



# *The Disney World*



APRIL 1968



## Master Plan For Mineral King Grows With Road Approval

The final step necessary to clearing the way for construction of a 20-mile all-weather highway from Three Rivers through the rugged High Sierra into Mineral King was taken last December when Secretary of Agriculture Orville Freeman announced the U. S. Department of the Interior was preparing the right-of-way agreement with the State of California that will permit the realignment and improvement of the road across 8.5 miles of Sequoia National Park.

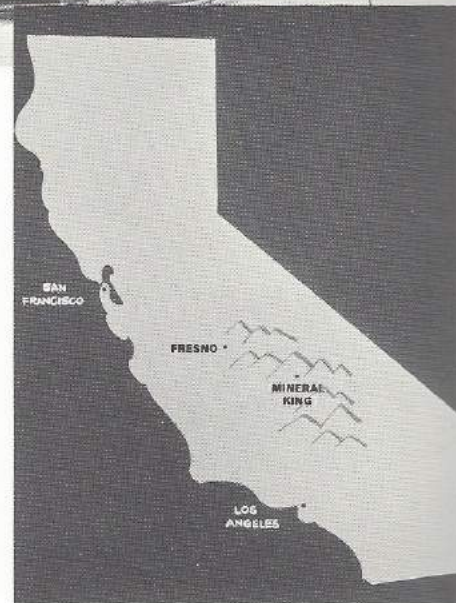
"This action will permit the realization of one of Walt's last and greatest dreams — the development of one of the world's most outstanding all-year outdoor recreational facilities," Roy said. "It will allow our company to complete its master plan within the three years allotted under our United States Forest Service planning permit, thereby assuring that the project will be open to the public on schedule."

This was the third important step taken during 1967 to make possible the building of State Route 276. In April the California Highway Commission adopted a financing program calling for the spending of \$23,000,000 for right-of-way acquisition, design and construction over a seven-year period. Then in October the commission formally adopted the new route as recommended by State Highway engineers.

The three-year planning permit was awarded our company in January, 1966. On presentation of an acceptable master plan to the Forest Service, an action which must be accomplished early in 1969, W.D.P. will be awarded a 30-year operating permit under which construction of resort facilities will proceed.



*Mineral King's potential as a year-around recreational facility in the High Sierra is investigated by Willy Schaeffler, our ski consultant who is shown entering the helicopter; Andre Roch, right, of the Swiss Avalanche Institute, and Ron Taylor, head of the Fresno Bee's Visalia bureau. The map indicates Mineral King's position relative to Los Angeles, Fresno and San Francisco.*



The master plan will represent a total expenditure of \$35,000,000 by the Winter of 1978-79. However, concurrent with the completion of the new hard-surface access road in 1973, eight ski lifts will be ready to serve four major bowls capable of handling up to 7,000 skiers at one time, in the aggregate. And the village will have accommodations for 1,500 overnight guests.

Additional development would proceed through a five-year period, from December, 1973 through December, 1978, bringing the numbers of ski lifts probably to fourteen, involving the development of more bowls and expanding Mineral King's skier capacity capability to 14,000.

A further expansion, still higher up the towering ridges and possibly stretching across the Kaweah river to another series of peaks, is possible if warranted in future years. As many as 20,000 skiers could be accommodated on Mineral King slopes at its ultimate development, although this potential may never be reached for aesthetic reasons.

A continuing series of studies has shown the Mineral King Valley, encompassing some 15,000 acres on both

*(continued on page 28)*



*On the front cover is a view of the spectacular Mineral King Valley with two members of a snow survey team checking winter conditions. An old mining village area, some of whose huts date back to the 1880's when silver was hunted in Mineral King, lies under the snow on the back cover.*

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# Donn Tatum, Card Walker, New Executive V.P.'s, Look To The Company's Future

In a quiet moment before leaving for a business luncheon in February, Donn Tatum and Card Walker took a few moments to reflect upon the progress made during 1967 and the many challenges which face Walt Disney Productions during the years to come.

Last November 9 the Board of Directors elected Donn and Card to serve in the newly created positions of Executive Vice-President — Administration and Executive Vice-President — Operations, respectively. Donn and Card also serve with Roy O. Disney as members of the company's three-man Executive Committee.

In their new division of responsibilities, Donn administers all of the corporate functional departments and committees such as finance, legal, labor and stockholder relations, while Card is responsible for the company's operating divisions and activities including production, marketing, Disneyland, the Florida project, music, merchandising and Celebrity Sports Center.

Donn came to WDP from the American Broadcasting Company in 1956, and assumed the title of Vice-President — Television Sales in November, 1957. In 1964, he was elected to the Board of Directors and to the position of Vice-President and Administrative Assistant to the President. At the same time he joined Roy and Card as a member of the Executive Committee.

Excepting a four-year tour of duty with the Navy during World War II, Card has been with the Disney organization since 1938. He was named Vice-President in charge of Advertising and Sales in February, 1956, and became a member of the Board of Directors and the Executive Committee in April, 1960. Card assumed the title of Vice-President—Marketing in 1965.

To open the discussion, Donn was asked:

*What, organizationally, were some of our major achievements during the past year?*

**Donn:** I think the major thing is the principle of unity which has continued within the company. At the Studio, WED, Buena Vista and the Park, we have a group of dedicated people who have risen to the responsibility of moving forward without Walt's direct guidance. They have



*Roy, Donn and Card take a walk through the lot toward the future.*

assumed the responsibility and have made it work. In many cases, we have been able to reach out and bring in specialists to help us — people like architect Welton Becket — and others who are approaching their assignments with as much enthusiasm as we have ourselves. Joe Potter and Jack Sayers have met with almost 100 major American corporations regarding participation in the Walt Disney World and EPCOT projects. Many of these companies have already assigned representatives to work with our people at WED and explore areas of mutual interest. Perhaps Governor Claude Kirk and the Florida Legislature furnished us our greatest vote of confidence when they enacted the entire package of legislation we needed to make Walt Disney World a reality. I believe that the events of the past year have proved to the entire world that there will be a continuity of activity in our company and a continued dedication to the same principles of family entertainment to which Walt devoted his entire life.

