever built in that city, although some of the older structures, added to in years after their initial completion, probably now contain more floor space.

A set of Disney characters is being prepared by the studio. They will decorate one of the kindergartens.

The new structure will bear a plaque which will read:

"This school is dedicated to Walt Disney for his ability to enter into the world of children and to perceive their joys, hopes and experiences. His imaginative and innovative use of the arts has left a lasting impression on the children of the world, enriching their lives and encouraging their endeavors through both entertaining and educational."



Introducing Pamela Toll, who stars in *Rascal*.

Concept Of Cal Arts Is Compared To The Sound Of Music

"If cities were built by the sound of music," Nathaniel Hawthorne once said, "then some edifices would appear to be constructed by grave, solemn tones, and others to have danced forth to light fantastic airs."

The soon-to-be-built campus of California Institute of the Arts, then, might be labeled "symphonic," for the entire design is a harmonious intermingling of man's creativity with the rolling hills of Valencia, California.

"This same symphonic form might also be related to the very concept of the Institute," explained the school's president, Dr. Robert W. Corrigan. "We are creating, both intellectually and physically, a completely new atmosphere — one that will relate the artist and his art not only to the world around him but to other artists as well.

"California Institute of the Arts will be unique — the nation's first and only fully-accredited professional school embracing the inter-relating disciplines of art, design, music, theater and dance, and film. The actual physical facility — the new campus — will be a reflection of these relationships."

Construction of the campus will be completed by mid-1970, and the first class will matriculate in September of that year. Eventually, some 1,500 young artists will be enrolled in the Institute's five professional schools, fulfilling the long time dream of Walt Disney.

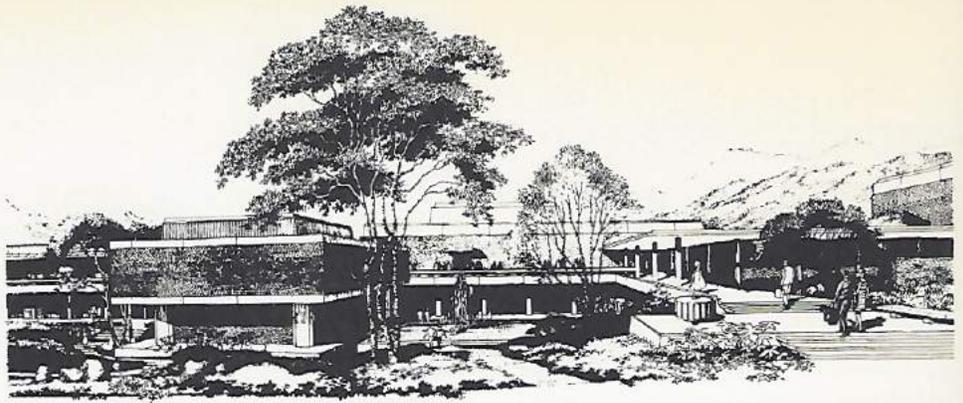
Architect Thornton Ladd of the firm of Ladd & Kelsey was responsible for designing the three-level, 280,000-square-foot core building.

"We were given the challenge of designing to match a philosophy; creating a building which would be sensitive to both the people and to the changing technology," Ladd explained.

How do you inject an "attitude" in a mass of steel, stone and glass?

"One way," said Ladd, "is to design a 'friendly' building, a building that will be an ally of both the arts and the artists. Everything about the facility is conducive to creation, and everything necessary for creation will be there. Once we have the people, the catalyst will have been added, and creation will happen."

"The kind of people we bring here will be terribly important," explained



This artist's rendering shows the main library and some of the classroom area of the planned campus for California Institute of the Arts. The floor plan provides 280,000 square feet and will house five separate schools under one roof.

President Corrigan. "We are not looking for the person who wants a college degree and while he's at it, would like to be a drama major. We're looking for the person who lives and breathes drama, both as an art form and as a life form.

"If this person has the artistic ability and artistic potential; if he has the enthusiasm and the dedication — then he's for us. And in the process, if he needs help in reading or writing, mathematics or philosophy, we'll help him there as well. But we are training the young artist who wants to learn his profession, *not* the student who wants to become an artist. We have a responsibility to train the professionals of tomorrow, and cannot afford to start from scratch.

"The same philosophy applies in terms of our faculty," Corrigan continued. "We are not that concerned whether or not an instructor has a PhD. It's simply not important. If an instructor *does* have that touch of genius — that spark of enthusiasm that infuses others — then he will find a warm welcome at California Institute of the Arts."

Since the Institute will provide programs in art, design, music, theater and dance, and film, facilities will be extensive. Integrated in the core building will be a vast array of offices, classrooms, workshops, studios, labs, rehearsal and practice areas, galleries and theaters. Wherever possible, facilities will have multiple functions, and wasted space will be kept to a minimum.

According to Ladd's concept, for example, a hallway is not simply a corridor from point A to point B. It is an experience — a living transition from one creative sector to another — and wherever possible, hallways and foyers have become gallery areas. The philosophy is simple: one concept, one

without passing through the *experience* of art.

"We will have 25,000 square feet of gallery space," Ladd explained, "which will be a tremendous asset in attracting major shows. This is 40 percent of the area of New York's Museum of Modern Art, which has 65,000 square feet. But the museum is dedicated solely to display."

Everything about the school will be flexible — designed to be changed as art, people and technology change. The majority of the walls are non-structural and can be ripped out and rebuilt at will. All utilities — electricity, plumbing, and air conditioning — will be contained in permanent walls.

