



The Disney World

AUGUST 1966



**Contributors:**

Arthur Allighan
 Frank Allnutt
 Bob Coburn
 Earl Colgrove
 Carl Frith
 Larry Graburn
 Ben Hartigan
 Jack Herschlag
 Bob Jackson
 Eddie Jones
 Bob King
 Charles Levy
 Paul Lyday
 Jack McGuire
 Fred Miwa
 Wendall Mohler
 Bob Moore
 Mickey Mouse
 Charlie Nichols
 Fritz Opel
 Pat Powers
 Joe Reddy
 Lee Reem
 Frank Reilly
 Charlie Ridgeway
 Jim Stewart
 Wally Wade
 Thomas Wilck

Editor:

John Conner

Art Direction:

Norm Noceti



'Robin Crusoe' Takes Off At Premiere For 'Parent Trap' Showing

Just like it was supposed to, in the best Disney and U. S. Navy traditions, *Lt. Robin Crusoe, U.S.N.* has taken off to a flying start at the box offices of the nation following its splendid, star-studded premiere under star-spangled skies aboard the giant carrier, Kitty Hawk, on a recent, glittering Saturday night.

During its first full week in national

release, the South Sea island spoof, starring that inimitable spoofer, Dick Van Dyke, was piling up grosses that were running 100 per cent of those of the very successful *Parent Trap* for the same playing time a few years ago.

New house records were reported for the 804-seat Fox theatre in Las Vegas where a sensational \$18,000 take was quickly voted by an admiring theatre-going public, and at Phoenix's Indian Drive-In, where a tough *Carpet-bagger* record was hauled down. These two examples aptly represent the story from coast to coast, with new returns pouring in daily at this writing.

Walt headed up the stars at the pre-

Dean Gets Bright And Beautiful Co-Star For 'Monkeys, Go Home!'

On the cover are Dean Jones and Yvette Mimieux, the former needing no introduction to readers of the WORLD, the latter a newcomer to the scene as Jones' bright and beautiful co-star in a fanciful rollicker called, as of this moment, *Monkeys, Go Home!*

Dean has not only been aboard the good ship Walt Disney Productions since he bowed with Hayley Mills in *That Darn Cat*, a side-splitter if there ever was one, but he is now slated for *Blackbeard's Ghost*, soon to roll on the lot. And he is of course noted for his prowess as a TV actor and singer, and as a master of offstage derring-do on motorcycles, dune buggies and what-have-you.

For all Yvette's comeliness — she is considered one of the prettiest gals in beauty-batty Hollywood — this young lady's attractiveness goes far deeper than facial, since she is also a short-story writer with a ready market for her product, plus a singer, dancer, painter, linguist and, by gad, a seamstress who makes her own clothes.

And as if being a queen of the screen weren't enough, Miss Mimieux (pronounced Mimyo) is something of a princess by ancestral right. Her mother, Carmen Montemayor, native of Mexico, is a descendant of Don Sancho Segundo de Castilla, a Tenth Century Spanish king. Her father is French though born in London, and a descendant of Johann Sebastian Bach, prince of the arts.

Yvette has been in Hollywood since a day in January 24 years ago when she was born in that fair community, eldest of three children. Always a lover both of play-acting and the out-of-doors, she was discovered by a publicist whose sagging helicopter plumped down astride a bridle trail Yvette was traveling one day in 1957. His sharp eye saw a star there before him and a star she became, television- and movie-wise.

Her picture credits include *Where The Boys Are*, *The Four Horsemen of the Apocalypse*, *The Light in the Piazza*, *The Wonderful World of the Brothers Grimm*, *Diamond Head*, *Toys in the Attic*, *Joy in the Morning* and *The Reward*.

During July the Mimieux girl spent a week in New York preparing for and narrating Stravinsky's *Persephone*, in French, at Philharmonic Hall, at the invitation of the Philharmonic's noted conductor, Leonard Bernstein, who heard the tape of her similar performance in San Francisco with the Oakland Symphony, and made an offer which ranks with Walt's invitation to do *Monkeys* as one of the nicest compliments she has ever had.



In this chimp-chilling scene, Dean and Yvette look for a safe and secret hiding place.

miere and at a following Sunday set of screenings for Kitty Hawk's enormous crew. All showings were held in one end of the commodious hangar deck where another crew from the Studio had created a deluxe theatre almost literally out of whole cloth, turning a cavernous steel-walled, iron-decked near-void into a sloping field of golden seats for the 2,500 social and civic leaders, key Navy personnel, and Hollywood celebrities who viewed the premiere screening following a half-hour television show originating from San Diego's KOGO-TV.

Here again, on the air waves, Walt headed a stellar contingent, all guests of WDP at the benefit, who included Dick Van Dyke, Fred MacMurray, Dean Jones, Zsa Zsa Gabor, Tom Tryon, Vera Miles, Sue Lyon, Buddy Ebsen, Nancy Olson, Terry Moore, Cheryl Miller, Charmian Carr, Cami Sebring, Melody Patterson, Barbara Feldon, Pat Priest, Leslie Parrish and Jackie Cooper.

As the two-hour picture rolled at 8 o'clock, Pacific Standard time, a 16mm version of it was "premiered" for the crew of the Kitty Hawk's sister ship, Constellation, as she cruised the far Pacific fighting in the war over Vietnam, whence the Kitty Hawk had just come a few days before.

The Saturday night San Diego affair, benefited the Navy-Marine Memorial Foundation in Washington, D.C. and was sponsored by the Eleventh Region of the Navy League, whose President, George Gilman, presented Walt with a Scroll of Honor. The gala, aboardship screening was a premiere of more than one sort. It was the first time in the history of Hollywood or the United States Navy that a major motion picture had made its world debut aboard a fighting ship of the line. And it was the first time that a premiere of this magnitude had been scheduled for double exposure on two sides of the earth, straddling the interminable distances between peace and war as well.

Kitty Hawk, named of course for the site of the world's first flight, and picked by Walt for filming his funny, funny feature, is one of the most dramatic warships afloat. She weighs in, fully loaded, at 80,000 tons and employs missiles, not guns, in her defensive armament, the world's first carrier to be so equipped.

Everything about her is big, including her crew (5,000), her length (nearly four football fields), her horsepower (250,000) and her role as a Hollywood celebrity.



Greeted by a snappy Marine guard of honor, Walt steps from a limousine at dockside to attend the first-of-its kind premiere aboard the Kitty Hawk.



During the half-hour television show that preceded the premiere screening in the hangar deck, Cheryl Miller, Emcee Tom Frandsen, Dick Van Dyke and his family exchange laughs with the shipside audience.

For the Sunday ship's crew screenings, Walt is kept busy signing autographs while Mrs. Disney talks to guests.



Walt and the Kitty Hawk's skipper, Captain Martin D. Carmody, warm up the Sunday audience with some plain and fancy ad-libbing.





Jack Small ankles into the Indian ocean for a dipper of same.



Up on the edge of the Baltic, Harriet Carlsson plays her part.

Mingling Of Big World Waters Launches 'It's A Small World' Ride

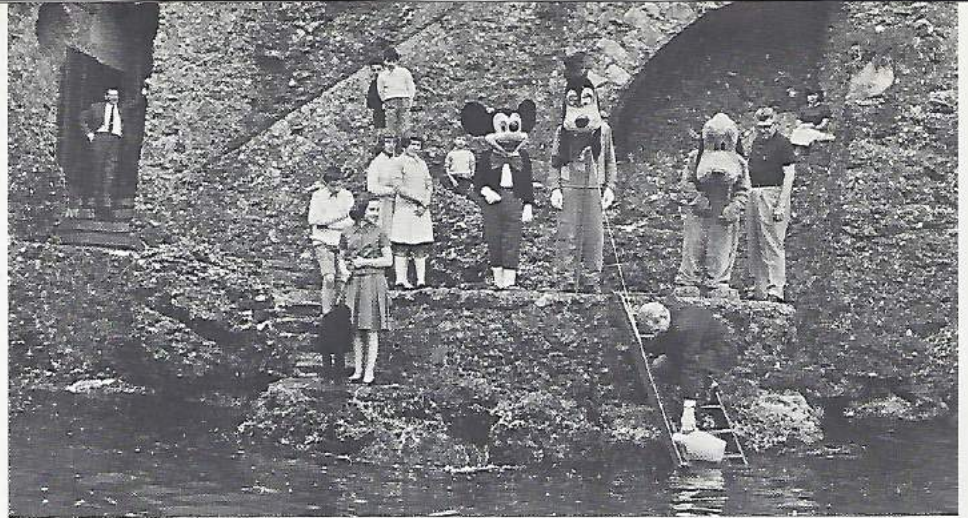
This, the most important Summer in Disneyland's history since its inaugural eleven years ago, has so far seen the opening of three first-rank attractions, *It's A Small World*, *The Primeval World* and *The New Orleans Square*, the lot of them costing more than the Park.

And one of the most colorful ceremonies this or any other park—or country—has ever experienced was the mingling of the big world's water with that of the *Small World* to launch the new super exhibit.

There was no problem acquiring the specimens, what with Walt's far-flung foreign representatives eager to kick off their shoes and wade out for same.

Gunnar Mansson in Sweden enlisted the aid of Harriet Carlsson, chief hostess of Stockholm's Skansen park, who carried out the Baltic Sea function, resplendent in her national costume.

In Durban, South Africa, Jack Small peeled his argyles and, in his best cines, called the Indian Ocean.



Antonio Bertini attracts a good deal of attention on the Mediterranean.



The results: Walt sets the waters flowing at *It's A Small World* with the cheerful assistance of Louis B. Lundborg, Chairman of the Board of the Bank of America.

slipped down a rocky embankment and tapped the Mediterranean with the aid of Mickey, Goofy and Pluto.

Just about the time everything was thought to be in, someone recalled an important body of water that had not been entered: the Pacific. So Disneyland called out the Marine, name of Frank Forsyth, who has long claimed a close wartime association with beachheads. But Frank got around that one. He motored to Huntington Beach and there, for a price that shall remain nameless, got a couple of kids to do his wading for him.

New there was only the Indian

which, it seemed, had a Lost and Found Department item no one could explain: a small bottle of absolutely colorless water.

Came dedication day and Walt, surrounded by youngsters representing ten countries bordering on the major waters of the globe, led off the festivities by pouring from an old gunny sack a sampling of the Park's Rivers of America into the Seven Seaways that floats boat riding guests into the interior delights of *It's A Small World*. The children followed suit and, with great relish, emptied the contents of their jugs and vials as a responsive public



Los Angeles Times Photo

Just at presstime Walt devoted a Sunday afternoon to opening New Orleans Square at Disneyland and there, on hand to help him, was the mayor of Louisiana's New Orleans, who is shown here with Walt enjoying the gala affair. New Orleans Square is the first new "Land" for the Magic Kingdom since its opening in the Summer of 1955. In area it is equal to Main Street U.S.A. Mayor Schiro presented Walt with a key to New Orleans and a scroll of honorary citizenship.