**Card:** Fiscal 1968 should be a successful year for both motion pictures and television. NBC has already exercised its option on *The Wonderful World of Color* for the 1969-70 season, and we have given them an option for 1970-71. Ron Miller has now become the show's Executive Producer and a Vice-President in charge of Television, a move we made in an effort to divide the responsibility for production between him and Bill Anderson, so that we might increase the capacity of everyone in our production department. Winston Hibler has taken on more responsibility in supervising the production of 16mm projects, and Ward Kimball will give increased direction to the production of animated shows for television. We still

have a committee which will approve all of our feature properties. The continuing policy of the company will be to make five or six motion pictures per year, among them one or two low-budget features, which will not only help to keep our distribution organization healthy, but at the same time will provide a continuity of Disney product to exhibitors throughout the world. We are also exploring very seriously the possibility of doing some distribution for other companies.

**Donn:** In another area, the action of Secretary of Agriculture Orville Freeman and the United States Forest Service was a tremendous vote of confidence. They believed that our company was capable of carrying out its objectives at Mineral King and made a strong fight in our behalf. On December 27, Secretary Freeman announced that a right-of-way for the Mineral King road through Sequoia National Park would be granted. I remember that, in his letter conveying this news to Roy Disney, the Secretary said, "I have every confidence, based on your assurances and the abilities of the people in Disney Productions and in this department, that the protection of the natural environment, enhancement of the aesthetic qualities of the area, and compatibility of development to the terrain will receive every consideration in your planning. I am also sure that such planning will evolve into a development worthy of Walt Disney's name in the field of conservation . . . Many are looking forward to the day when Mineral King will be available to serve the needs of thousands of American families. I wish you God's speed in bringing your brother's dream to a successful conclusion."

*(continued on page 28)*



## "Blackbeard's Ghost" Premiere Draws Stars In World Of Sports

Typical of the company's imaginative enterprise, *Blackbeard's Ghost* bowed at the Pantages early in February with the kind of premiere that no one elsewhere in motion pictures had conceived before. The motif was sports and the accent on sports stars, rather than on Hollywood and galaxy, although artistes familiar to Disney movies were on hand in good numbers.

A key sequence in the contemporary feature-length comedy is a spoof on track and field in which an invisible pirate, name of Blackbeard, takes last-minute pity on a weakling underdog team and demolishes the overpowering opposition with some equally overpowering legerdemain. Hence the sports premiere, an idea suggested by the picture's sports-minded producer, Bill Walsh.

The sponsors were no less than the Southern California Chapter of the United States Olympians, whose members are former Olympics participants. They showed up at the Pantages in droves, most of them to be interviewed before curtain time by Master of Ceremonies Sam Balter, himself a gold-medal-winning basketball player in the 1936 Olympics.

Congressman Bob Mathias, famed for his track and field victories at the 1952 Olympics, and Jesse Owens, long-famed sprinter who won four gold medals at Berlin in 1936, were the center of attention at the premiere and on television. They appeared on the Joey Bishop show the night before and on numerous sports newscasts covering the event.

Suzanne Pleshette and Dean Jones, stars of the picture, shared the spotlight, at the premiere and on TV. Dean appeared on the Art Linkletter and the Bishop shows, while Suzanne went on the air with Joey two weeks before premiere time.

Movie and TV stars who vied with Olympians for crowd attention in the Pantages' roomy forecourt included Art Linkletter, Pat O'Brien, Glenn Ford, Mike (Tarzan) Henry, Hank Jones, Elsie Baker, Joby Baker, Ed Nelson, Lou Nova, Gil Lamm, Betty Bronson, Jumbo (Tarzan) Pierce, David Watson, Susan Oliver, John (Hogan's Heroes) Banner, Hari (Dak-



Dean Jones says a few words to the crowds outside the Pantages when introduced by Master of Ceremonies Sam Balter at the *Blackbeard's Ghost* premiere.

Suzanne Pleshette is surrounded by, left to right, her fiance, Tom Gallegher; Ivan Jay, who doubled for Peter Ustinov in the picture; Jesse Owens and Congressman Bob Mathias, former Olympic gold medal winners.



tari) Rhodes, Andrew Prine and Dena Martin.

The Olympic atmosphere was largely established with theatre decorations. Red, white and blue runners were complemented with banners of the U. S. teams; enormous decorated panels bordered the foyer on both sides, and the five Olympic rings were suspended from the marquee.

Adding to the excitement were U.C.L.A. pom pon girls performing to the music of the 60-piece U.C.L.A. pep band which performed in front of the theatre. The pom pon girls appear as themselves in *Blackbeard* during the spoof-sequence on track and field.

Arriving guests were greeted by Sally Sherbin, official Disneyland Ambassador, and Blackbeard himself, in the person of Ivan Jay, double for Peter Ustinov who played the title role in the comedy.

When introducing the film at curtain time, Bill Schroeder, chairman of the Southern California Olympic Fund, extended his personal gratitude to the Studio for allowing the Olympians to host, thereby gaining \$12,000 for their fund. "The house is a complete sellout," said Schroeder, "thanks to the Olympians themselves, who've worked very

hard in co-operation with Disney to make this evening the success that it is."

Conceived during the 1932 Olympic Games in Los Angeles, the National Olympians Organization was formed in 1936 and is composed of former Olympic athletes who devote themselves to raising money for the National Olympic Fund. The Los Angeles Chapter was activated in 1949 and, with over 350 members, is the largest chapter in the country.

Organized by the National Olympic Association every fourth year, immediately preceding the Winter and Summer Olympic Games the Olympic Fund pays all expenses of U. S. athletes competing in the Games, including uniforms, and contributes heavily to the costs of training and developing our athletes and teams.

The U. S. Olympic Association is not subsidized by the government, and must raise its own monies for subsistence and accomplishment of its missions.

This year, in preparation for the Sixteenth Summer Olympic Games to be held in Mexico City, the Southern California Olympians have set their own area goal at \$100,000.



## Production Keynote: Young Producers Turn In Successful Year

Some of the most exciting product in company history was reviewed at two important conventions during January and February, one of them for our Latin American representatives, and the other for nearly 200 exhibitors from around the nation and Buena Vista's domestic sales force.

The keynote to all sessions, greeted by Roy and Card, was the company's successful achieving of production continuity.

"We have been on our own in production this last year and making excellent progress," Card reported. "Our young producers, working with Walt many years, are now carrying the ball.