One exciting new concept is the audio-visual technical center, the heart of the Institute's video tape system. Video tape will be used not only as a teaching device, but as a means to record for posterity those moments of creativity, such as particularly good lectures by visiting speakers, that just "happen." Eventually, every room in the building will have recording and playback lines. The floors will be left hollow — with raceways and conduits installed — to take full advantage of this technology in the years to come.

There will be hundreds of other innovations as well: modular theaters with variable acoustics; studios with built-in artificial daylight; a computerized library preserving not only books, but also video tapes of the performing arts, etc. In addition, other support buildings — such as residence halls — are planned.

The California Institute of the Arts will be unique, not only to California, but to the United States and to the world. As construction proceeds in the Valencia hills — as the philosophy gains substance — it will become increasingly apparent that this is the dream, this is the time, and this — California Insti-

Communication Arts Program Developing In 16MM Division

"We're outgrowing our company name," says Carl Nater, director of our 16mm activities. "The distribution and rental of 16mm films is just a part of our operation now. Renting 16mm Disney films for non-theatrical use is still a vital and important part of our total activity.

"It's just that other segments of our business have developed in so many diverse ways that the original concept has been outgrown. Actually all the communication arts are in our plans and maybe that is the term we should work into our company designation."

The tremendous growth of the total field of education, stimulated by several years of government financial support, has created an enormous market for educational materials of all kinds. In an effort to meet the potential of this market, Carl and his staff are enlarging and diversifying Disney products available to educators.

The basic product in the Disney line of audio-visual materials is, of course, the classroom film. The total offering to schools continues to grow. New releases for the school year starting September 1968 include *Nature's Living Album*, *Lady of the Light*, *Family Planning*, *Of Cats and Men*, and *Steel and America*.

Also just released are the first two in a unique health series, *Steps Toward Maturity and Health* and *Understanding Stresses and Strains*, produced by the studio and sponsored by The Upjohn Pharmaceutical Company.

Hopefully this significant pooling of resources by two major organizations will lead to the production of other classroom films.

Study Prints are now an established part of the audio-visual line and currently three Disney artists are working on original paintings to be used for new sets of 13 by 18 inch study prints designed for elementary levels. The sets of *Safety*, *Early American Transportation* and *American Legendary Characters*, now in the market, have been well received. The new ones will feature *World Wide Communications*, *Inventions and Inventors*, *American Indian*

Lore, and a series showing how man has developed and controlled various means of power.

Some time ago, Disney 8mm loops were introduced. These short, continuous-loop, "single concept" films, running from one to four minutes, are marketed in a plastic cartridge for easy projection on the new Technicolor cartridge projector. Very soon, some 80 new loops excerpted from the *People and Places* series will be added to the 191 on nature now being sold. Currently, all "single concept loops" are silent, but technological advances suggest "sound" loops are just around the corner.

The newest Disney product designed for the audio-visual field is a full library of 35mm filmstrips both silent and in sound. Three filmstrip producers are working toward a target marketing date of January 1, 1970, at which time the first Disney filmstrip catalog of more than 100 titles will be offered to schools.

Other new product development includes a program of educational records now being prepared in conjunction with Jimmy Johnson and members of the Disney record companies.

Beyond these activities, the division seeks to create even more educational innovations and has therefore recently set up its own "research and development" section. Donna Sloper, a long time member of the Long Beach City School System, has joined the staff as a full time educational consultant. Working with others in this area, she will suggest and evaluate new Disney audio-visual materials. There may be instructional games, multi-media study kits, flannel graph presentations, etc.

But the future new developments of the "16mm Division" are not limited to these significant thrusts into the educational market. Equally exciting is another first for Disney, the 8mm home movie retail program headed up by Milt Parlen. In October, a colorful package of classic Disney titles on 50-foot and 200-foot reels went into camera stores all over the country. National distribution is being handled by Lenco Photo Products, Inc., a subsidiary of GAF.

Several of these 8mm subjects are now being tested by the Bell & Howell Company as part of its vast direct mail selling program. If early tests prove successful, a full scale, continuing direct mail program designed to reach millions of homes will be undertaken for Disney 8mm film and Bell & Howell projection and camera equipment.

Miss Sandra Austin, a secretary in Bob Gibeaut's office, looks pretty happy over her selection as Miss Credit Union for San Fernando Valley. She will represent the Valley in a contest for Miss California Credit Union at the California Union League convention November 9 in San Diego. Victory would bring a pair of roundtrip tickets to Hawaii.



WORLDWIDE WARDROBE:

Disneyland Maintains 300,000 Costumes

When Pluto or Baloo the bear romp past you on the streets of Disneyland, the fun they represent scarcely gives a hint of the trouble it took to get them there, particularly in the wardrobe department. This holds true for everyone in the Park, from ticket takers to President Lincoln.

The Park boasts one of the biggest and certainly one of the most unusual

wardrobe layouts in the world. There are 375 different types of costumes and more than 300,000 articles, from spacemen's helmets to bear feet. Every square inch of material has to be maintained and it takes a whole battery of seamstresses to do so.

The wear and tear come from both usage and Park guests. The latter, usually younger teenagers, give the char-

acters a rough time here and there. They kick and shove them around, pull off ears and tails, even trip them up and send them sprawling. All of which is rough on the wardrobe as well as the wearer and requires constant patching up. Costumes are created and designed by WED Enterprises, Inc.

It takes ten seamstresses to make and maintain the cartoon character costumes alone. They start each new one from scratch and work out the prototype garment for approval by the Park committee on costumes, then proceed to make practical duplications for day-to-day use.