Hurricane Of Huzzahs From Press Greets 'Happiest Millionaire'

With *Mary Poppins* ticket buyers playing a beautiful, silver-toned tune at the boxoffice in a long-legged general run throughout the country, another streamlined vehicle with a hard-ticket look about it — *The Happiest Millionaire* — started down the production track paced by a rising hurricane of huzzahs from members of the local and national press.

Millionaire began to look as rich as it sounds, with Fred MacMurray, Tommy Steele, Greer Garson, Geraldine Page, Lesley Ann Warren and John Davidson tripping the light fantastic and belting out a dozen tunes by those double Oscar winners, Dick and Bob Sherman, in a lush replica of the Biddle family's 1916 Philadelphia mansion on Stage 2.

"That title," wrote L. A. Times man Phil Scheuer, "seemed to be reflected by everybody I met on the set — including those whose incomes may not run to seven figures."

Phil was not alone among the fourth estaters who recognized a big picture in the making. *Life*, *Look* and a score

of widely circulated columnists are sharpening their pencils to sing the praises of the happy picture and its vivacious cast. At this writing two plane loads of magazine editors and writers were set to drop in for an editorial look at *Millionaire* events.

As soon as *Millionaire* wraps up production, another feature with a golden look about it, *Blackbeard's Ghost*, goes before the cameras. This is a zany comedy about a young executive who conjures up the ghost of the late pirate, Edward Teach, and can't get rid of him. Walt has signed the capricious writer-director-actor, Peter Ustinov, as Blackbeard, and Dean Jones as the gent who uses a bit of black magic to bring him out of limbo. He is still looking for a leading lady to play Jones' schoolteacher sweetheart in the late August starter.

Another feature slated to roll late this year or early 1967 is *Oddball Express*, the hilarious story of a shavetail army lieutenant who is given the unenviable task of shaping up a motley outfit of 8-balls into gung-ho infantrymen.

The Treasure of Matecumbe is being prepared for feature production next year. This is Robert Lewis Taylor's turn-of-the-century tale about an orphan boy and his adventurous uncle who braved the tricky Mississippi aboard a skiff to seek hidden treasure in the Florida Keys.



Tommy Steele, singer, dancer and actor extraordinary, puts out a few huzzahs of his own as butler John Lawless in the rich environs of *The Happiest Millionaire*.

Action Is Everywhere As Footprinters Rally Behind 'Robin Crusoe'

At presstime the footprint (female, young) was becoming the Thing among owners of the owners—young men with barefoot girls who thought to win status symbols like a surf board, a hundred bucks, or even a jet jump to and from Disneyland.

The action was everywhere as the *Lt. Robin Crusoe, U.S.N.* footprint contest ballyhoo in 33 major radio markets passed the midway mark and rolled on to one of the most effective promotions in Hollywood motion picture history.

In Cleveland, for instance, Station WIXY set up a satellite station with a portable foot printer in the downtown shopping center and had half the folks on Main Street walking around with one ink-stained foot, and the other half talking about it.

San Francisco's Station KYA char-

tered a Pacific Southwest Airlines jet and flew 120 *Lt. Crusoe's* and their girl Wednesdays to Disneyland for an afternoon and evening of fun, hosted by Emperor Gene Nelson, Northern California and KYA's leading disc jockey.

In Los Angeles, where the whole thing started, KFVB invited 1,000 footprinters and girls to a premiere showing of the picture just prior to its general release. All eight KFVB disc jockeys showed up, and to top off the fun, Dick VanDyke dropped in to say hello.

A host of girl Wednesdays put their best foot forward for Lt. Robin Crusoe, U.S.N.



Walt Presented Two Of World's Rarest Awards

Two of the world's rarest awards — one of them the oldest — were presented Walt during recent weeks when, within the span of 24 hours, first in Washington and then New York, he received the Commander's Cross of the Order of Dannebrog from Denmark's King Frederik IX and a special once-in-a-century gold medallion from the American Society for the Prevention of Cruelty to Animals.

The Order of Dannebrog, highest accolade that can go to anyone other than a Danish citizen, was instituted in 1219 by Valdemar II. It was presented Walt at a formal ceremony in the Washington residence of Danish Ambassador Torben Ronne by decree of the king.

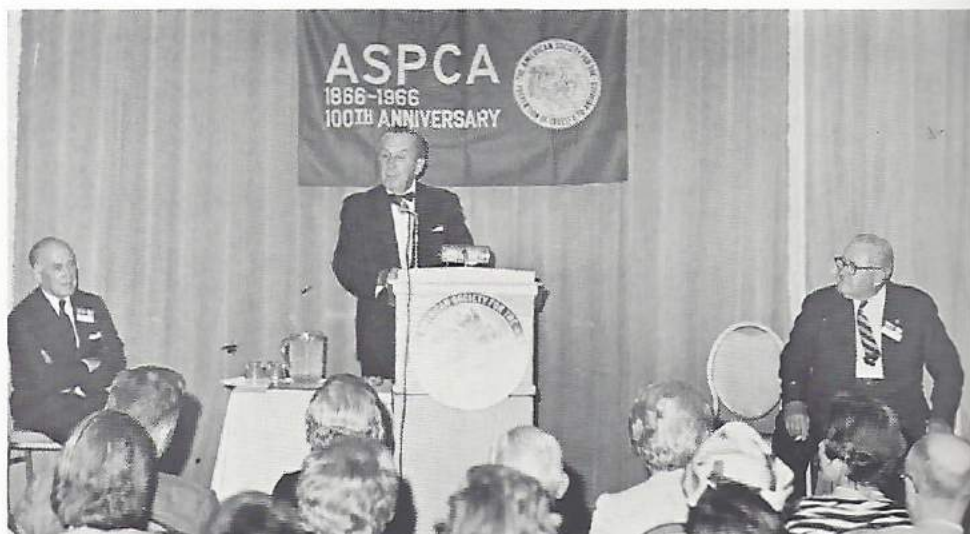
"It is with great pleasure that I welcome you and Mrs. Disney to the Danish Embassy," Ronne said in part. "His Majesty the King of Denmark has bestowed upon you . . . the oldest Order in the world, as a recognition of your warm friendship for Denmark and your contribution to the world as a motion picture and television producer."

The ambassador said the Danes still remember Walt's speech in Copenhagen on July 4, 1961, and commented that *Ballerina* gave the American television audience a wonderful impression of the works and performances of the Royal Danish Ballet, one of Denmark's cultural treasures.

The ASPCA medallion, the only one of its kind ever struck, was given Walt for his four decades of outstanding humanitarian activities by an organization which was chartered by the New York state legislature in 1866.



Above, Walt as he was presented the Order of Dannebrog by Danish Ambassador Torben Ronne and, below, he addresses the American Society for the Prevention of Cruelty to Animals.



Said ASPCA President James H. Jenkins at the 1966 ceremony in New York:

"We feel that no man in the century has done more to instill a love and appreciation of animals in the hearts of

generations of children and adults.

"It is fitting," he added, "that the oldest and largest humane organization in the Western Hemisphere honor Mr. Disney on the 100th anniversary of its founding."

'Crusoe' Sweepstakes Sweeps U.S. Markets

The Studio merchandising team recently put together a nationwide tie-in promotion with Dole Pineapple and *Lt. Robin Crusoe, U.S.N.* that is certain to sweeten the success of the picture.

Plugging Dole's new Pineapple Pink

Grapefruit Juice-Drink and *Crusoe* for all its worth, the saturation campaign blanketed the country with full-page, four-color ads themed around the movie in 126 top U.S. Sunday newspapers, reaching an audience of 37 million readers.

The ad, featuring a likeness of Dick Van Dyke and elements of our print advertising, announced the *Lt. Robin Crusoe* sweepstakes contest, and offered readers the chance of winning ten-day trips to Hawaii, RCA color

television sets, and 1,000 original cast *Mary Poppins* LP albums.

Buena Vista field men, Dole distributors and exhibitors followed through on the local level by placing point-of-purchase displays, complete with entry blanks, in 12,000 supermarkets across the country, heralding the sweepstakes.

As one BV flyer, announcing the promotion to field men, stated:

"Is this any way to get the family audience?"

"You bet it is!"

Walt Presides At Cal Arts Alumni Scholarship Awards

Walt was the featured guest when the recently-formed Alumni Association of California Institute of the Arts sponsored its first scholarship competition at the Los Angeles Music Center.

Contestants were graduating seniors from high schools in and around Los Angeles, competing for two \$4,000 full-tuition scholarships to Cal Arts, one in Music and one in Fine Arts, and 30 other scholarships for varying

amounts, ranging up to \$2,000.

Walt spoke to an audience of some 125 students, their parents, Cal Arts alumni, and guests at a luncheon held in the Music Center's El Dorado Room. He discussed art education and touched on the "community of the arts" idea that is a guiding principle in the design of the new Cal Arts campus.

The school, which is now located near MacArthur Park in Los Angeles, was formed in 1961 with the amalgamation of two distinguished institutions, Los Angeles Conservatory of Music and Chouinard Art Institute. Construction on a new campus near Newhall is scheduled to start next February. The site, 38 acres on the Golden Oak Ranch, was donated to the school by Walt Disney

Productions. First classes will be held there in the Fall of 1968.

Because of his continuing interest and leadership in the development of Cal Arts, Walt is serving this year as Chairman of the Board of Trustees of the institution.

Other Disney personnel who have been active in recent Cal Arts activities include Roy Disney, Marc Davis, who is secretary-treasurer of the Alumni Association; Royal Clark, and John Hench, members of the Board of Trustees; Sam McKim, member of the Scholarship Committee; Ralph Hulett, who served as a judge for the scholarship competition, and Luther Marr, who is legal counsel for the Alumni Association.

With some beautiful assistance from Gale Storm, Walt presents Cal Art scholarships to, from the left, Anthony Richmond, Theresa Esquivel and Robert Ellick.



Huge 'Bambi' Success Dramatizes Values Of Studio Film Library

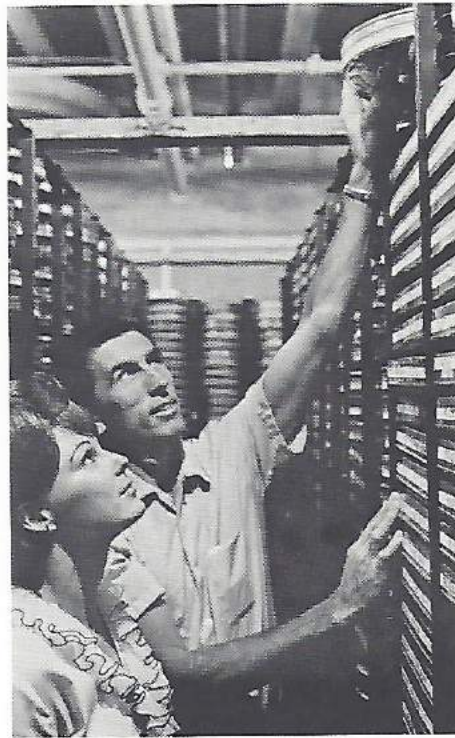
The virtually inestimable value of the Studio's far-famed film library, so graphically presented recently at a historic session of the New York Society of Security Analysts, has probably never been more dramatically demonstrated than during the Spring and Summer when *Bambi* went out for the fourth time to smash all the records for cartoon feature releases.