"Our policy of producing five or six pictures a year will continue with six going into the theatres, at least one of them a reissue."

The release schedule for 1968, starting with *Blackbeard's Ghost* which went out in March, was announced and follows:

March, *Blackbeard's Ghost*.

June, *The One and Only, Genuine, Original Family Band*.

July, *Never a Dull Moment*.

October, *The Parent Trap*, a reissue.

Christmas, *The Horse in the Gray Flannel Suit* and *Winnie the Pooh and the Blustery Day*.

The thinking for our 1969 release picture, still of course highly tentative, would have a reissue of *Swiss Family Robinson* set for February, followed by *Breaking Smith's Quarter Horse* at Easter; a reissue of *Peter Pan* in June; *Rascal* in July, *The Love Bug* in July and August and *A Son-in-law for Charlie McReady* or *Chateau Bon Vivant* at Christmas. Three possibilities are under consideration for October; *Darby O'Gill and the Little People*; *Nikki, Wild Dog of the North* with *The Incredible Journey*, or *In Search of the Castaways*. *Charlie McReady* or *Bon Vivant* are also prospects as openers for 1970, in February.

Kicking off this year's production schedule, *Love Bug* went into action in January at Riverside. The Studio's outstanding writing team of Bill Walsh and Don DaGradi and director Bob Stevenson, have chosen automobile racing as the background for this comedy starring a little car with a very big



*It's been a long, long time since Walter Brennan and Buddy Ebsen starred as uncle and nephew in Banjo On My Knee in 1936. They didn't play together again until Walter, as Grandpa Bower, and Buddy, as son Calvin Bower, got the chance to laugh it up once more in The One and Only, Genuine, Original Family Band.*

personality along with Dean Jones, Michele Lee, Buddy Hackett and David Tomlinson. First-unit shooting is scheduled to start April 1, with Walsh producing.

At this writing the rest of the production year may see four more live-action features go before the cameras: *Charlie McReady*, with Ron Miller producing; *Quarterhorse*, with Bill Anderson producing; *Rascal* with Jim Algar producing, and *The Boatniks* with Ron producing.

*Charlie McReady* is the story of a Hollywood composer who is having problems both with his music and a daughter who likes to date kooks. *Quarterhorse* is a wonderful Western

story about an Idaho rancher, his family and their adventures with the Nez Perce Indians. *Rascal* is based on Sterling North's book of the same name and is the charming tale of a boy and his pet raccoon, while *Boatniks*, another comedy, deals merrily with heavy harbor traffic down Balboa-Newport way.

On the animation side, our next cartoon feature, *The Aristocats*, is going into its second year of production with all of our top animators at work on the project, and the casting of voices begun. Eva Gabor has been signed to play the voice of the Duchess, mother of a family of felines who have been left an enormous fortune and stand to lose it at the hands of jealous humans.



## "Jungle Book" On Way To Best Box Office Record For Cartoons

*The Jungle Book*, Walt's last cartoon feature, promises now to be his greatest on a first-release basis. Following the liveliest promotional introduction in Studio history and an unprecedented public acceptance of all pre-release activity, the picture at this writing looks like \$10,000,000 or more in box office rentals. Our previous single-release high among the cartoon features was *101 Dalmatians'* \$6,200,000.

*Snow White and the Seven Dwarfs*, with \$25,600,000, in rentals, holds the record, of course, but as the result of five releases instead of one. *Cinderella*, with three issues, is next with rentals totaling \$15,300,000, while *Bambi*, with four releases, has brought in \$12,800,000.

Everything worked for *Jungle Book*. The new character wardrobe, featuring Baloo the bear, King Louie of the apes and Colonel Hathi of the elephants, was put into action in the U.S. and England with tremendously successful results. Kids loved them and adults cheered them wherever they went, to television studios, shopping centers, childrens' hospitals and in parades.

We had extraordinarily ambitious television exposure programs, involving some of the most important network shows: Hollywood Palace, Carol Burnett, Dean Martin, Art Linkletter, Joey Bishop and the Smothers Brothers. Local TV appearances by the characters on two tours, one of them nationwide and one West Coast, ran into the several dozens in the 35 cities covered.

More than 100 radio stations joined hands with us in staging Teen Nights in 100 theatres where *Jungle Book* and *Charlie, the Lonesome Cougar* were shown free of charge following saturation radio publicity. New York City's Little Carnegie was oversubscribed by 600 per cent. A blizzard raged in 11-above weather at Colorado Springs but the Teen Night theater was packed. Winds hitting 45 miles per hour buffeted Buffalo but the same story was told there. Probably 50,000 persons, around 60 per cent of them under 18, attended the screenings, applauded, and went home to talk them up.

Critical comment in this country and England was unprecedentedly favor-

able. The Washington Star called *Jungle Book* "probably the best technically of all the feature-length cartoons (Walt's) studio has turned out since the classic *Snow White*." The St. Louis Post-Dispatch said it is "One of the most charming and delightful cartoon features ever put out by the studio of the late Walt Disney," while the Dallas Morning News called it "a technical landmark in this kind of movie production."

The British press was even more sanguine. Terms like uproarious, remarkable, smashing and delightful entertainment filled the London critics' comments. "A smasher in every way," said Daily Cinema. "A worthy memorial to the genius who gave us Mickey Mouse, Donald Duck, Pluto, Dumbo and Bambi." "THE BEST film of the week, and indeed one of the best of the year," purred The Sunday Express. The Daily Mail called it "Walt Disney's happiest and best animated full-length cartoon since 'Dumbo'" and the Evening News "His best cartoon for a very long time."

The premiere itself, on October 18 at Grauman's Chinese Theatre, proved the most unusual in Hollywood since *Snow White* bowed in the movie capital 30 years before.

It was all Disney, from the afternoon pre-premiere for underprivileged kiddies, to the evening parades, color television show and Hollywood Boulevard

crowds that jammed the sidewalks around Grauman's to see the stars and watch the fun.

The evening affair was sponsored by the Los Angeles Zoo Association, an organization which has raised more than \$400,000 and devoted uncounted hours of work in support of the Los Angeles Zoo, recently relocated, enlarged and modernized to become one of the finest in the world.