There are 52 different character costumes, as of now, with the list continuing to grow and Donald Duck, plus Gus and Jac from *Cinderella* are the most recent additions, with the three *Jungle Book* characters coming on stage before them: Baloo the Bear, King Louie of the apes and that elegant elephant, Colonel Hathi.

All character costumes are produced in duplicates of five. This is necessary to meet the worldwide demand for their employment as promotions for motion pictures. At the moment we have character costumes at work in England, Sweden, Germany, France, Australia, Mexico, Brazil and Japan.

One of the most interesting wardrobe jobs at Disneyland involves the *Audio-Animatronics* figures. A combined seamstress-cosmetologist is assigned to make a daily checkup of the *Pirates of the Caribbean* and a scary job that must be, touring the dank depths of the ride in the early hours before the Park opens. But the pirates are quiet, then, too, permitting careful examination of wigs, makeup and costume.

The Park has 1,032 *Audio-Animatronics* figures, including Mr. Lincoln. The Pirate ride requires perhaps the greatest attention. It has 119 figures to maintain. Other rides have more. *It's A Small World* contains 600 and the *Enchanted Tiki Room* 225. The former wear wardrobe but not makeup and the latter neither. Their faces are truly painted.

The space-age figures in Mission Control for the McDonnell Douglas presentation, *Flight to the Moon*, are but nine in number, and the series of families in General Electric's *Carousel of Progress* aggregate 32. They need some attention, as does *Great Moments With Mr. Lincoln* and the 42 in *Primeval World*. In the case of Mr. Lincoln, he gets an occasional shirt change and suit pressing.



A long-shot view of part of Disneyland's huge wardrobe.

Park's Biggest Musical Summer Sets New Record

Never before have so many contributed to so many in the musical and entertainment world than the 800 performers who turned out for Disneyland's Summer '68, the *Disneyland After Dark* extravaganza, and other activities, day and night on the Magic Kingdom's 70-acre stage.

The package cost the company \$1,500,000, twice the former record expenditure for a Summer period a little over three months long, much less an entire year. Actually, it exceeded by 50 per cent any previous figure expended for entertainment alone at the Park per annum.

No holds were barred as the Entertainment Division put all its talent-hunting efforts into the prodigious job of rounding up, say, Johnny Mathis, and the country music top record-seller, Buck Owens.

Mathis headlined the first five nights of a Summer innovation, *On Stage U.S.A.*, a variety show that brought to the Park other headliners after him, including Vic Damone, Vikki Carr, George Gobel, Bill Dana, the irreplaceable Theresa Brewer, Tony Martin, Peggy Lee, Patti Page, Jack Carter, Kay Starr, and the incomparable Phyllis Diller, to mention only some of them.

All are household names and all drew thousands of nighttime guests, packing the Magic Kingdom from Mondays through Fridays. Which was the whole

original idea for *Disneyland After Dark*, to swell the throngs to daytime proportions which, by the way, have extended the Park's newly expanded facilities to the utmost on some weekends.

The Country Music Jubilee shows each Sunday night were huge attractions, too. Owens, who like Mathis, kicked off the season in his particular field of entertainment endeavor, remains among the two or three top performers on the country's charts.

Following along behind him were Hank Thompson, Wynn Stewart, Red Foley, Tex Williams, Flatt & Scruggs, Roy Clark, Rex Allen, Homer and Jethro, and good old Minnie Pearl, among others.

Top guest rock bands performed each Saturday and Sunday night, in Tomorrowland, as well as other dance bands throughout the Park. In all there were some 35 special entertainment groups holding forth in just about every corner of every land, day and night, throughout the busiest season yet.

Always on hand keeping guests humming and tapping their toes were the Mustangs, who brought rock to Disneyland for the first time nearly seven years ago, and Bill Elliott's Disneyland Date Niters.

Not only the music, but everything was bigger and better during the season just ended. The hours were longer than ever before and the reasons for filling them more magnificent. A three-year, \$50,000,000 expansion program, completed in time for the big kickoff on Memorial Day, brought the number of attractions to 52 — as against the origi-



At Disneyland, the incomparable Phyllis Diller.

nal seventeen — and the capital investment to more than \$100,000,000 as compared to the \$17,000,000 it cost to put the Park on the map in the first place.

FLORAL LEAGUE OF NATIONS:

Forty Countries Make Disneyland A Living Thing

From the main entrance portrait of Mickey Mouse, "painted" in blossoms and leaves, to the Disneyesque characters in topiary shrubbery decorating the *It's A Small World* approaches, plants are as much a part of Disneyland's extraordinary atmosphere as the marvelous attractions themselves.

More than 750 plant species and varieties from 40 countries make the Park a living thing, a floral league of nations, full of beauty and grace, providing conversational pieces for guests wherever they walk in whatever "land."

Interesting statistics lie behind all

this color and beauty. The flowers and shrubs are kept fresh by 5,000 sprinklers fed by fifteen miles of pipe.

Some 52,000 square feet of lawn must be replaced every so often because of the heavy, unintended traffic they must bear, a procedure carried out through the rolling down of established sod and not by the time-consuming and often unsuccessful seeding method.

In addition to all those flowers and lawn areas, the 38-man landscaping department must tend 40,000 shrubs and perennials, plus some 4,000 major trees — 300 of these whose role in life is some-

thing more than just looking pretty.

The 300 trees have been set out to stand guard against the sun, strategically established so that they provide shade.

That California sun, so welcome to so many who live or visit here, has one weakness which the Park will not bow to: a lack in the change of seasons, floralwise. Each year 800,000 bedding plants are set out to bring about the traditional changes: spring clusters at Easter, vibrant colors during Summer, sweeps of Fall hues after Labor Day, and poinsettias at Christmas.