In fact, *Bambi* not only bettered all its own previous performances, it tripled the original go-around with a figure that, at presstime, looked like an eventual \$4,500,000. The original release, in 1942, came within a few greenbacks of \$1,300,000.

Which was as good an answer as any to the oft-asked question in this somewhat envious industry: What is the value of Walt Disney's film library?

"The total negative cost of the entire library," the NYSSA report said publicly for the first time, "amounts to \$205,000,000, with only about \$9,000,000 remaining unamortized."

"Aside from the intrinsic and timeless merit of the subjects the company owns and controls all the negatives, which puts us in the enviable position



Sandy Gosnell and Joe Vandagriff check out a can in the film library.

to market the material to best advantage.

"During the last ten years, fully amortized pictures have contributed after all field expenses, \$45,000,000 to general and administration expenses."

So far, the library includes 493 short

subjects, 21 cartoon features, 47 live-action motion pictures, 7 True-Life Adventure features, 330 hours of Mickey Mouse Club, 78 half-hour Zorro shows and 280 hours of filmed TV shows.

"The nature of our animated features," the report continued, "is such that they may be re-issued periodically and indefinitely. Their performance at the boxoffice has been excellent, and should continue to be so. The 'snowballing' effect we have achieved in the United States because of extensive exposure of film clips and trailers on television is reflected in the rising ticket purchases with each subsequent re-issue. We are presently developing the same technique in overseas markets."

There are a dozen live-action pictures that have a huge potential as re-issues, too. Features like *20,000 Leagues Under the Sea* and *Old Yeller* have already shown strength in a second time around, and who knows what *Mary Poppins*, a \$31,000,000 grosser to date in the domestic market alone, will bring in seven years or so hence.

All other features, shorts and TV shows in the library represent tremendous marketing opportunities, especially in the expanding television syndication field.

"We have an imaginative and skilled marketing team," the report concludes, "with proven capability to draw upon this continually growing reservoir of assets in multiple ways."

A.R.I. Responses Big On Monkeys, Boys And A Certain Griffin

If the highly critical Disney Studio audience is any judge of what the public will buy at the box office this Winter, the prediction is that theatre managers have a sure thing in boys, monkeys and a Griffin named Bullwhip.

Via another round of A.R.I. polls, the reaction research system that measures entertainment enjoyment, personnel got an early look and chance to pinpoint by ball-point their considered views on *Follow Me*, *Boys!*, *The Adventures of Bullwhip Griffin* and *Monkeys, Go Home!*, as different a trio of pictures as has been unreel'd in some time.

According to the written, multi-

paged responses, the test groups laughed and cried over *Follow Me*, laughed 'till they cried with *Bullwhip*, and just plain laughed at *Monkeys*.

The superlatives that rolled across the questionnaires re *Follow Me*, the Fred MacMurray - Vera Miles - Lillian Gish starrer, read like "the greatest," and "fabulous."

Reaction to young Kurt Russell's first big film role was a rousing "yea." The armchair critics scribbled "he's fantastic" and "one of the best boy actors I have ever seen."

The audience was snapped right up in the wacky, wild and woolly misadventures of *Bullwhip* and crew: Roddy McDowall, Suzanne Pleshette and Karl Malden. "A very funny tongue-in-cheek adventure yarn" summed up the opinions of the viewers as they rated this one of the most enjoyable movies seen in a long time. Special attention was

given to the unique titles and pre-scene cartoon inserts that set the hilarious pace for the improbable derring-do unfolding on the screen.

Monkeys, Go Home! got four-star approval for the "excellent casting" of Dean Jones and Yvette Mimieux, and the "plus factor" of Maurice Chevalier, and for an "imaginative story" and "one of the best adult comedies we have made."

One gentleman seemed to voice the opinion of the majority when he wrote rhapsodically: "I perceive in this picture something which should grasp the attention of every age. It illustrates many of the idiosyncrasies of man. But, then, happily it proves the basic goodness of man as well. Overall, the movie has a sustaining impact from beginning to end. It follows the Disney tradition of providing the best family entertainment around."

Rare 'Follow Me, Boys!' Is Set For Rare Demo Screening Across U.S.

Since *Follow Me, Boys!* is one of those rare motion picture stories whose pace and perspective fairly defy description, this extraordinary Fred MacMurray-Vera Miles starrer is being prepared for one of the most unusual premiere

exposures in at least the more recent chapters of movie history.

Simultaneously, on the night of Thursday, December 8, in several hundred cities — the exact number had not been set at this writing — the moving picture will be shown to a picked audience of personalities representing virtually all walks of life, from butcher to baker to opinion-maker.

The sudden widespread demo screening, designed to set tongues wagging in all the right places, will be heralded in

the morning papers of *The Day* by a special copy ad, and followed the following day with another; the one simply announcing the invitational showing, the other the results.

Follow Me, Boys!, incidentally, is a moving picture in every sense of the word. In our several Studio screenings some pretty seasoned members of both the production and marketing divisions found themselves choking with laughter one minute, tears the next.

The many-cities screenings for selected theater audiences will be preceded by a two-week promotional trans-continental tour in mid-August aimed at the exhibitor, much in the manner as that carried out with such success for *That Darn Cat* last year.

Showmen will get a firsthand report on the picture from Card Walker and Irving Ludwig and the Disney sales and publicity people from New York and the Studio.

Vera Miles, whose acting ability is equalled only by her charm and knowledgeability, will join the tour as the studio's official goodwill hostess to greet and meet exhibitors and their families at special theatre screenings and luncheons. She will also hold newspaper interviews and make television and radio appearances when they can be sandwiched in during the tight program in each city.

Cities to be covered will be Dallas, Kansas City, Chicago and Toronto the first week, and Philadelphia, Cleveland, Boston and Atlanta the second week. New York and Los Angeles will get a first look at *Follow Me, Boys!* on August 30 and 31.

Super Soupers Score With Cartoon Characters

Few products will have a more national flavor come Fall than cans of Happy Soup on supermarket shelves, thanks to the creative know-how of the Disney marketing team, and the people of the H. J. Heinz Company who were hosted at the conferences by O. B. Johnston and Vince Jefferds.

Happy Soupers from California to Maine will soon see likenesses of Dumbo, Jiminy Cricket, Scrooge McDuck and the Three Little Pigs joining company with Mickey, Donald, Pluto and Goofy on the labels and in contents of their favorite menu item.

The Happy Soups, probably the most

thoroughly researched brand Heinz has ever developed, were tested recently in six Eastern cities, whose populations comprise about 18 percent of the total U. S. market, with impressive results.

The surveys point up that the commercial recall was better than two-to-one among housewives and a whopping nine-to-one with the young set, while the rate of repurchase stood at 60 percent.

From a merchandising standpoint, the Happy Soup campaign will be one of the most substantial revenue-producing tie-ins for Walt Disney Productions, with an estimated net figure of well over \$100,000 in yearly royalties.

Because of the phenomenal product acceptance, Heinz is currently crystalizing plans to expand its facilities to meet consumer demands the eight happy flavors are now certain to create.

Vince Jefferds, seated, and Pete Smith, left, looking happy over the Happy Soup promotion with H. J. Heinz III, product manager for the H. J. Heinz Company, second from left; Paul Townsend, Heinz vice president, second from right; Paul Corddry, Heinz group product manager, right, and Frank Yahner, account supervisor for Doyle, Dane and Bernbach, Heinz advertising agency.



'Poppins' Golden Book Successful In Israel

A *Mary Poppins* Big Golden Book has been released as the first of a series in Israel with great success through our licensee there, Yavneh Ltd.

Its release timed with that of the musical, and with the publisher offering a discount with the purchase of each theater ticket, the Golden Book has sold more than 6,000 copies as of this writing which, by Israeli standards, is considered extremely good.

Yavneh decorated its stand at the Tel Aviv Book Fair with a *Mary Poppins* theme and was the hit of the exposition, a fact amply evidenced by the wide coverage the idea got in the press.

Ancient Autos Spark Interest On Lot In 'Follow Me, Boys!'

At one point during production of *Follow Me, Boys!*, a gal or guy who can remember the Thirties might have suffered a bad turn on rounding the Animation Building's westerly end where, at times, up to 50 old cars would be standing, angle-parked in neat rows, for all the world like a street out of the past.

Most of the ardent viewers wouldn't have remembered some of the antiques, including that 1915 Baker Electric job Lillian Gish tools around in part of the picture, a Fred MacMurray-Vera Miles starrer about a pied piper and the troop of boys he organizes in a thoroughly Boy Scout manner.

There was just something for everyone. The viewer had owned it, or his dad, or grandpaw. 1927 was a big year among the cars. Its contributions included a Lincoln touring car, Chevy truck, Studebaker bus and a Yellow cab. So was 1929, with a fleet of Fords and Chevrolets. Plushest jobs on hand were three Cadillacs, model years 1940, 1946 and 1950.

For all their odd shapes and ages, these bundles of tin had one thing in common: each and every one was in at least fair running shape, a condition our Transportation department insisted on before accepting the delivery of any.

"We told the renting companies that we wanted cars capable of being driven from Burbank to the Golden Oak Ranch near Newhall, a distance of about 30 miles," says Karl Karpe. "As a result most of the old babies were rolled in under their own steam, some from as far as Oxnard, which proved they would meet our restrictions.

"Production needed to cover three decades, or periods: the Twenties, with some of the 'older' cars dating back into the World War I years; the Thirties, and the Forties. Rentable antiques and classics in good running order are getting harder and harder to find. And some of them had to look brand new, of course."

The morning start-up on the backlot looked and sounded like the Indianapolis speedway just before the green flag. The aged vehicles were pushed until one and then another would quicken into life with a stutter and a roar.

"They all had batteries," explains Karpe, "but no one who would be driv-



A couple of classy chassis, Vera Miles and a 1930 Ford touring car.

ing them on a freeway wanted to fool around with running them down. The cars were all very temperamental and we were fortunate not to have had any accidents."

Not all of the oldies came from rental companies. Studio employees' parking spaces were checked for some of the later vintages and, after a quick phone call about money, a deal would be made.