The afternoon showing was sponsored by the Los Angeles City and County Recreation and Parks departments. Twelve hundred underprivileged children were bussed from all sections of the county, to be greeted at the theatre by a host of emissaries dressed as Disney cartoon characters and, in some cases, to appear with emcee Art Linkletter on television.

Several of the Linkletter kiddie interviews were carried on the live, in-color, hour-long KTTV show during the evening on which many of Hollywood's most impressive stars also were interviewed by Bill Welsh and Paul Winchell.

Pre-show, exterior entertainment in the afternoon and evening was typically Disney and followed the happy, musical pattern established by the premieres for *Mary Poppins*, at the Chinese three years ago, and for *The Happiest Millionaire* at the Pantages last Summer.

*Sally Sherbin and Jungle Book characters delight a youngster in Valley Children's hospital, Fresno.*





# Operators Of Park Animal Characters Typify Tough Breed

Ben Sherman, 21, and Lee Reineke, 20, six feet one and five feet five, respectively, are typical of the young manpower that goes into making Disneyland's unique cartoon character types work for the millions who go to the Magic Kingdom each year.

There are, of course, characters and characters. Some require more strength than finesse and some more finesse than strength. All must be entertaining, though, and men like Ben and Lee have to know how to handle the lot. Their latest assignment was the national *Jungle Book* tour conducted recently to promote the picture. Ben was Baloo the bear and Lee handled King Louie of the Apes with his old, accustomed deftness.

Lee has been working at the Park for two years and in that time has played 35 of the characters. "That means most all of the older ones, off and on," he explains. "Your instructions give you a general type of format and from that you put a particular character together yourself. The Rabbit is all pomp and circumstance, for instance, while Pluto is just yaggh."

There are times when a tall and very strong man is a must, though. Ben Sherman fits that picture. Baloo

stands several inches over seven feet, with his big head, and needs to be operated by someone over six feet. The one-foot differential between the height of Baloo and Ben is necessitated by the steep slope the big bear wears in his shoulders.

Ben Sherman and Lee Reineke operated Baloo and Louie during the recent 26-city promotional tour on behalf of *The Jungle Book*. (Colonel Hathi, the third *Jungle Book* character, only went part of the way. He needs two men inside and proved too clumsy to handle expeditiously.)

The two characters were characters all the way. They had the most fun at the children's hospitals, where the kids went wild over their act, and in department stores where they did impromptu dances with pretty girls, sampled candy and examined merchandise.

Wally Boag, the genial gentleman from the *Golden Horseshoe Revue*, went along as emcee and pivotal perpetrator of fun. Wally began each performance with his balloon routine and introduced the others, including Joe Diamond, an accordionist. Baloo was next with some rock and roll, then King Louie with a can-can.

Their reception was extraordinary and they set a new high mark of reception and cooperation for this method of publicizing a motion picture release.

"Our history of previous successes made it possible for us to get even more bookings and make more appearances on television, at hospitals, in stores and

theatres than ever before," reported Wally. "The reception everywhere was extremely gratifying. We were greeted by huge crowds and everyone — kids of all ages — loved the new characters. All evidence indicates that this kind of major tour is working promotional miracles and will be used again and again."

Lee Reineke won't be along next time. The young man from Anaheim, a Naval reservist, was soon called into active duty aboard a submarine where, he quipped, "I should be completely at home thanks to my inside duty with King Louie."

Both Ben and Lee are still going to school. One way or another, Lee after the Navy and Ben after work, they will get their degrees and be, they hope, on the road to management careers at Disneyland.

## Rapid City Premiere Set For "Family Band"

*The One and Only, Genuine, Original Family Band* will premiere June 7 and 8 in Rapid City, S.D., population 40,000. Rapid City is the home of Laura Bower Van Nuys, 84, who wrote the book, *Family Band*, on which the feature is based.

Several of the film's stars — Walter Brennan, Janet Blair, John Davidson, and Kurt Russell — will be on hand along with Mrs. Van Nuys and the governors of North and South Dakota, Wyoming, Montana and Nebraska.

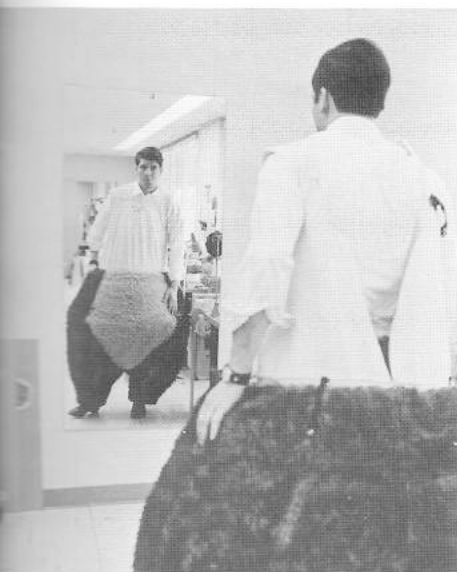
Rapid City's streets will be decorated in the manner of the 1880's, the period in which the film is set, and a Saturday morning parade will feature some 5,000 youngsters in 30 bands.

Festivities will start Friday, June 7, at 8 p.m. when the governor of South Dakota will inaugurate the tourist season in the huge Mount Rushmore amphitheatre. There John Davidson will sing *Dakota* from the picture which will become the state song.

Saturday's festivities will begin with a parade featuring all the stars, visiting dignitaries and bands, while in the afternoon the bands will mass in the local high school stadium.

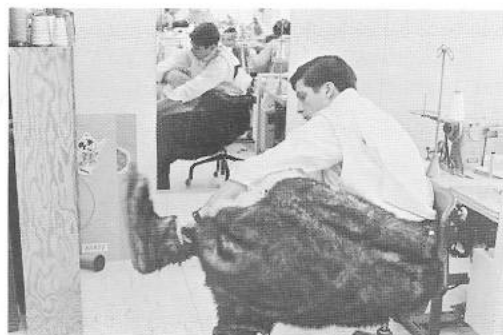
In a grand finale, heralding premiere screenings in all three of Rapid City's theatres, the bands will perform on most of the city's street corners.

Most important of all, from a promotional standpoint, the Rapid City Chamber of Commerce will bring 50 newspapermen, columnists and wire service correspondents from all over the nation to report the proceedings.