Wally Boag speaks up for the Golden Horseshoe while Slue Foot Sue (Jody Donovan) tries to get the message.

HELLO, MICKEY!

Some Of Park's 2,850,000 Phone Calls Are For The Mouse

"Hello, Disneyland. My name's Ted, and I'm calling from Chicago. May I please talk to Mickey Mouse?"

"I'm sorry Ted, Mickey's over by *Sleeping Beauty Castle* with Pluto and Goofy. Maybe you can talk to him the next time you're at Disneyland."

"Well, okay, operator, but tell him I called anyway."

That conversation constituted one of the 2,850,000 telephone calls handled through the three-panel Disneyland switchboard last year. And the nature of the call wasn't unusual.

Petite, perky Becky Morris, the Park's chief operator, whose hint of accent betrays her Lubbock, Texas, upbringing, notes that Mickey Mouse is one of the most frequently called Disneylanders.

"But his very busy schedule doesn't give him time to handle the calls personally," she explains with obvious regret. "We wish he could, especially when the young caller is phoning long distance, which many do."

Mickey isn't the only reason why Disneyland's switchboard, serving over 600 telephones on 491 lines, is among the busiest in Southern California.

"Hours and prices," Becky says. "More people call wanting to know when we're open and what our admission prices are than for any other reasons."

Requests for all general information are directed to the Disneyland Information Office, the Park's recipient of the largest number of outside calls. On a busy day that office will receive about 6,500 inquiries.

Location of the Disneyland PBX room is as unusual as the subject matter of its calls. From its windows in the second floor of the Park's circa 1910 Opera House, operators view nostalgic Main Street U.S.A., a sharp contrast to the modern telephone equipment inside.

And the location of many Disneyland telephones is equally unique. Extension 761, for example, is a direct line to the *Pirates of the Caribbean* located under a burning city while 656 hangs on a wall inside the top of 146-foot-high Matterhorn Mountain.

"Indian war canoes" is the accurate description given when Ext. 760 rings. But 651 defies quick description: it is located at the "North Pole" on the route of the *Submarine Voyage*. That's a mouthful to handle!

Disneyland Proves To Be Its Own Best Publicity Agent

"I've never met a visitor who didn't want to go back to Disneyland again and again," writes Kermit Holt, veteran travel editor for the Chicago Tribune.

Holt should know. He has been one of them. Along with scores of other nationally-known writers and editors who have helped build the fame of the Magic Kingdom through the years, Kermit's first tour three years ago prompted a whole series of subsequent visits, each followed by a glowing report of his latest experiences in the Park.

And that has been the approach Eddie Meck and his publicity department have taken from the beginning, July 1955: that no number of pictures and stories that they could generate could have the impact of the Park itself.

"I felt that newsmen had to see Disneyland to believe it, and that's the creed we've followed," explains Eddie.

"The mountains of newspaper and magazine publicity we've acquired bear out the value of that plan."

News stories and publicity pictures do go out. They cover every upcoming event, from Grad Night to Dixieland at Disneyland to Fantasy on Parade. Editors like Holt read them, use them or move on to more pressing news. Then one day Meck gets them to make the trip and they are hooked.

"I just didn't know what I was missing until I saw it for myself," Holt wrote after his first visit. This trip resulted in a full page of pictures, all color, and an article that started out this way: "The wonderful thing about Disneyland is that it's ever new and fresh."

It hasn't always been easy to convince writers or editors ahead of their first visit that the Park is as fantastic as descriptions they have read, written by other editors and writers. A good example of that was the case of Melville Bell Grosvenor, editor of National Geographic.

First one and then another of the Geographic's staff were guests at the

Park. Each went away convinced the magazine should do a major feature story on the fantastic place. Grosvenor wasn't convinced until someone got him into the Magic Kingdom, too. The result was a 50-page article. And Geographic is still including Disneyland in its features on Southern California.

The list of cases-in-point is almost endless. Charles Ridgway, Meck's assistant, likes to tell the story of Horace Sutton, who admits that not Meck but Sutton's own little daughter talked him into a 1966 visit to the Park.

"If you take me to Disneyland I'll be your best friend," she said. Sutton came back with a major syndicated newspaper story and a feature for the magazine, Saturday Review.

But this didn't satisfy the Sutton small fry. The whole family talked him into coming back last Summer and this time Eddie Meck got a piece in Family Circle Magazine, complete with a cover photo and four pages of color pictures inside.

According to Family Circle, it won't be writer Horace's last trip to the Magic Kingdom.

DINING AT DISNEYLAND:

Park's 30 Restaurants Are Multi-Million-People Business

World famous as a land of happy adventure, Disneyland is gaining new fame as a connoisseur's delight. The Park's food specialists have turned dining at Disneyland into an outstanding attraction in itself.

The Magic Kingdom's 30 restaurants and refreshment centers serve everything hungry guests can think of, from popcorn to inch-thick teriyaki steaks, to as many as 70,000 people a day.

Last year the nearly 9,500,000 people who visited Disneyland consumed 3,600,000 hamburgers, 2,400,000 hot dogs, 4,000,000 bags of french fries, 275,000 orders of fried chicken and enough popcorn to build three Matterhorns out of the stuff.

The soft drinks the kids of all ages got down would fill a four-acre lake.

Good taste (to be punny) and variety are the spice of the Park-wide food-production enterprise. Each restaurant and refreshment center has its own separate, carefully-worked-out menu (complete with special children's plates) and each is uniquely designed in the "theme" motif of its location.