Letter From London

That there's no limit to the box office boost to be gained by using life-size characters for nation-wide promotions, we had plenty of proof with *Snow White* and *Peter Pan*. But with *Winnie the Pooh* we hit the jackpot, using the five marvelous costumes which have been an entertainment highlight in Disneyland for a campaign throughout the United Kingdom promoting *The Ugly Dachshund/Winnie The Pooh* programme.

The campaign got off to a big start in London, at Harrods, the famous 'prestige' stores, which, incidentally, had never linked with any film publicity before. A 26-minute presentation session, bringing in the various characters, with well-rehearsed humorous dialogue, backgrounded by music from the film and climaxed by a 16mm excerpt from *Pooh*, was staged hourly, for eleven days. Harrods constructed a theatre, with seating for about 200, to house the show and advertised it in National newspapers.

From London the troupe had a hectic tour in all the main cities, where similar shows were enacted, gaining invaluable television and newspaper coverage. Met by local celebrities, touring the main streets in publicity-festooned floats, accompanied by police outriders, visiting hospitals and stores, appearing on stage at local theatres where the programme was due to play later, all added up to terrific public appetite-whetting for the film, which has been admirably reflected in the wonderful business the programme subsequently netted.

The intensive tour was packed with unusual and news-making incidents. During a visit to Plymouth's largest hospital, "Rabbit" was allegedly taken sick, through cabbage intoxication! He was put to bed and doctors were called for diagnosis and treatment, which television cameras recorded and transmitted two hours later.

At Bournemouth, the troupe were asked to make a surprise appearance at a Charity Ball, attended by Royalty and ambassadors, preceding an all-star cabaret. More big space coverage followed.

Apart from the big box office boost resulting from the national tour of the characters, the *Pooh* corners in all the stores visited reported a big upsurge in merchandising business.

* * *

A London newspaper reports that Britain's students have a new hero—

THE CANDY KID:

Disney Dog Star Helps Boosting Of British Bowser Buys

Candy, alias Concerto, alias Champion Bundoeks Rover Run Concerto, a British subject and star of *Little Dog Lost on Walt Disney's Wonderful World of Color*, a while ago, bounces back into the prints with a Wall Street Journal rundown on the growing importance of British bowzers to the English economy.

It comes in a roundabout way, with due credit placed at the Disney door. British dogs, like Candy the Corgi, "are involved in some high finance, doing their part to help Britain . . . in (its) balance-of-payments struggles. And the role is increasing as more and more Americans import the dogs.

"Last year, according to the U. K. Kennel Club, exports of pedigreed dogs to the U. S. totaled a record \$1.4 million up 18.6 per cent from 1964."

Great Britain has long been an important supplier of top-quality breeding stock and show dogs for this country, but now, according to the American Kennel Club, there is a demand for dogs of less than top show quality.

"Walt Disney is responsible for at least some of the new interest in British dogs," the Journal continued. "Mrs. Douglas Bundoek of Sebastopol, California, says few Americans have heard

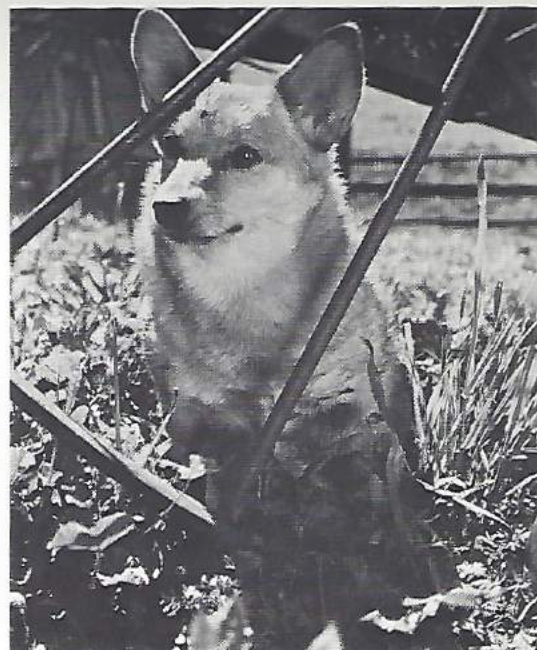
Pooh. Hull University has started a *Pooh* Society; Oxford students have a *Hunny* Society, where smug addicts read about their hero from a Latin translation! Other universities are following the trend. One had issued a challenge to all comers for a British Students *Pooh*-sticks and Hum Championship.

* * *

Susan Hampshire, star of *The Fighting Prince of Donegal* is paying for the education of twelve Nigerian boys in a remote missionary school deep in the African bush. She's also helping to support 200 African girls at the school.

* * *

Claim for having seen *Mary Poppins* the most number of times comes from Tony Conway of Ayr, Scotland, who has 152 'peeps' at the epic to his credit.



Candy the Corgi poses with another, unidentified big wheel.

of Welsh Pembroke Corgis until Mr. Disney used her Ch. Bundoeks Rover Run Concerto on a television show in 1963.

"The television studios were besieged by callers who wanted to know the dog's breed. Corgi clubs also received hundreds of calls," says Mrs. Bundoek. "Potential buyers became even more enthusiastic when they found out Corgis are known as "the Queen's dog" because they long have been owned by the British Royal Family."

* * *

After an exhibitor at Bangor, Wales had stuck up a large poster announcing the imminent arrival of *That Darn Cat*, at his theatre, a large black cat squatted below it and remained there practically all the day. Not a stunt, either, but it certainly drew the attention of the public.

* * *

A man, writing to one of the Sunday newspapers, stated that when he was showing some American visitors the Changing of the Guard ceremony at Buckingham Palace, they were amazed to hear the Guards band playing tunes from *Mary Poppins*. Thought they should have played something more British.

You can't always win with publicity!

— Arthur Allighan

Walt Organizes Mapo To Build Elements For His Projects

With the increasing number of Audio-Animatronic attractions and the ever-growing variety of rides and transportation systems at Disneyland, Walt has organized a specialized facility to construct elements of his projects.

Called Mapo, Inc. (after MARY POPPINS), this Walt Disney Productions' associated company is our prototype research, development and testing fa-

cility for electronic and mechanical systems, devices and components for rides and attractions for Disneyland and other Disney projects.

Having just completed the assembly of almost 600 Audio-Animatronic figures for "It's a Small World" at Disneyland, Mapo's technicians are now translating designs by WED Imagineers into 130 life-size, realistic figures of pirates, villagers and animals for an Audio-Animatronic adventure with the swashbuckling Pirates of the Caribbean, soon to open at the Park.

At a huge outdoor experimental test area near Mapo, the firm's staff has just completed testing phases of a full-

size operational prototype of the WED-way People Mover which Walt plans to introduce in the Magic Kingdom's new Tomorrowland next year.

Also under construction for research and testing purposes is a full-size mock-up of a versatile new Tomorrowland high-capacity indoor conveyance system called Omnimover. And by the year's end, development will be well underway on an actual-size prototype of Disneyland's future Monorail trains.

Mapo, with 62 research and testing technicians on its staff, is located at 1432 Grand Central Avenue, Glendale, near our Music Company, 16mm film division and WED Enterprises.

Saturation Promo Backs Record Run For 'Poppins' Music

The outlook for the Music Company hasn't been so bright since the *Mary Poppins* tunes took hold of the public fancy and set new records for records in the nation's tin pan alleys a while ago. It is an industry fact that the three *Poppins* albums have been outpacing those for *My Fair Lady* right from the start and soon may tie or pass the final figure in the U.S. market. Since Walt's golden-voiced nanny has only been on the scene a couple of years compared to about eight for *Fair Lady*, that's going some.

Backing up that goal and the new, extended general release of *Poppins* this Summer is a saturation record-selling ad-promo campaign that includes a tremendous showing in Cash Box, bible of the record industry, with a cover and 25 pages inside the magazine. Judging by the latest figures, the Music Company expects to sell 700,000 more albums this Summer, running up the total to a whopping 4,000,000.

The catalogue of children's classics, bread and butter of the Music Company, is selling better than ever, with *Winnie the Pooh* albums taking over the No. 2 spot behind *Poppins*. One of the hottest *Pooh* singles is Louis Prima's hip rendition, a number that the swinging, frog-voiced trumpeter jazzes up with an oversized Pooh Bear in his Las Vegas nightclub act.

The big reason for the rosy outlook, however, is the prospect for 1967 and



Winnie in Las Vegas, blowing his own horn with Louis Prima and wife-songstress Gia Maione.

beyond. On the basis of the pre-recorded soundtrack, Jimmy Johnson feels that *The Happiest Millionaire* score by the Sherman brothers has as much potential as *Poppins*. He isn't alone in his enthusiasm. Those who have seen the daily rushes, and have been watching Fred MacMurray, Tommy Steele, Greer Garson and company singing and swinging along on Stage 2, are just ecstatic about the picture and its toe-tapping tunes.

The music men are also high on

Bullwhip Griffin, with its way-out comedy and five rousing gold rush songs. An original soundtrack album incorporating offbeat dialogue as well as the tunes from the feature is due out soon.

The Jungle Book, too, is expected to produce a passel of money-making platters with its jazzy sound track and half dozen tunes featuring the voices of Louis Prima, Phil Harris, George Sanders, Sebastian Cabot and Sterling Holloway.



Harriet and Robert Bittenbender



Ken and Leslie Laird



Carl and Chris Nater



Lloyd and Charles Richardson



Herbert and Barbara Robinson



Ken and Catherine Sieling

Eight More Students Named In Third Annual Scholarship Program

Eight more students have been started off toward the hallowed halls of ivy as winners in the third annual Disney Foundation College Scholarship Program for the sons and daughters of company employees in the United States. Each received the good news from Walt personally in a congratulatory letter.

Full-tuition scholarships were won by Leslie Laird and Chris Nater, and half-tuition scholarships by Robert Bittenbender, Christine Palmer, Charles Richardson, Barbara Robinson, Catherine Sieling and Susan Smith.

Leslie Laird, whose father, Ken, is Buena Vista's Atlanta sales supervisor, will enter Vanderbilt university in Nashville, come September, to major in either French or history. At D'Youville Academy in Chamblee, Georgia,

where she graduated in the Spring, Leslie was a prominent young lady — as student body president, a finalist in scholarship awards competition, contributor to a weekly teen-ager column in *The Atlanta Constitution*, and an honor student.

Her older sister, Mary, a first-year Disney program winner, graduated with a political science degree from Vanderbilt in June.

Chris Nater, son of Carl Nater, Buena Vista's 16mm division director, follows his sister, Prudy, a 1964 Disney scholarship winner, into Pomona college where he will pursue a degree in business administration. An active student at Glendale high school, Chris served on the student court, won an oratorical contest, a citizenship award, and a newspaper-sponsored trip to Washington, D.C. to interview the Capitol's leading dignitaries.

Robert Bittenbender, whose mother, Harriet, is a Disneyland wardrobe specialist, received his diploma from Garden Grove's Santiago high school in June and heads for U.C.L.A. and a course of study in mathematics. He

captained the varsity swim team during his junior and senior years, and in the Fall will be enrolled as a midshipman in the naval officers training program.