*Ben Sherman, who got to play Baloo the bear on a recent national tour, tries on a new set of trousers.*

*The boots must come next. They are heavy and awkward but no bear is a bear without a set of rear-end claws like these.*



*And, finally, the finishing touch. When six-foot Ben gets the top on he's well over seven feet, but as good-natured as they come.*





## Voices Again Play Major Role In "The Aristocats"

Highly successful characterization techniques devised for *The Jungle Book*, which has been making a handsome showing in theatres across the nation, are being employed as work on *The Aristocats* moves into its second year.

The casting of voices, once a secondary consideration, is now primary.

"We are using the same approach we did for *The Jungle Book*, developing the visual characters to suit the images long-since implanted in the public mind by the voices' owners, such as Eva Gabor's," explains Woolie Reitherman, who is co-producing the cartoon feature with Winston Hibler.

"Miss Gabor will be the voice of the Duchess, the mother cat in the story. We won't imbue our feline femme with Eva's physical characteristics, of course, but we will attempt to give her all the Gabor mannerisms so that there will be no mistaking her star quality. She'll be white, soft and beautiful, possessed with wonderful manners."

*The Aristocats*, based on an original story by Harry Tytle and Tom McGowan, is a tale set in Paris of 1910, and features a wonderful aging human lady and her family of felines. The madame makes out a will, the immediate heirs to be the cats she loves so much, the secondary heirs her butler and maid. But



*Eva Gabor has an admiring tete-a-tete with the Duchess, for whom she will speak in The Aristocats.*

the butler learns of the terms and tries to get rid of the poor pets pronto. An alley cat, name of O'Malley, foils all that and sets things up for a happy ending.

Hermione Baddeley will speak for the rich old woman. No one had been set for O'Malley as of publication time, nor for the butler and maid. Three of the kittens had been given the voices of Liz English, Gary Dubin and Dane Clark, while Charlie Lane is to talk for a lawyer.

Meanwhile animation for *Winnie the Pooh and the Blustery Day* is nearing completion. The 25-minute featurette is scheduled to go out into the theatres as a companion piece with *The Horse In The Gray Flannel Suit* next Christmas

behind a promotional-publicity campaign that will involve heavy use of television, radio advertising and, probably, a national tour of characters.

Sterling Holloway is again the voice of Pooh bear, but the boy behind Christopher Robin in *The Honey Tree*, Bruce Reitherman, has grown too old for the part and has been replaced with John Walmsley. Paul Winchell will be Tigger and John Fiedler will speak for Piglet, two new characters.

Returning, with Holloway, will be Hal Smith as Owl, Junius Matthews as Rabbit, Barbara Luddy as Kanga, Clint Howard as Roo, Howard Morris as Gopher and Ralph Wright as Eeyore. Sebastian Cabot repeats as the narrator.

## MUSIC HALL: "Millionaire" Sets New Christmas Mark

"*The Happiest Millionaire*," said Brendan Gill, the New Yorker's exacting, often tart-tongued critic, "is the ideal Music Hall Christmas movie. I saw it one morning in the company of six thousand visitors from Bettendorf, Iowa, who roared with laughter from start to finish, and there you are."

The Bettendorf crowd's reaction proved only prophetic. *Millionaire* set a new Christmas-release record for the Hall with its seven-week gross of \$1,337,294, beating *Sayonara's* \$1,303,294, established in 1958.

"We now hold the record for total money for Christmas time," reported

Irving Ludwig. "We did it in seven weeks while *Sayonara* took eight to do \$35,000 less. Even considering today's somewhat smaller dollar we have won the championship fair and square."

*Millionaire* set three other records: the highest gross for a single week during Christmas, with \$244,782; the highest gross for a single day, excluding New Year's Eve, with \$46,795, and the highest gross for a Sunday, with \$41,029.

This was our third consecutive Christmas offering in the nation's largest showplace. *That Darn Cat* was our highly successful offering for 1965 and *Follow Me, Boys!* for 1966. The latter established the biggest grossing day in the Hall's history, a record which still holds.

With this incomparable boost to its box office reputation, *Millionaire* went on to some 200 across-the-board gen-

eral admission openings in January and February.

Meanwhile *The One and Only, Genuine, Original Family Band* has been set as the Hall's Easter attraction, our twelfth entry. *Snow White and the Seven Dwarfs*, our first, opened there on January 13, 1938 for a five-week run.

Disney pictures have become almost steady Christmas fare at the Hall, but we have had two previous Easter presentations, too, with *Moon Pilot* in 1962 and *The Absent Minded Professor* in 1961. Both did beautifully.

As Mr. Gill also observed last December, "the immense concern of which (Walt Disney) was the founder and head lives on and prospers, and his successors have only to remain faithful to his surefire principles to keep the Disney name in pretty pink lights."



# Grumman Gulfstream Making Corporate Aviation History

Since joining the company in July, 1963 as a sleek tan-and-white fledgling from the Grumman factory, our prop-jet liner has logged what is probably the best record among Gulfstreams the country over, 1,800 flights with 6,100 passengers aboard.

"The huge fleet of corporate planes in this country includes about 180 of the comparatively large Grummans, similar to our own," says Kelvin Bailey, WDP's chief pilot. "Like WED's famous attraction, we have become known nationally as the people movers. We fly more hours and carry more passengers than any other Gulfstream in the nation."

The Gulfstream is our only plane and has been since the prop-jet King Air 90 was sold last September. Purchase of a jet, smaller and faster than either the King Air or Gulfstream, is in the talking stage but nothing has been decided. A lot will depend on the pattern of travel that develops between the Studio and Florida.

In the meantime, the Gulfstream, almost constantly on the go anyway, has had a regular Florida run added to its duties, on a limited basis. The schedule began Sunday, February 11 with a trip to Florida and a return four days later, on Thursday the 15th. The regular schedule, of course, does not obviate other Florida trips on a non-scheduled basis. And the once-in-four-weeks schedule will increase in tempo when and if circumstances require it.

"We're watching the rate of commercial travel by our people," reports Dick

Pfahler, who heads up flight operations. "Eventually we may hit a breaking point, beyond which it will be cheaper to eliminate commercial flights. In that case the Grumman or another company plane will undoubtedly have to take over.

"A schedule of two or three round trips a week, with six persons aboard per trip, might be that breaking point."