Diners may choose the perpetual

moonlight atmosphere of a southern mansion terrace at the new Blue Bayou Restaurant, the exotic Polynesian setting of the Tahitian Terrace, the Mexican flavor of Casa de Fritos, the stately plantation mood of Aunt Jemima's Kitchen, the lavish Victorian atmosphere of the Plaza Inn or the Creole mode of the French Market.

Other eating facilities are tucked away in Fort Wilderness, the Indian Village, under gaily-painted canopies in Fantasyland, and in the restful quaint-

ness of yesterday's coffee houses on Town Square U.S.A. and New Orleans Square.

There are more than 20 other snack and refreshment facilities, ranging from the charming old-fashioned Carnation Ice Cream Parlor on Main Street, to the ultra-modern automated Tomorrowland Terrace.

All are designed for moderate priced eating and maximum efficiency, allowing guests more time to enjoy Disneyland's many adventures.

A Disneyland restaurant crowd: the statistics are overwhelming.



New Cars Whizz Along Park's Autopia Roads

There's something new whizzing along Disneyland's *Autopia* freeway systems in Tomorrowland and Fantasyland: an eye-catching new sports car with all the stylish appeal of today's popular Detroit models.

Designated the "Mark VII," Disneyland's new sports car is streamlined and low-slung. It accommodates driver and passenger in an open-air compartment equipped with fashionable high-back seats.

The car's unitized, molded fibre-glass reinforced plastic body features a stabilizing airfoil on the chopped-off rear end, which gives it a "duck-tail" appearance.

Drive-power for the Mark VII is supplied by a mighty one-cylinder air-cooled engine.

Cars quickly can be accelerated to the breezy top speed of 10.7 miles per hour.

The Mark VII measures 109 inches long, 33 inches high and 55 inches wide. It weighs 830 pounds.

Mark VII model represents the seventh style revolution and the third major body change in *Autopia* cars since they were introduced at Disneyland's grand opening in July 1955.

Since their inception, *Autopias* have continued to rank high in popularity with youngsters and adults alike.

In 13 years of operation, *Autopia* cars have carried more than 34.6 million passengers and drivers — many of them participating in their first experience behind the wheel of a real gasoline-powered automobile.

Drivers actually steer the Mark VII's, since the cars operate independently and do not use a guide rail. *Autopias'* roadways incorporate "traffic

control curbs," which serve to keep errant-steering drivers on the road.

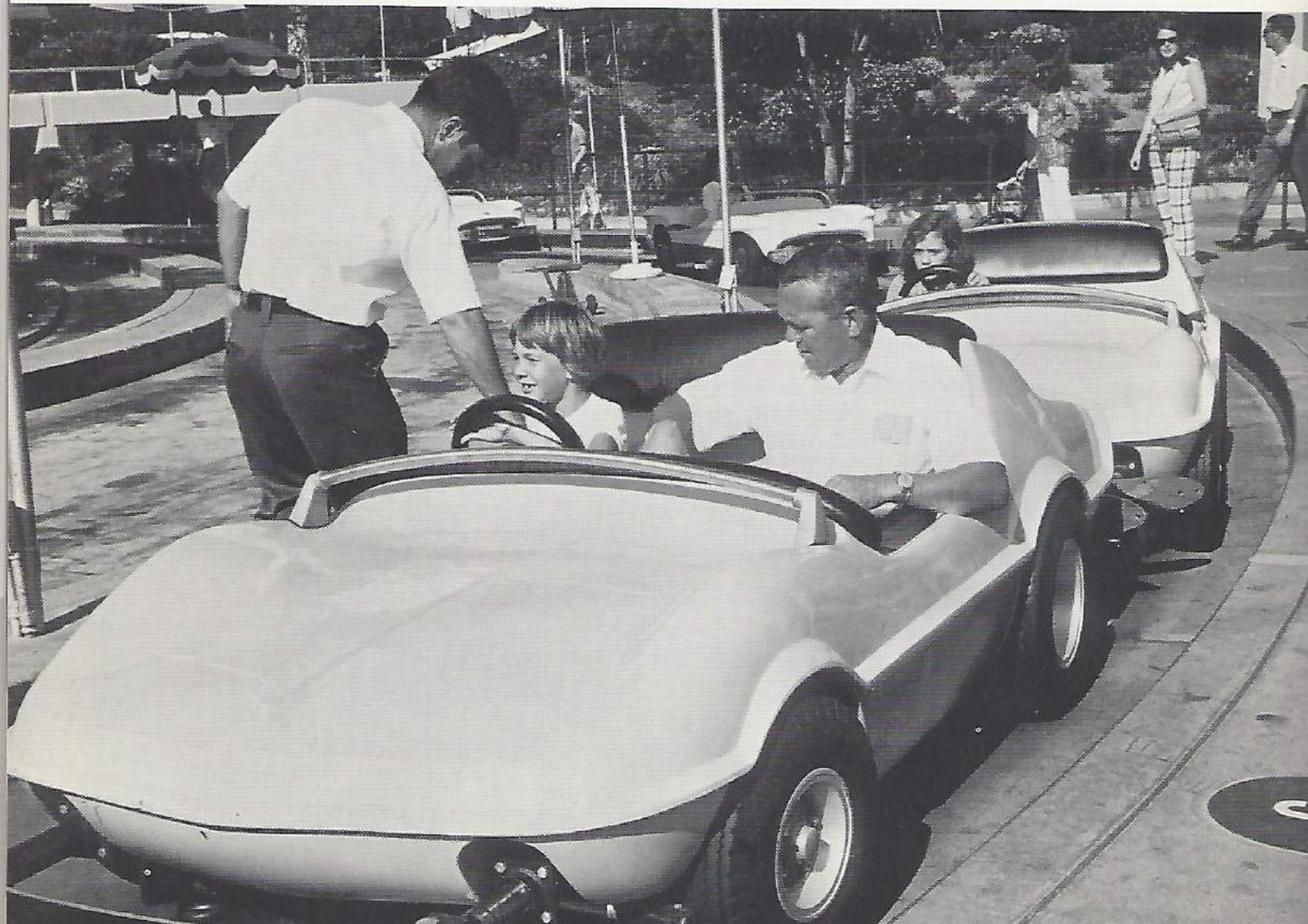
Each *Autopia* has 70 cars, operating on freeways that wind across Tomorrowland and Fantasyland, past flower gardens and forests, around cloverleaves, through underpasses and over bridges.