Christine Palmer, daughter of Norman "Stormy" Palmer, a Studio live-action film editor, will major in biology at the University of California at Santa Barbara. While at Granada Hills high school, where she finished in the Spring, Christine was a member of the drill team, and served on the senior class steering committee, and the prom committee, and was the official statistician for the gymnastic team.

Charles Richardson, son of Lloyd Richardson, another Studio live-action film editor, is also heading for the University of California at Santa Barbara where he will major in physics with an eye to a high school teaching career. A June graduate of Burbank high, Charles was an honor student and belonged to the physics, chemistry, math and philosophy clubs.

Barbara Robinson, whose father, Herb, is Buena Vista's eastern division sales manager, will enter Thomas More



Norman and Christine Palmer



Susan and Pete Smith

THE OLD DOUBLE CROSS: Buddy Daddy Proves Failure At Kid Matinee

Al Martinez, who writes for the Tribune in Oakland, California turned Good Samaritan the other Saturday afternoon and took his nine-year-old daughter and her friend to a double bill featuring *Old Yeller* on the one hand and Elvis Presley and girls in *Tickle Me* on the other. He lived to regret it.

"The reason I took them," he writes, and you can almost see him grimace, "was that our teen-age daughter got to go some place with friends and whenever this happens her little sister gets all put-out and mopes around saying things like, 'I wish I was loved' and 'a second child suffers most' . . .

"So old buddy daddy, salt of the earth, shares his love by hustling daughter and her friend to Walnut Creek's El Rey Theater, and my offspring's gratitude was boundless. "You sit over there," she said, "and we'll sit on the other side of the aisle so people won't know you're my father." It had something to do with looking like a big girl I think, but it makes a daddy stop and wonder.

"Anyhow, there I am, the only adult in a throng of children who are in constant motion, and the usherette has me spotted right away, and she is very suspicious. She has probably read about people like me in the same pamphlets that warn children never to get into a strange man's car. I begin to wish I'd shaved this morning.

"As Old Yeller fights a bear, some hogs and a rabid wolf . . . I start cheering for Old Yeller, hoping thereby to convince her that I simply love dog stories, and a man who loves dogs must be all right.

"But a boy next to me says, 'What ya cheerin' for, they got to shoot Old

Yeller!' Aha, the usherette is thinking, a sadist.

"At that point I glance over to where my daughter and her friend were sitting and they're gone. Fifteen minutes pass and they are still gone. So I go to the lobby looking for them and the usherette follows.

"There are at least two-million kids out there and I am trying to spot mine when the usherette says, 'Can I help you?' Flustered, I reply, 'I'm looking for a little girl' and she says 'Oh?' — but her expression is saying I'll just bet you are, buddy.

"'Never mind,' I say and buy a bag of popcorn (buttered) and go back to my seat expecting the vice squad to close in at any moment.

"'Somehow I've got to convince that usherette I'm all right. Then I see my daughter has returned so I gratefully cross the aisle to where she is seated and I say, 'How you doing, daughter?'—loudly and cheerfully (like a normal father) so the usherette can hear.

"You'd think the kid could have just said, 'Fine, daddy,' but no. Still playing the big-girl game she says, 'Who are you, mister?'

"I walk stricken back to my seat. Even the popcorn tastes lousy, but I don't dare give it away because the usherette is going to recall that you have to be really watchful of strange men who offer food to kids.

"I get through the movie without being arrested, but they've probably got a description of me in every theater in the Bay area. I don't care though. I'm done with matinees, and if the usherette tries to nab me in the evening, she'll never take me alive. I get mean when the sun goes down."

College, the new liberal arts college of Fordham University in New York, to major in English. While at Yonker's Roosevelt high school, Barbara also won scholarships from the New York State Regents and Thomas More.

Her brother, Herbert, a second-year Disney winner, is a pre-law student at Sienna College in Loudonville, New York.

Catherine Sieling, daughter of Ken Sieling, the Studio's personnel director, will join Christine Palmer and Charles Richardson at U.C.S.B. Her major will be social science, her goal a degree in elementary education. The Hollywood high school graduate was the president of the Girl's Honor Society, and a member of the Student Council, the Girl's League, the Service Club, the American Field Service, and the Girl's Athletic Association.

Susan Smith, whose father, William H. G. Smith, is head of U. S. licensing for Walt Disney Productions, will attend Vassar College in Poughkeepsie, New York for a major in modern languages. During Susan's high school years at Rye Country day school, she

was a class officer, a member of the school's student government, the girls' athletic team, and the school glee club.

There are now 24 students enrolled in the Disney Foundation College Scholarship Program. Three first-year winners, Mary Laird, Patricia Varkle and Virginia Verity, have won their degrees, while a fourth, Ronald Dishman, left the program to join the Marine Corps.

Others in the initial winning group were Daniel Broughton, Lee Coats, Barbara Ettinger, Linda Holton, Laurel Houser, Michael Jackson, Prudence Jo Nater and Joyanne Shemkus. Second-year winners were James Alphier, Maureen Hill, Terry Perkins, Richard Reitherman, Jeffrey Jones, Linell McCurry, Herbert Robinson III and David Walker.

Davenporters Airmail Wall-to-Wall Letter For Dachshund-Pooh

What you see here, in the hands of Kelly Thordsen, is a more or less wall-to-wall letter sent along by airmail to Walt and Kelly by Davenport, Iowa as

From Davenport, a letter to remember.

a small token of that city's appreciation for *The Ugly Dachshund* and *Winnie The Pooh And The Honey Tree*.

Kelly, who plays a funny cop in the former, is from Davenport, which, at least in part, triggered a pair of congratulatory notes signed by 8,000 Davenporters, who thanked Walt "For the fun we had at the perfect program of UGLY DACHSHUND & WINNIE THE POOH."

Under that, to Kelly, they said: "Kel-

ly Thordsen - Davenport's own movie star, for adding your part to the fun, from the kids at Davenport, Iowa, who will be looking ahead to Easter to see 'Bambi' at the Midwest's most perfect theater, Capitol, Davenport, Iowa."

Bill Haver, the Capitol's manager, wrote the letter at the request of his ticket-buying clientele, and apologized for the letter's size which, he added, could have been much larger had airmail regulations permitted.

Letter From New York

The most important project in the New York office is *Follow Me, Boys!* Although the Fred MacMurray-Vera Miles starrer is scheduled for Christmas release, the trade "platforming" of this feature has begun in anticipation of unprecedented nationwide Premiere Previews in 200 cities on the evening of Thursday, December 8.

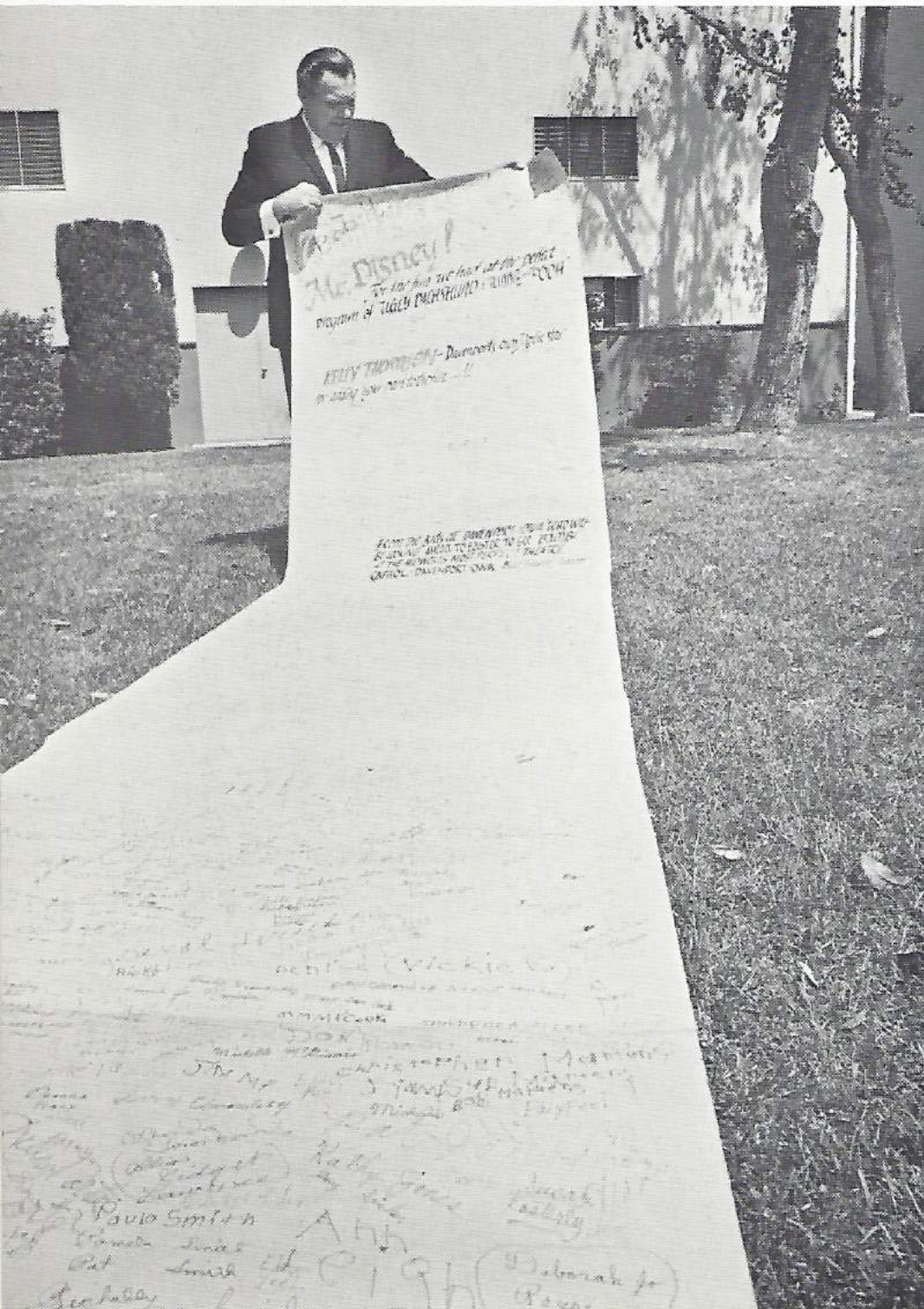
District managers were given a saturation briefing on "*Follow Me, Boys!*" by Irving Ludwig during a one-day meeting in New York preparatory to their hosting eight Exhibitors' Previews in August. These will be "family affairs," with exhibitors' wives and children invited, in keeping with the spirit of family entertainment Disney motion pictures embody.

The New York office has begun "work" on Walt's Easter release, *Bullwhip Griffin*, too. The quotation marks on "work" are there by special request of the Buena Vista home office staff, which has found this to be an exciting, off-beat project that is really fun, not work, to handle.