The company's aviation history began in the Summer of 1960 when Walt started renting light twin-engine aircraft. Chuck Malone, still a member of our flight staff, acted as pilot. The first company plane was ordered in October, 1962, a propellor-driven, six-place Beechcraft Queen Air 80. But as the company and the scope of its business grew, and as plans and preparations for the New York World's Fair got under way, the short-haul Queen was not enough. The Grumman was ordered.

The big plane, with a passenger-capacity of fifteen persons and a speed of 350 miles an hour, made corporate aircraft history with its Burbank-New York runs during the World's Fair. It was in the air five days out of seven and during the two Fair years flew 277,282 miles, or the equivalent of eleven times around the globe. EXPO 67 got the same kind of support last year.

One of the Gulfstream's most significant services has been its great usefulness in publicizing Disneyland and the release of our motion pictures. Last November it covered 23 cities in as many days, flying time 1,166 miles in 28 hours, 24 minutes of aggregate air time on behalf of *The Jungle Book*. Similar services were provided earlier in support of *That Darn Cat*, *Snow White*, *Winnie the Pooh*, and other pictures. Commercial-plane operations could not approach the Gulfstream's

capability in time, money or operations, from the company's standpoint.

The facility of the corporate plane as compared to the huge commercial craft is outstanding. These figures are not new but they will serve to illustrate the point: Less than 600 communities or airports are served by scheduled air carriers while private planes have some 8,000 or 9,000 at their disposal, the majority too small for airline jets. Some 70 per cent of all corporate flights start or end at points inaccessible to the airlines.

The Gulfstream can get in where airlines cannot, with its short-run and high-braking capabilities, and yet it can approach airline performance, too. Its ceiling is 30,000 feet and its range trans-continental under certain conditions. It frequently flies to Orlando non-stop.

## Bob Brunner Commands One Of Most Unusual Musical Organizations

Bob Brunner, the gifted young composer who recently completed scoring *Never A Dull Moment*, is a captain in the California Air National Guard and as such commands one of the world's unique musical organizations, the 562nd Air Force Band.

Its members represent all areas of the musical field and include recording stars, college and high school music teachers, and musicians from the L. A. Philharmonic, the Stan Kenton Neophonic Orchestra, the Lawrence Welk Orchestra, and the Civic Light Opera Company.

When assembled, they serve as an auxiliary police unit as well as play for ceremonial events, parades and concerts. They produce waltzes with the same ease as marches, or they can break down into a dance band or jazz combo at the wave of a baton.

They've performed at Disneyland, U.C.L.A., U.S.C., Busch Gardens, Hollywood Bowl, the Pomona Fair, Disney Studios, in Alaska, at Chamber of Commerce parades, Memorial Day parades and civic auditoriums.

Captain Brunner's professional attitude in handling the band is largely responsible for its success. While retaining the dignity of his military rank, he treats band members as artists rather than lower grade military personnel.



*Planes may come and planes may go, but Mickey Mouse stays on forever. Here, at the left, he welcomes Chief Pilot Cal Bailey aboard the sizeable Gulfstream. In an earlier picture when the Queen Air was around, he poses with its pilot, Chuck Malone, and Dick Pfahler, who heads up the company's flight operations.*







Donn Tatum presents *The Sonsett Company's* charter to the Junior Achievement company's president, Tom Ferrero.

## LETTER FROM BURBANK

Fifteen teen-age members of The Sonsett Company, a Junior Achievement organization, were honored recently at the Studio with a special luncheon, tour and a screening of *Blackbeard's Ghost*.

The Sonsetters, all high school students, gained first hand knowledge of the free enterprise system by operating a miniature corporation in which they designed, produced and marketed a successful Christmas card holder, and are now going on to other enterprise. The youthful operators keep their company going by selling stock to parents and friends, then buy raw material and pay themselves wages for turning it into product.

This is the thirteenth year that W.D.P. has acted as a counseling firm to the Junior Achievement program. The group's adult advisors are Bob Aicher, Winnie Bickel, Gene Hawkins, Dave Schuff and Andy Thewlis. Disney executives who attended the luncheon included John Grubbs, O. B. Johnston, Leland Kirk, Luther Marr, Mel Melton, Dick Morrow, Ken Sieling, Larry Tryon and John Wood.

\* \* \*

"I have just seen *The Jungle Book* and was so impressed with the almost insane inventiveness and superlative characterization of the animals that I thought I would write to you and tell you what a privilege it is to see such a thing," wrote Richard Williams from London where his Richard Williams Animation Products, Ltd. does busi-

ness. "To me, the film never lets go for an instant and maintains the level of invention and staggering craft right through. We were left like limp jellies by the end..."

"I do not think anybody else, other than you people, will ever achieve anything comparable in your particular field again. It is marvelous to see the Jeremiahs, psychedelics and fashionable critics of Disney silenced in one fell swoop by the sheer power of your consistent and honest work. The film is beautiful, a great pleasure and an inspiration."

The letter was addressed to Milt Kahl, one of the picture's four directing animators. Milt has never met Williams but, as Williams explained, the Englishman had heard of Milt's work and so picked him for the kudos.

\* \* \*

The Olympic Games, Summer and Winter, will be represented by Walt Disney Studios one way or another this year. Mike Hughes, former traffic boy and now a recording coordinator for Tutti Camarata at Sunset Sound, has been selected to represent the United States in Mexico during October as a member of the Volleyball team.

Betty Gossin of the Film Editing department was with her daughter, Sandi Sweitzer, at Grenoble, France for the Winter Olympics and watched her place seventh with Roy Wagelein in pairs figure-skating competition, despite a severe leg injury suffered during practice. From Grenoble, Sandi went on to the World Figure Skating

Championships at Geneva. Sandi and Wagelein, members of the Pickwick Center Skating Club in Burbank, earned berths in the two big meets with a second-place finish in the U.S. National Championships at Philadelphia.

\* \* \*

Peter Ustinov, internationally-known actor, writer-director and star of our *Blackbeard's Ghost* has been elected as a rector of Dundee University, one of Scotland's oldest institutions of learning. He was elected to the honorary post by the university's student body for a term of three years. His duties as rector will be to represent the student's view to the governing body of the university.