Theoretically, as many as 3,055 Disneyland guests per hour can ride in the new Mark VII's.

Autopia cars have traveled more than 2,300,000 miles in thirteen years with no greater incidents than mild, cushioned bumps — a safety record unprecedented among the world's freeway systems.

Disneyland's new Mark VII *Autopia* sports car was styled by WED Enterprises, Inc. It operates with products of the attraction's sponsor, Atlantic Richfield company.

The new Autopia cars picking up business.



V.I.P. PROTOCOL:

It Has To Be For Disneyland's Very Important Guests

Most of the world's important people visit Disneyland. The list is long and impressive and growing more so, containing the names of royalty and other personalities who require the utmost attention to proper protocol as promulgated by the U.S. State Department and carried out by a couple of very careful Disneyland people, Bob Wormhoudt, manager of public relations, and Donna Partin, chief hostess.

"It is they," explains Bob, "the protocol people who send us the minute particulars on every prince or prime minister: the kind of menus they like or must have — a large order sometimes; the kind of interpreting we will need not only as to language, but often as to dialect; who sits where and in what order; whether the personality likes a drink or not, and how the distinguished ones should be addressed.

"While the Park is everyone's playground, the arrival of a Nehru or three Scandinavian princesses can change the whole atmosphere to one of a principality where the immediate world is ruled by enough do's and don'ts to keep us busy all day.

"To start out with we bring in the Disneyland band and all the characters, and we design a Moment of Welcome. Things are sometimes a little stiff, at first, but as our guests visit more and more attractions they get into a relaxed mood.

"Princess Margaret was a perfect example. We had her scheduled for the Matterhorn ride and she refused. Later in the afternoon she was caught up in the spirit of the thing and wanted to do everything we suggested."

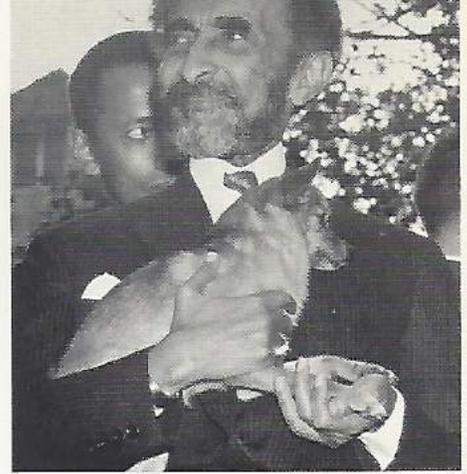
Most people who come to Southern California want to see Disneyland. These include just about any important athlete you can name — all the major league baseball players — and a good many of our more prominent politicians, including General Eisenhower, and John F. Kennedy in past years.

Actors and actresses from the film industry, of course, appear regularly, some in dark glasses and some without the slightest disguise. For all our VIP guests, Public Relations has an enormous guest book bearing the often unique signatures of kings and premiers, whose penmanship is usually re-

served for the signing of laws and decrees that run the world.

Once in a while there are messages. Typical of these is the one left by His Imperial Majesty, Haile Selassie I, Emperor of Ethiopia. It is written in Amharic, an ancient Semitic script but still the language of Ethiopia's educated people. Below it is an English interpretation, which reads:

"It is not only entertaining (meaning Disneyland) but it is also educational and enlightening. It helps the youth to enrich their knowledge. It is not only a pastime. Mr. W. Disney will be remembered forever for his great achievement."



Haile Selassie takes a look around the Park.

LETTER FROM LONDON

One film that looks a cast-iron 'cert' for the No. 1 box office spot in the UK, is *The Jungle Book*. Extended playdates, repeat runs are the order all over the country as Baloo and Mowgli bring in the crowds, with the *Mary Poppins* record house figures beaten in innumerable situations. On the promotions conveyor belt, we've continued with our two-cents worth. Popular features of the ever-popular town carnivals, have been 'Jungle Book' floats, many of which have walked away with prizes.

Which brings me to Cosham. Never heard of it? Well, it's in Hampshire, England, boasts a near-10,000 population and has one cinema, the Regal. It made National press news because a would-be patron punched the manager on the nose. That may not be real world-shattering news, except when you realize the reason. He had come to see *The Jungle Book* and when he was told the theatre was full and that there was no chance of him getting in at all, that night, he took it out on the poor old manager.

Getting right away from the belligerent scene, there's sweet music emanating from Frank Weintrop's record-breaking records department. *The Jungle Book* L.P. soared to No. 5 in the charts, which, by all standards, is simply fantastic. No other children's L.P. record has ever made the top ten, or been anywhere near it! Equally high hopes are entertained that the Louis Armstrong L.P. of Disney tunes, which was released in August, promises to be as sensationally successful.