The fun aspects have touched off a wave of advertising and promotional thinking with a genuine comedy flavor, like the offering of a real gold mine as a contest first prize; the designing of theatrical posters to look like ancient vaudeville paper; the dressing of theatre personnel like sideshow barkers; gold nugget-counting contests, and, still in the early discussion stages, a week-long premiere-a-night personal appearance tour through the heart of Texas.

Meanwhile, the canyons of New York and the halls of Buena Vista have been graced by the visits of two very beautiful gals, first Susan Hampshire, who flew in from London for an extended round of magazine and newspaper interviews on behalf of *The Fighting Prince of Donegal*, and then, from Los Angeles, Yvette Mimieux ditto for *Monkeys, Go Home!*

- Jack Herschlag



Red Carpet Trips For Magazines Added To Press Tour Program

The Grumman Gulfstream continued to make its periodical VIPress trips to and from New York and points between and, at this writing, was engaged in a two-week, back-to-back brace of red carpet flights for some of the best editorial hands in the magazine business—visitors to the Studio and *The Happiest Millionaire*.

For the first week, the talented voyagers were Morton Frank, publisher of *Family Weekly*, and his wife Betty, an editor of *Good Housekeeping*; Muriel Davidson, who writes for the various Curtis magazines, including the *Saturday Evening Post* and *Ladies Home Journal*; Gen Beck, of the *Readers Digest*, and Dick Schickel, a *Life* magazine motion picture reviewer and freelance writer of books and articles.

Those due out on the second trip, late in August, included Ann Guerin of *Life*, Florence Sommers of *Redbook* and Don Feitel of the huge Metro Group of Sunday periodicals. Visits to WED and Disneyland were part of the special treatment.

In the meantime the newspaper tours, directed principally at Disneyland and established during the Park's Tencennial Year, continued, with two groups coming aboard the lot and WED as well.

One of them, in June, included Sid Bulla, Sunday editor of the *Chicago Sun Times* and Mrs. Bulla; Courtland Smith, president of Cleveland Central Press-King Features and his wife; Richard W. Hainey, executive editor of the *Chicago American*, and his son, Mark; Phil Pastoret, managing editor of N.E.A. in Cleveland, and his wife; Robert Rose, West Coast representative for the *Chicago News*, and Kermit Holt, travel editor of the *Chicago Tribune*, and his daughter, Heidi.

In May there were Howard Pearson, entertainment editor of the *Deseret News*, Salt Lake City, and Mrs. Pearson; Paul Tredway, Sunday magazine editor of the *St. Louis Globe Democrat*, and his wife; Del Carnes, entertainment editor of the *Denver Post*, and his wife; Howard Sparks, Sunday Magazine editor of the *Wichita Eagle*, Wichita, Kansas, and Mrs. Sparks, all of whom were joined in their visit here by Monique Prunelia, who won the *Mary Poppins* contest in France.

Some of the country's best magazines are represented in this group posing with Walt following lunch. Left to right they are Gen Beck of Readers Digest; Muriel Davidson of the Curtis Publishing Company; Betty Pope Frank of Good Housekeeping; her husband, Morton Frank, publisher of Family Weekly, and Dick Schickel of Life magazine.



From left to right with Walt in the June group of newsmen visitors are Heidi Holt, Sid Bulla, Mrs. Bulla, Courtland Smith, Richard W. Hainey, Mrs. Smith, Mark Hainey, Phil Pastoret, Mrs. Pastoret, Robert Rose and Kermit Holt.



From left to right with Walt in the May group are Howard Pearson, Mrs. Paul Tredway, Paul Tredway, Monique Prunelia, Del Carnes, Mrs. Pearson, Mrs. Carnes, Howard Sparks and Mrs. Sparks.



PRETTY VISITOR: C'est La Mary Poppins Francaise

One of the Studio's prettiest visitors so far this year has been Mademoiselle Monique Prunelia who, wearing a shy smile and an assortment of Paris dresses prepared by Brigitte Bardot's couturier, won her way across the Atlantic and the U.S. recently as France's

version of perfection a la *Mary Poppins*.

The young lady was the product of an old promotion, the choosing of a *Mary Poppins* type through contests in both the Atlantic and Pacific ocean areas, designed to support the film of

the same name. If the picture's perfect performance everywhere is any indication, a better promotion was never essayed by man.

Monique, a vivid 20-year-old fashion model, was chosen from among exactly 23,858 applicants from as far distant as Tahiti who sought the pleasant notoriety as well as the eight-day plane-borne U. S. trip.

The girls were judged on the basis of charm, grace, personality, and similarity to the *Mary Poppins* characterization. Maurice Chevalier presided over the selection jury in Paris, and publicity attended the contest every hour and step of the way, not excluding the trans-Atlantic journey wherein Miss Prunelia was accompanied by Andre Laffargue, show and entertainment editor of the influential French newspaper, *Le Parisien Libere*, and Mrs. Laffargue, his blonde actress-wife. Monsieur Laffargue paid the closest attention to every detail of the trip and duly reported same to his home office.

Monique was thrilled by it all, including a detailed tour of the Studio, dinner in the Ambassador Hotel's famed Coconut Grove, a trip down Sunset strip, and a day at Disneyland where she stood back, shaded her eyes, and compared the Matterhorn with another mountain she has visited in the Alps.

"Fantastique," murmured Monique, both before the bobsled ride and after. "I theenk this mountain ees more fun, eh?"

The fun continued in New York, where our man there, Chollie Levy, threw in tours and plays until Monique laughed and cried "uncle." She and the Laffargues wanted, she said, to see the town on their own.

"We let them, and they got lost at least twice that last night in New York," Chollie reported. "Once I nearly collided with them wandering through Shubert Alley, looking for a way out. Later they were seen to be marooned on a Broadway traffic island near Forty-second street, studiously studying street maps. We got them off by plane the next day, a happy group, far wiser in the ways of this side of the world."

In front of Sleeping Beauty Castle, Goofy, Monique and Pluto organize a mutual admiration society.



Studio Preparing Screenplay Based On North's 'Rascal'

Prominent in the future line-up of things to come in Disney movies stands a fascinating animal story called *Rascal*, based on a highly successful book of the same name by the noted Sterling North, a midwesterner who grew up among the animals and developed a particularly close friendship with one of them, a pet raccoon he named Rascal.

North, of course, wrote the poignant story on which Walt's wonderful feature, *So Dear to My Heart*, was based. (The screenplay eventually resulted in a full-fledged book).

The well-known novelist and drama critic has had phenomenal success with *Rascal*, which rated high on the New York Times and Herald-Tribune's best-seller lists for more than 40 weeks. And, it has been translated into nearly every foreign language, including French, German, Spanish, Japanese,



Portrait of a rascal.

Italian, and most of the Scandinavian dialects. Nearly a million copies have been sold in the U. S. alone.

Earl Hamner Jr. has been signed to write the screenplay for Walt setting up what promises to be one of the most timely combinations of author and screenwriter in the history of the company. Hamner has always been a man with a great interest in the things of nature, too. Author of *Spencer's Moun-*

tain, he was reared in the same type of surroundings as North and lived his boyhood years in much the same way. He became curious and interested in animals at an early age and has retained this throughout his life.

At this printing, the feature is scheduled to go into production in early 1967, and if its past is any indication of the future, everyone will know of *Rascal* by then.

ROYAL ROUTINE:

Now 'Dachshund' And 'Ballerina' Given Nod By Japanese Emperor

The *Ballerina-Ugly Dachshund* combo offering in Japan has at least one thing in common with that all-time Disney boxoffice blockbuster, *Mary Poppins*: their uncommon popularity with royalty!

Enthusiasm among the best of Nippon's opinion-makers was particularly high at a recent pre-release screening

in famed Asahi Hall for ambassadors and other dignitaries, Japanese ballerinas and, representing the Imperial family, Prince and Princess Takamatsu and Princess Chichibu.

"It was," wrote Mamoru Morita of our Tokyo office, "a very rare sight to witness, after the show, Prince and Princesses commenting so enthusias-

tically on the pictures."

The Asahi Hall event was reported in leading Japanese dailies and on the NTV network so that, before you could say *Ugly Dachshund*, the Emperor was commanding a special screening in the Palace itself.

South Of The Border They Await Lillian In 'Follow Me, Boys!'

When *Follow Me, Boys!* eventually goes the international route there will be many a Latin American and Spaniard seeing and "si si-ing" the picture for the return of a long time favorite to their midst, one Lillian Gish.

Old screen favorites may fade away, but Lillian's lustre has never been dulled in the memories of her Spanish speaking fans. Her pictures still have that chemistry to excite new generations of movie-goers who flock to see

revival after revival of such mute movies as *The Birth of a Nation*, *Orphans of the Storm* and *Broken Blossoms*.

The story of Lillian's appearance in *Follow Me, Boys* is being heralded in a syndicated news story and in a magazine feature by Dominican correspondent Jose Jasd, an incurable Gish booster, who covers the Hollywood scene for South America and Spain's leading newspapers and publications.

In a two-page Life-size spread in Venezuela Grafica, a Caracas-published magazine that has wide circulation throughout South America, a captivated Jose tells his millions of readers in warm and glowing prose that the Stu-

dio had made a dream come true for him by arranging a special interview with his long time idol.

"She was the first star, back there in 1925 in the initial years of my life," Jose recalls, "who fascinated me and imprinted in me that never-satiated admiration for the cinema and its stars. Lillian Gish received me with the same simplicity she showed in her films. Here she was the actress admired for so many years. Although 53 years had passed since her screen debut, her eyes have kept that blue intensity that put the finishing touch to her extraordinary personality and led admirers throughout the world to call her the Divine Lady."

Letter From Burbank

To Disneyland, praise comes with the tireless frequency of its ticket sales. Compliments rush in at about a mile a second, but few as earnest as one uttered recently by Mrs. LeGrand J. Crumb of New Orleans who, on the occasion of her 90th birthday, was offered a trip to Europe by her multitudinous doting offspring.

"Europe my foot," said the lively nonagenarian, "I'll take Disneyland."

* * *

The Magic Kingdom underwent a brand new experience this Summer when the road of endless additions suddenly took a turning. Walt decided to contribute ten midget Autopia cars to Walt Disney Municipal Park in Marceline, Missouri, his boyhood home. It was the first time in the history of the Park that a ride had been moved out, not in.

* * *

There doesn't seem to be any end to the list of *Mary Poppins* successes through the world. The sound of box office blockbusters can still be heard almost everywhere, but perhaps none as resoundingly as the record set in Lithgow, New South Wales, when the picture played to audiences whose aggregate amounted to exactly two and a half times the community's population.