\* \* \*

The special brochure produced in our print shop for the grand opening of Disneyland's Club 33 is one of three winners of Mead Papers' grand national awards, announced in January. The booklet, covered with brown velour stock and printed on dull finish enamel paper, contains 42 full-color exterior and interior photographs of the swank club in New Orleans Square. To encourage better layout and printing, Mead makes monthly and annual awards on a national basis. The Club 33 brochure, which took first prize last July, and two others were selected for the 1967 award from a field of 60.

\* \* \*

Our motion pictures and their music got a good deal of national exposure from a number of sources during the year-end holidays and since. For the first time anywhere, for instance, Harold Bachman conducted the Million Dollar Band of Old Pros in a medley of *Family Band* tunes during the recent Mid-West National Band Clinic in Chicago.

San Diego's Grossmont High School band, winner of Disneyland's second annual holiday marching band contest, played selections from *The Happiest Millionaire* at half-time during both the UCLA-Syracuse and National Football League playoff games, both televised nationally.

And of course our tunes and themes were integrated into the Rose Bowl and Orange Bowl parades — the latter with no less than eleven floats representing various elements of the Disney World. Our *Jungle Book* characters turned up for a football game and parade in Detroit, while Mickey Mouse spent Thanksgiving at the Oklahoma-Nebraska contest.

(continued on Inside Back Cover)



## Extensive Second Unit Shooting Goes Into "The Love Bug"

One of the most interesting and extensive second-unit operations the Studio has seen in a long time is under way now for a comedy called *The Love Bug*, the fanciful account of a little foreign car with a mind of its own and a talent for very live action.

The car, a small two-door sedan type people like to call a "bug," plays the title role with the assistance of more than a dozen doubles.

In brief, the story involves Dean Jones as a has-been race driver who wants one more crack at the big money but can't afford the right kind of machine. A little car wanders into his possession without Dean's really knowing how, and the two of them are, in truth, off to the races. What the love bug can do to several bona fide grand prix and a budding love affair is the story idea.

Michele Lee is Jones' willing girl friend, Buddy Hackett his beleaguered odd-ball pal, while Dave Tomlinson

plays a moneyed, race-happy heavy.

The start date for principal photography had been set at April 1, with Bob Stevenson directing. Most of the unusual second-unit filming will have been done before that, although there will be some overlapping. Forty-three days have been allotted to the second unit, 50 to the first, which represents a comparatively heavy action schedule and indicates the picture's fast pace. Twenty-seven first unit days will be devoted solely to sodium vapor processing, again an unusually heavy slice of the shooting.

Even before second-unit camera work began late in January months of work had gone into the business of buying and testing cars, and working out means of having the love bug turn in some pretty difficult performances, such as skipping across a river like a pitched flat pebble; getting rescued by Dean Jones from falling off the Golden State bridge; wobbling on all four wheels after a midnight shot of Irish coffee; rearing like a true hotrod at the start of a race; tipping over and running on two wheels; sliding along on its top, and splitting in two during the height of an important race.

To get set up, Producer Bill Walsh and Art Vitarelli, the second unit director, made the round of grand prix at Riverside, Las Vegas and Monterey, while Art, a noted car buff, was devising a very narrow camera car capable of running between contestants during actual racing shots. Non-cast action and plate photography is being done at a number of racing sites, including Riverside and Willow Springs.



*The love bug, No. 53, runs neck-and-neck with a souped-up adversary for the hard-put camera car.*

## HORSING AROUND:

### Morey Amsterdam, Man On A Gray Flannel Horse

For comedian Morey Amsterdam, the only way to go is bareback. He learned all about it while making *The Horse In The Gray Flannel Suit*, recently, at the Studio and at the Golden Oak ranch.

Morey is a man of truly amazing versatility. He has been a nightclub owner; concert cellist; movie, radio and television writer; recording artist; stage actor; movie actor; radio and TV director, producer and star.

Now he can add horsemanship to that! Name the angle and he can ride it, sidesaddle, backsaddle, or nosaddle. He finds nosaddle the most rewarding and so does the horse. No harness to bother with. You use the mane or the tail for anchorage and there is little more to it than that.

"Actually, there is nothing to it at all," he explains. "You find a horse and you get on and you stay on. Of course, most people advocate riding a horse that can walk, or even run. However, I prefer standing horses. In that way you

can move about as *you* please, hanging over the side on your stomach or sitting backsaddle to get a view of the scene behind you as well as in front.

"This kind of riding is difficult, of course, if you allow the *horse* to move around. You are then likely to fall off. Its silly to take such a chance when you can ride just as well without it. I have spent many a pleasant hour this way,

*The slowest, safest way to get on a horse is up the side, hand over hand, pretty much like this.*

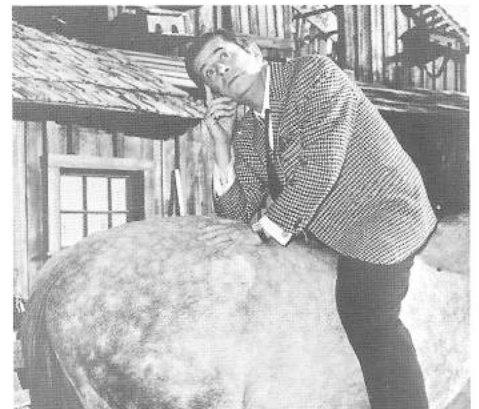


as you can see in these pictures."

The horsemanship took place between scenes wherein Amsterdam plays the role of assistant to Dean Jones, a beleaguered advertising executive with too many headaches, including Amsterdam.

But it's all in fun. Diane Baker as Dean's beautiful girl friend, Lurene Tuttle as his painstaking aunt, and newcomer Ellen Janov as his daughter all join in making things extremely interesting for a headache account called Aspercel. That's the name of the horse in it, too, a noble steed as good at horsing around as Morey himself.

*Once aboard and with a clear view of the rear, it's time to think about how to get down again.*





## Gulf Oil And NBC Renew Contracts For "World Of Color"

As this issue went to press the company was pleased to learn it had obtained a renewal for 1968-69 of Gulf Oil's one half sponsorship of *Walt Disney's Wonderful World of Color* on the NBC-TV Network. Gulf assumed participation on an every-other-week basis last year.

The announcement coincided, almost to the day, with notice that NBC itself has picked up our option for the 1969-70 season, thus guaranteeing our high-rated show as an hour-long feature on the network through September, 1970. We, in turn, granted the network an option for 1970-71, that option to be exercised by February, 1969.