Complementing the all-round promotional activities backing *Jungle Book*, has been an abnormally high range of

licensed merchandise. Latest scoop will get us tip-top representation in nationwide supermarkets who were taking delivery of special breakfast food packets containing *Jungle Book* cut-out models. Merchandise department has arranged a top link-up with the Nabisco people. They manufacture three breakfast cereals which collectively represent 15 per cent of the total breakfast food market in this country. Television advertising and extensive point-of-sale material will figure prominently in this tremendous promotion.

There's always a sunny side — but, if exhibitors frowned on some of the heat waves we'd been having, it was sun and plenty of it that Robert Stanton Butler, shooting *Guns in the Heather*, on mainly external locations in Ireland, prayed for. Most of the filming of this espionage drama was being done in the delightful County Clare countryside. Kurt Russell, sporting son of a professional baseball player, had to learn a new one for this picture — hurling. It's an all-Irish, he-man, nothing-barred game and the early part of the script calls for him to be involved in its physical intricacies. *Guns in the Heather* has Glenn Corbett, Alfred Burke, Kurt and Paddy Dawson in the top roles. Ron Miller is producing, with Hugh Attwooll as associate producer.

A serial story, which has been running, on and off, for 26 years, at Studio One, in the heart of the West End of London, came to a temporary end, in July. The title is *Fantasia*. Since 1942, when it was first shown at Studio One, this amazing crowd-puller has played to well over two and a half million people at this one theatre, with a total playing time of four and a half years!

Arthur Allighan

Fourth Winter Survey Set For Mineral King

While preliminary design work continues on its master plan for recreational facilities at Mineral King, Walt Disney Productions has scheduled its fourth winter survey on the site of the planned project.

David Beck, again this year, will spearhead the study, designed to accumulate important data on snow and weather conditions. Throughout the

Winter, other experts will be called on to assist Beck in collecting information vital to the proper location of facilities.

Among those who will continue to make on-site surveys is Willie Schaeffler, internationally recognized authority on skiing and ski facilities. Schaeffler serves the Disney organization as Mineral King consultant on a continuing basis.

Information gleaned from this and previous weather and geological surveys will play a major role in determining location of facilities.

During this Summer, Disney consultants were at Mineral King to continue studies of surface and subsurface conditions. Their findings confirmed previous study results, which showed that no major construction problems will be encountered at the proposed locations of the various facilities.

Disney staff members this Winter will also journey to several U. S. ski resorts as part of their continuing facilities research program. Purpose of the trips is to use the best in existing resort concepts as springboards for Mineral King design approaches.

Disneyland Celebrates Mickey's Birthday

Disneyland celebrated Mickey Mouse's fortieth birthday where they held a parade in his honor with a lot of people, some 35,000, along the line of march from the City Hall on right through Fantasyland to the *It's a Small World* attraction.

It was fun right from the start, when, before everyone lined up to march, a lot of kids came up and handed Mickey an armful of cards, pieces of cheese, and a number of gifts, including a pen and pencil set.

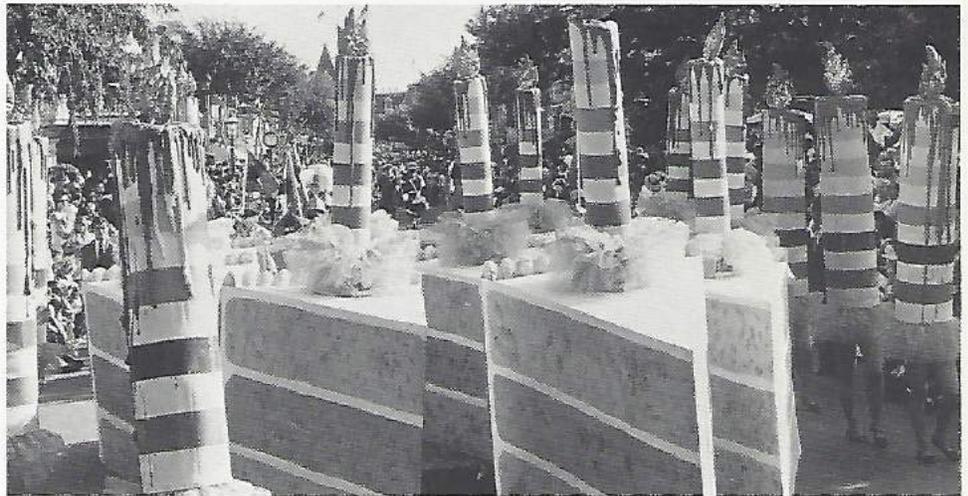
Those 400 people in the parade itself included a number of former Mousketeers, including Annette Funicello, Bobby Burgess, Bonnie Fields, Darlene Gillespie, Karen Pendleton, Bronson Scott and Jay Jay Solari, as well as Roy Williams, the Big Mousketeer, as he was known in the old Mousketeer television days.

Mickey, who usually beats the big drum for parades, got to ride this time, with Ambassador Sally Sherbin, while the job of handling the drum was handed to guess who: Donald Duck!

The parade also included a dancing birthday cake, three guest bands and all 50 of the characters in the Park.