* * *

To Lillian Gish the town of Rising-sun, located an inch south of Toledo on the Ohio map, has always been a legend. Ditto the tale that she made her mellerdrama debut there as a child long ago on the shoulders of Walter Huston in a barn-turned-theatre. She had never believed it until Publicity, learning that Risingsun might re-open the long-empty house, name it The Lillian Gish Little Theatre, and invite her out from New York, wrote Lillian about it.

"That I made my professional debut there . . . on Walter Huston's shoulder, always seemed an old wives' tale to me,"

replied Miss Gish in her firm, youthful hand. "It sounded like an Indian legend. But it all turns out to be true. There is such a town and it did happen that way! Well, well, well."

Lillian, of course appears in *Follow Me, Boys!* and would be most happy, in the light of past and present events, to visit Risingsun again.

* * *

The National Association of Theater Owners, in a recent meeting with the major film distributing companies, including Buena Vista, proposed a National Movie Week during the last week in September and to that end BV is planning to enter *The Fighting Prince of Donegal* in the lists, sending it into battle behind a heavy barrage of promotional ballyhoo.

* * *

In the Studio Print Shop, where no one sits down during a day's work, there hangs a sign: TIME WOUNDS ALL HEELS.

— Mickey

Connie Swanson Back From Two Journeys In Whirlwind Summer

Whirlwind tours of two continents have just been completed by our Disneyland ambassador, Connie Swanson, who, shortly after returning from her ancestral home in Scandinavia, with a side trip to Moscow, took off for two weeks as Walt's personal representative to South America.

Over across the Atlantic it was like old home week for Connie, meeting dozens of cousins, and bearing greetings to officials in Sweden and Denmark. And the goodwill she generated swiftly became evident in the flow of letters and news clippings which began before her return.

Connie's second trip moved in almost exactly the opposite direction, but its results were exactly the same, with lavish courtesies to this pretty girl, and the return greetings extended through her to Walt Disney attesting to the high esteem our company enjoys in Latin America. Connie visited five



With her traveling companion, LaVinia Reilly, far left, Connie leaves an orphanage in Lima following distribution of gifts to the children.

countries, Peru, Brazil, Uruguay, Argentina and Colombia, and their six principal cities in just two weeks.

Now back in the Magic Kingdom, Connie is helping to greet many of the people she met abroad, or who read about her there and want to meet her

now. It is proving to be a whirlwind Summer, even if no other trips are included. But Connie, who by this time is used to packing and traveling on a moment's notice, keeps a half-ready suitcase within arm's reach, just in case.



Truckin' on down the Santa Ana Freeway, Rex cuts a mighty imposing figure . . .



For all the citizens riding south toward . . .



Disneyland, where the tall dinosaurs play .

REX ON FREEWAY: Tyrannosaurus' Trip Terrifying To Travelers

California freeway drivers are a hardy lot, used to pretty near anything, but to hear a dinosaur honk his horn twice, then see him pass on the right, is enough to put the hardiest of the boys back on the wagon for the duration.

The monster, hightailing it along on the groaning floor of a low flatbed trailer truck, was a pretty frightening facsimile of Tyrannosaurus Rex, per-

haps the most feared predator of all time, built at the Studio of Audio-Animatronics stuff, and on his way to a lifetime job of fascinating customers who ride the Santa Fe through Walt's new Primeval World, Disneyland's fiftieth adventure.

Rex, if you fancy nicknaming a dinosaur, wasn't born yesterday, however. He spent two years in the Ford Pavilion at the New York World's Fair.

Then, that stint done, he returned to the Studio for a bit of refurbishing before proceeding on down Anaheim way to rejoin forces with others of his ilk, Audio-Animatronic all, like the pteranodons, triceratops, ornithomimuses and, last but not least, the two-brained, armored stegosaurus with whom (with which?) old Rex battles incessantly for benefit of the passing trains.

NOTE ON TRAFFIC BOYS:

Take It Easy, They May Be Bosses One Day

The old adage, "Don't kick the office boys around, they may be bosses some day," was never more true for any company than this one, which thoughtfully employs a well-conceived system of sending intra-lot mail around on the backs of young men with brains, brawn and an aura of success about them.

A good many of WDP's top people started that way, learning the ins and outs of the physical layout on foot, watching and listening and reading all they could and getting to know who is who, and why, in any and all departments.

"Although Traffic's main purpose is to get the mail through, of course, our system also serves to provide a manpower pool for the present and the future," explains Ken Sieling, the Studio's personnel director.

"It's a unique idea, I think, developed here for our own special needs. We hire

young men who may seem to have far more ability than that needed to deliver papers and packages, simply because that is what we want — superior types, with well-rounded backgrounds and personalities, and with ambition, too. Who without ambition is of value to any company?"

While the executive goal is usually associated with the thinking in this program, special talents often appear, particularly in the writing field. For instance, several recent newcomers have quickly become effectives in the marketing and publicity fields.

Traffic boys watch departments and departments watch traffic boys, each looking for the right combination in the other. Traffic helps the process along.

"When a traffic boy expresses an interest in a certain department, say, then John McCarthy, our traffic supervisor, tries to set up an interview with

the department head and routes the boy so that his deliveries are more or less concentrated in that area," Ken says. "Then, each quarter, Mac makes out an evaluation form — the boys call it a report card — so that we can keep a running account on attitude, day-to-day appearance, aptitude under fire, and so forth, in a particular area of interest. It has worked beautifully."

Right now the traffic-boy crew numbers twelve. Its members come from as far away as New York. Some have degrees from schools as distant as Notre Dame. And the lot of them share a wide variety of ambitions, including, naturally, many of the skilled crafts associated with motion picture production.

Grass Roots Poll Puts 'World Of Color' With Top Four In The U.S.

Walt Disney's *Wonderful World of Color* ranks as one of the country's favorite series, according to a Wisconsin-based viewer-listener non-profit organization with the remarkable title of the American Council for Better Broadcasts with the Television Action Committee for Today and Tomorrow.

The NBC television network had the top four programs, five of the top ten programs, and twelve of the 21 programs in the "grass-roots" opinion poll, conducted among more than 4,600 adults and teenagers from coast to coast, the council reported.

Participants were asked to list the prime-time network programs of their choice and rate them as to quality, and to give the reasons for each selection.

Two points were allowed for an excellent rating, one for good, minus one for fair, and minus two for poor in the rating. On this basis *Bonanza*, *The Huntley-Brinkley Report*, *The Man From U.N.C.L.E.* and *WWC* finished in a closely-contested race for the honors.

During the 1965-66 season *WWC* won two Emmy nominations for "program excellence" and "achievement by individuals in the entertainment field," and the *Saturday Review's* fourteenth annual award for "distinguished achievement in the public interest."

Dennis Orcutt checks a call sheet while riding into the future.



Personnel Picture: Many Promotions Mark The Season

A good many promotions among the personnel of the company and its subsidiaries, domestically and abroad, and a most important shift in the center of responsibility from Paris to London for picture distribution in Europe, took place during the late Spring and early Summer months.

Buena Vista, both domestic and international, acquired four new vice presidents. Leo Greenfield, who just last Summer was named domestic sales manager, went up to vice president and will assist Irving Ludwig in directing the company's overall sales operations while still functioning in his managerial assignment.

Joseph J. Laub, secretary and general counsel of Buena Vista, was elected vice president and will continue his legal executive responsibilities.

Donn Tatum, a vice president of Walt Disney Productions and Roy Disney's administrative assistant, was voted a Buena Vista International vice presidency.

And Dick McKay, who joined the company in 1959, has moved over to the International arm as a vice president after some five years as director of publicity and advertising at the Studio.

At the annual board meeting of Buena Vista domestic, George Sullivan and Donald Hagler were elected assistant secretaries while Luther Marr was voted secretary of BVI, Harry Archinal assistant secretary, and George Sullivan as assistant secretary-treasurer.

The Continental administrative activities of BVI in London will be supervised by Cyril James, while Cyril Edgar, assisted by Joseph Westreich, will handle all sales matters pertaining to theatrical films and television.

Out Anaheim way, Dick Nunis has been appointed vice chairman of the Disneyland Park Operations committee, but will continue both as director of operations and a member of the Operations Committee.

Truman Woodworth is the Park's new director of general services, and Jim Passilla has assumed the duties of personnel manager at Disneyland from Fred Newcomb, who now heads labor relations.

Bob Matheison has been borrowed



Susan Henning, the fairest of the Teen-Age Fair.

SILENT SUSAN:

Little Miss Henning Plays Queen For A Year

Susan Henning, who quietly shared the screen as Hayley Mills' double in *The Parent Trap*, and quietly plays a feature role in *The Gnomobile*, just as quietly put in a solid year as no less a personage in her world than as Miss Teen U.S.A. 1965 — a kind of Miss America for those under 20.

Susan, who gained her title at the Annual Teen-Age Fair held during Easter vacation 1965, entered the contest open to all teen-age girls by simply filling out an entry form. The finalists, decided on by the picture and resume submitted with the entry form, are individually interviewed by judges who choose the queen more on the basis of personality than on beauty and/or scholarship.

The Teen Queen quest is aimed at the average, fun-loving American girl. Its choice must be the most average of the

average, the most fun-loving of the fun-loving, that the judges can lay their glimmers on. Susan's quiet, explicit, unaffected, near-naive application got her the nod, although no one at the Studio knew it until the 1966 edition of Hollywood's Teen-Age Fair, just as she was bowing out.

There are six other Teen-Fairs, in Denver, San Francisco, Vancouver, Seattle, Toronto and Buffalo. Unfortunately for the other fairs, but fortunately for Susan, she was so busy with commercials, TV appearances and *The Gnomobile* that she had no time to reign anywhere else.

What does being a queen do to one? "Well," explained Susan quietly, "before I was queen I would go to the market with my hair in curlers and my legs in dirty dungarees. Now, my dungarees are always clean."

from the Disneyland organization and development staff to head up the special committee making studies and recommendations on the Florida Project. Other assignments on this committee went to Bob Reilly and Pete Clark of Disneyland and Frank Stanek of WED. Mike Vance has taken over Matheison's former responsibilities at the Park.

At the Studio, publicity manager John Conner has been appointed to Dick McKay's former position in the publicity phase of the operation; Gordon Hubbard has succeeded the late Pat McNalley as head of the makeup department, and Jim Clay has joined the Studio as manager of the printing department.

WWC Proves Variety Is Spice Of Television

Variety, the spice of prime-time television these days, is still the stuff of which Fall-time entertainment fare is being made, proof of which is the continuing popularity of *Walt Disney's Wonderful World of Color*.