It was not the only festive item dur-

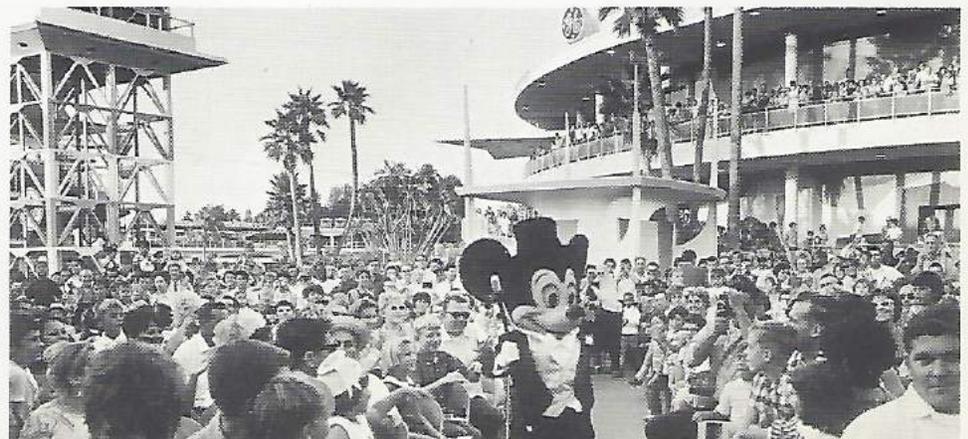
ing the day, Sunday, September 22. There were five birthday shows on the Tomorrowland stage throughout the day with another cake on the stage, some dance numbers and two musical organizations, The Pearly Band and The Aggregation, holding forth in each of the 40-minute Surprise Birthday Parties.



A dancing birthday cake is a part of the party.



During one of the Tomorrowland parties Mickey, dressed up in a tuxedo, greets the crowd.



Mickey gets to ride with Sally Sherbin during the parade, waving happily to the crowds.

Watch On The Wrist: Chicagoan Sees Mickey Mouse Watch, Buys Same

Mike Royko, columnist for the Chicago Daily News, decided recently that he could no longer go along through life without a Mickey Mouse watch of his own. Here's his account, in part:

The old desire for a Mickey Mouse watch came back last week. While shopping for a watch in the budget basement of a State Street department store, I saw in a corner of the display case, a genuine, Ingersoll Mickey Mouse.

I didn't even know they made them anymore. Today's parents, I assumed, bought their children Swiss jobs that tell the time, year, date and play rock'n roll chimes.

When the saleswoman asked, "Can I help you?" I thought, why not?

"Yes, I'd like that one there."

"Oh, the Mickey Mouse. Do you want it gift wrapped?"

"No. Just wind it and I'll wear it."

She froze with her hand in the case. "You'll wear it?"

"Yes."

I could tell she expected an explanation, something about a joke. She was waiting for me to say something so she could laugh. But I said nothing and looked dignified. She shrugged, I paid her, strapped it on and left.

The strap was the only flaw. It was a wide, red, plastic strap. That's OK for a kid, but a grown man shouldn't have that on his Mickey Mouse watch.

I went to Watts Jewelers, 176 No. State and asked the short, round man if he had cheap bands.

"Sure. One dollar. I wear them myself. Give me your watch and I'll put it on."

I slipped the Mickey off the red band and handed it to him.

He stood for several seconds just staring at it in the palm of his hand. Finally he looked up and said, slowly and firmly:

"This is a Mickey Mouse watch."

"Yes, it is."

"You wear it?"

"Of course."

He looked stern and suspicious. "I never seen a man wear a Mickey Mouse watch before."

"Oh, I wear them all the time. Never wear anything but a Mickey Mouse."

He stared at the watch some more.



Carroll Clark

Studio Saddened By Deaths Of Carroll Clark, And Chris Battaglia

The Studio was saddened in recent weeks by the deaths of Carroll Clark, head of our art department, and Chris Battaglia, who was killed in a helicopter crash in Vietnam.

Carroll, who was 74, died of a heart attack. He joined the company in 1956 after 35 years as an art director and supervising art director at RKO-Radio Pictures where he was nominated for

five Academy Awards. In 1964 he was nominated again for *Mary Poppins*. He won an Emmy for *The Mooncussers* on *Walt Disney's Wonderful World of Color*.

Chris left the Studio more than two years ago to join the Navy. He was a combat photographer, serving his second year of duty in Vietnam, when the helicopter he was riding in crashed shortly after takeoff from Saigon.

Chris, who had worked in the Studio's traffic department, had planned to return to the Studio when his tour of the Navy was completed. He was the son of Mr. and Mrs. Domenico Battaglia. Dom has worked on and off as a studio driver for years.

Then he shook his head and repeated: "I never seen a man wear a Mickey Mouse watch before."

It appeared he wouldn't put a band on or return it unless he got an explanation, so I said:

"I never had one when I was a boy."

He brightened. "Oh, in that case, you're entitled." And he cheerfully sold me a black band.

That is the way it has been for several days. Wearing a Mickey Mouse is more fun for an adult than for a child.

There was the bartender who blinked and asked the standard question: "Is that a Mickey Mouse watch?"

"Of course not, who ever heard of a grown man wearing a Mickey Mouse watch?"

He nodded. Then he looked closer and said: "What ya givin' me. That IS a Mickey Mouse watch." He called out to his wife in back: "Hey c'mere. He's got on a Mickey Mouse watch."

She smiled, a bit confused, and said: "Well, isn't that wonderful?"

And the bank cashier who said: "You really wear that? All the time?"

"Sure. A man's got a right to wear a Mickey Mouse on his wrist, hasn't he?"

"Sure, sure," he said. As I walked away, he added: "Atta boy, atta boy."

This proves it is never too late.

Now, if I can just find a pair of "high tops"—those great boots with the little pocket on the side for a little knife. Boy!