Entering its sixth season on NBC-TV, and representing the Studio's thirteenth year in the medium, the series again promises to live up to its all-en-

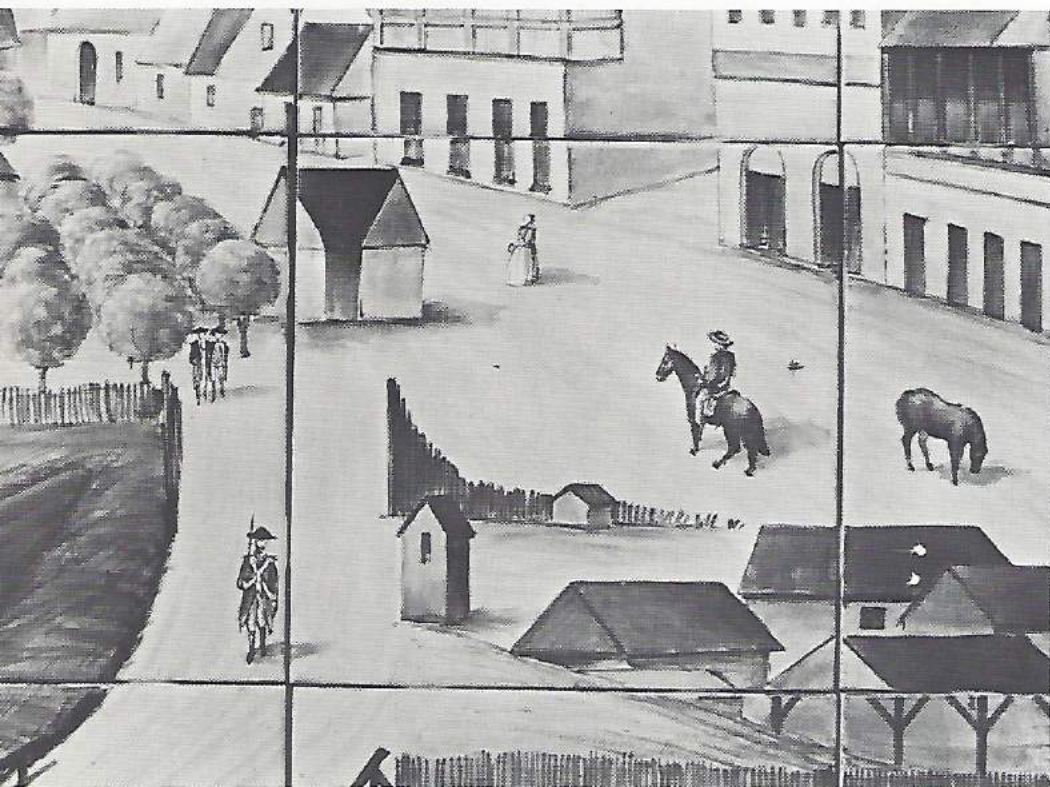
compassing format. *Emil and the Detectives*, a two-part spy spoof set in postwar Berlin, features a boyish James Bond who matches wits with a trio of bungling bank robbers.

Among the traditionally high-rated nature shows will be *Joker*, the *Amiable Ocelot*, the tender tale of a mischievous pet; *The Legend of El Blanco*, starring a wily white stallion leader of wild horses, and *The 101 Problems of Hercules*, a compelling outdoors story of an unusual never-say-die sheepdog.

A number of all-cartoon shows, like *The Ranger's Guide to Nature* and *Pets*

Is Pets, with Ludwig Von Drake, are set. *Gallegher Goes West*, a four-part sequel to the delightful perennial character introduced two seasons ago and featuring Roger Mobley as an enterprising copyboy with a nose for news, is up again for a good run in the 1966-67 television tournament.

Savage Sam and *The Moon-Spinners*, and former successful movies turned into TV multi-parters, and the Civil War adventure series, *Willie and the Yank*, help round out the list for the coming season.



In ceramic, New Orleans' old Jackson Square.

ANCIENT ART: Painted Glass, Pictorial Tiles Dress New Orleans Square

A couple of ancient art forms, one of them dating back 600 years, have been selected by Walt and his staff at WED Enterprises for the colorful New Orleans Square, just opened at Disneyland.

For Mademoiselle Antoinette's Parfumerie, a prettily gotten-up and irresistible treasury of fragrances, Walt reached back to the Fourteenth Century for clues to the European and Asi-

atic technique of painting on the reverse side of glass, then mirroring the entire panel.

The perfume shop mirror-paintings, exquisitely executed, feature all the colors of the rainbow in delicate flower designs, classic vases, birds and butterflies. The five panels, believed to be the largest ever created, measure a foot in width and stand seven feet tall.

The Nineteenth Century's artistic

WDP Leads In Movie Budgets For TV Air

The fact that our company backs up its motion picture releases with more pre-sell than any other producer in the business was perhaps never more graphically illustrated than with the recent Hollywood Reporter headline story listing monies budgeted for television advertising.

"Walt Disney Productions headed up a list of twelve companies in expenditures on TV with \$1,635,900," the story said.

It added that 20th-Century Fox came in second with a \$1,448,200 and that the remaining ten producers each spent less than \$675,000.

It went without saying, even by the Reporter, that the Disney figure is all the more impressive in view of its comparatively limited per-year production figure, releasing something under ten features as compared to the score or more by other major companies.

Incidentally these figures, compiled by the Television Bureau of Advertising, do not include participation with theatres in local air spots, in which department the Studio's marketing program has been exceedingly active.

tile fad is revived in a pair of five-foot ceramic murals that back-drop twin buffet serving areas in the Square restaurant, each one of them an aerial view of New Orleans' Jackson Square, once famed as the Place d'Arms, then renamed in honor of the seventh president of the U. S. and the man who won the battle of New Orleans in the War of 1812.



Al Dempster in front of the shrine at Red Bluff with Sisters Mary Columba and Mary Scholastica at the dedication.

SHRINE AT RED BLUFF:

Walt, Al Dempster Help To Make Dream Come True

For most of the 40 years Sister Mary Columba has been an administrator of St. Elizabeth Hospital in Red Bluff, California, she has been dreaming of and praying for a shrine to the Blessed Virgin Mary on the hospital grounds. Then, a couple of months ago, that dream became a reality thanks to Disney artist Al Dempster and the good people of little Red Bluff.

The "Queen of the World" shrine is a 16-foot-high marble statue of Mary, Mother of God, set in sculptured granite and backed by a tinkling waterfall. The impressive structure is surrounded

by huge boulders and is subtly lighted by invisible, multi-colored spots.

It is a beautiful shrine, and there is a beautiful story behind its creation. Sister Mary decided to ask Walt for his advice and assistance when she visited New York two years ago and became enthralled with the attractions that Walt and WED had designed for the World's Fair.

"I wrote Mr. Disney and told him we wanted to build a shrine that would be different from any other in the world," said Sister Mary.

Walt responded by asking one of his

finest artists, Al Dempster, to donate his time and talent to the project.

Working from Al's detailed drawings, Italian sculptor Pasquini Enzo sculpted the central figure, and volunteer artisans fashioned the impressive setting. The project was entirely financed by donations of material and labor.

"It will be a place in which all people of all faiths may read, relax, meditate or simply enjoy the beauty of the shrine," said Sister Columba.



Stormy Palmer and Roy Disney prepare their new racing sloop for a little workout at sea.

YACHT AHOY!

Studio Swashbucklers Are Ever Set To Sail

In case of any deadline, like a five-day weekend or a Dunkirk situation, about half the Studio could get away by sea aboard the sailing and motor craft that the more fortunate and/or thrifty among us have amassed at the piers of many a marina.

Yachting, to use the word loosely, seems to be no longer the lot of the very rich. You can walk through the cutting department or along the halls of Animation and run smack into a pal with a 15-foot dinghy or 65-foot yawl who can be ready to hoist anchor and set sail at the earliest possible date. A quick sail around the harbor and you are hooked, especially when it dawns on you that your pal's salary and yours may be the same. Thus one can have

good reason for sailing's recent popularity, coupled with the fact that a yacht, whether of the 15 or 65-foot variety, can be purchased by slightly altering the monthly doughnut money.

The Disney Armada, under the guidance of such noteworthy swashbucklers as Long John "Cotton" Warburton and Captain Hook Jack Vandagriff of our editorial department, can be seen leaving the Studio every Friday promptly at five o'clock in search of adventure, on the once pirate-ridden waters of Big Bear Lake?

The world of sailing offers an easy way of life for the relaxers and a muscle-tiring one for the hardy. The Studio pirates are a versatile lot and can qualify for either. Art and Bill Vitarelli,

Stormy Palmer, Roy E. Disney and Don DaGradi prefer the physical demanding races, better known as regattas, that provide everything from blistered fingers and wet clothes to gold cups of victory.

Figuring that there just may be a Dunkirk deadline or a five-day weekend about the time the wind gives out Dan Downing, Al Lesser, Don Orcutt and Bill Bosche have turned to motor power—a mechanism that would hardly be termed cricket in the days of Blackbeard. Although motor-driven craft don't have the glamor a sail does while being pushed by the wind, some owners have decided that it obviously beats pumping a bellows when the wind fails.

'Millionaire' Dancing Has Plenty Of Snap, As In Alligator

An actor doesn't have to be a millionaire to be in *The Happiest Millionaire*, but he does have to be a happy type who can emote with some of Hollywood and Broadway's finest, sing on key, and, above all, hoof it like a trouper.

The rollicking musical comedy about an eccentric Philadelphia millionaire who rules his roost with an iron fist is filled with a dozen ragtime tunes by the Oscar-winning Sherman brothers, half

In the picture, as on the back cover, everyone gets to trip the light fantastic, including Fred MacMurray, Tommy Steele, Greer Garson, Geraldine Page, Gladys Cooper, Lesley Ann Warren, John Davidson, Hermione Baddeley, Paul Petersen, Eddie Hodges and an eight-foot-long, sharp-toothed, real live alligator.

For some of the cast, like Tommy Steele, who wowed Broadway with his fancy footwork and golden pipes in *Half A Sixpence*, Lesley Ann Warren, television's Cinderella, and John Davidson of Kraft Music Hall, breaking into a buck-and-wing or a waltz is second nature.

For others, it's merely a matter of recalling talents that haven't been used for a while. Fred MacMurray, for in-

it since he and Eddie Foy did a Bavarian slap dance in a 1930 RKO comedy. Greer Garson's last terpsichorean performance was as a chorus girl, of all things, in *Random Harvest*.

According to *Millionaire* choreographers Marc Breaux and Dee Wood, the top talented husband-wife team of *Mary Poppins* and *Sound of Music* fame, they are all first-rate.

"As a matter of fact," Breaux laughed, "we had remarkably little trouble with anyone until we got to the alligator."

The alligator?

"Why of course," added Dee Wood. "With alligators it goes a little slow at first. But let me say that if there is anything an alligator has got, it's snap."

Masterpieces by artists new and old are accustomed to enjoying years and centuries of exposition but not so the 31-foot tapestry we see here being finished up by Alan Evans, a British scenic artist who worked on the filming of The Fighting Prince of Donegal in England. This beautiful production lasts just 60 seconds on the Technicolor screen.