The show will continue its regular Sunday night time slot where, in January and February, it had been outdistancing the opposition on both CBS and ABC, nationally, in shares of audience.

For example, the 100-city Nielsen report covering airings on three networks for January 28 and February 4 reported that Parts I and II of *Pablo and the Dancing Chihuahua* averaged 36.4 on NBC, easily topping CBS' 30.5 and ABC's 28.6 for the two Sundays in the same time slot. *WWC* faces the last half of *Voyage to the Bottom of the Sea* and the first half of *The F.B.I. Story* on ABC, *Gentle Ben* and *The Ed Sullivan Show* on CBS.

The 100-city report, out every two weeks and covering many of the smaller communities, was followed by the once-a-week 30-city figures which put *My Family Is a Menagerie* out ahead, sharewise, with 29.3 for the Sunday of February 11, compared to 26 per cent on ABC and 28.3 on CBS.

This was typical of the show's new resurgence of rating power as the current season picked up momentum and the new executive arrangement behind television production got into its stride. In the last week of January, Ron Miller was named Executive Producer for *WWC*, and a Vice-President in charge of Television.

Ron will be responsible for programming decisions on the series, and will coordinate TV production, too, in the fields of 16 millimeter filming, animation and live-action. Under his supervision, Winston Hibler will guide producers Roy E. Disney, Jim Algar and Harry Tytle in producing 16mm shows;



The Disney cameras catch Roger Mobley as he jumps into the job of hunting for Antique Treasure.

Bill Anderson will guide Ward Kimball in the production of animation episodes for *WWC*, while Anderson, Hibler, Roy E. Disney, Tytle, Algar and Miller will produce 35mm live action episodes.

*World of Color* remains this season one of the most successful of the anthologies. The Disney hour, long-time anchor of NBC's Sunday night programming, began fourteen years ago on ABC as *Disneyland* and then became *Walt Disney Presents* before assuming its present title in 1961 when it moved to NBC to begin regular weekly broadcasts in color.

One of the reasons for that strength is the fact that the 1968-69 schedule will offer viewers an abundance of animal-oriented shows, a type of programming that has always scored high in the ratings. Among them is *The Legend of the Boy and the Eagle*, an amazing Indian tale filmed on location in the Hopi Indian country of Arizona. The program features many never-before-filmed scenes of Hopi life and magnificent footage of golden eagles. *The Windward Road*, one of producer Jim Algar's most ambitious undertakings, is being filmed entirely in the West Indies and the Florida Keys. It is the story of a naturalist, his son and a sea captain who board a small sailboat and follow sea turtles over thousands of miles of ocean through storms, shark fights and poachers to prove a theory about the unusual creatures.

Two-time Oscar winner Larry Lans-

burgh has contributed *Brimstone, the Amish Horse*, a touching tale about a thoroughbred racer which goes lame and ends up as a work horse for an Amish family. The story, filmed in Pennsylvania, covers the fox-hunting and steeplechase competitions so identified with the area.

Our feathered friends are far from forgotten with such shows as *The Owl That Didn't Give a Hoot*; *Inky, the Inquisitive Crow*; *The Feather Farm* and *It's Tough to be a Bird*, the latter a combination of live-action-animation comedy.

Even former theatricals being shown on television for the first time lean toward animals. There is the high-grossing *The Ugly Dachshund*, and *Those Calloways*, a story centering around the Great Northern Geese of northern New England.

Many top performers will be seen in our live-action programs. Among them are Darren McGavin and Patricia Crowley in *Boomerang, Dog of Many Talents*, a tale set in the West of the 1880's involving a happy drifter, his dog, a pretty widow and her 500 turkeys. James Daly, Nehemiah Persoff, Roger Mobley, Anthony Alda and John van Dreelan appear in *Antique Treasure*, a two-part drama about murder, intrigue and underwater treasure-hunting in the Mediterranean Sea.

It appears that our fifteenth anniversary year will truly be one of the finest in the long history of *Walt Disney's Wonderful World of Color*.





*Brian Keith and Vera Miles are Those Calloways, the hero and heroine who struggle against tremendous odds to create a refuge for geese in New England.*



*No one typifies It's Tough to be a Bird more than M.C., caught in a pretty tight-fitting gilded cage.*



*Darby Hinton, who plays Fess Parker's son in the Daniel Boone series, teams up with the dog, Boomerang to round up turkeys in Boomerang.*



*Little Barbara Beaird and Kevin Corcoran as they accept the audience's plaudits in Toby Tyler, a two-part circus story.*

*Stanford Lomakema strokes a tethered golden eagle as they play out their parts in The Legend of the Boy and the Eagle.*





## Work Continues In Preparation For "Walt Disney World"

It has now been just over a year since Roy and our executive team announced the preliminary master plan for the development of Walt Disney World near Orlando, Florida. During this time, the Reedy Creek Improvement District has moved forward with a water control plan for the site, which calls for the construction of canals, levees, and other water control structures, destined to prepare our Florida property for its highest use.

Joe Potter, who is President of the Board of Supervisors for the Improvement District, reports that \$1,250,000 in work has been awarded and is under way. Plans have been finished and are

ready to advertise on an additional \$600,000, and, by the end of the calendar year, we will have over \$3,000,000 worth of work completed or under contract.

The purpose of the project is to control both the flow of water through our property and the level of ground water and to make developable about 20,000 of our 27,500 acres.

Through January, 1968, more than 400 acres — an area roughly twice the size of California's Disneyland — had been cleared for construction activities.

Meanwhile WED Enterprises, our wholly-owned *Imagineering* subsidiary and its prototype research firm, Mapo, Inc., are continuing expansion of facilities and staff complements in California to meet increased planning and design requirements for Disneyland, Mineral King and Florida.

Alterations have begun on WED's office spaces, including addition of a

second level in one area of the buildings, which will provide 25,000 square feet to be devoted to architectural and drafting services. The new research and development areas are already available for occupancy.

An additional 185 parking spaces have been made available to WED and Mapo employees through construction of a new parking area east of the *Imagineering* complex of buildings. Built on previously vacant property not long ago leased by WED, the new parking area has been designed to meet present and future needs of the company.

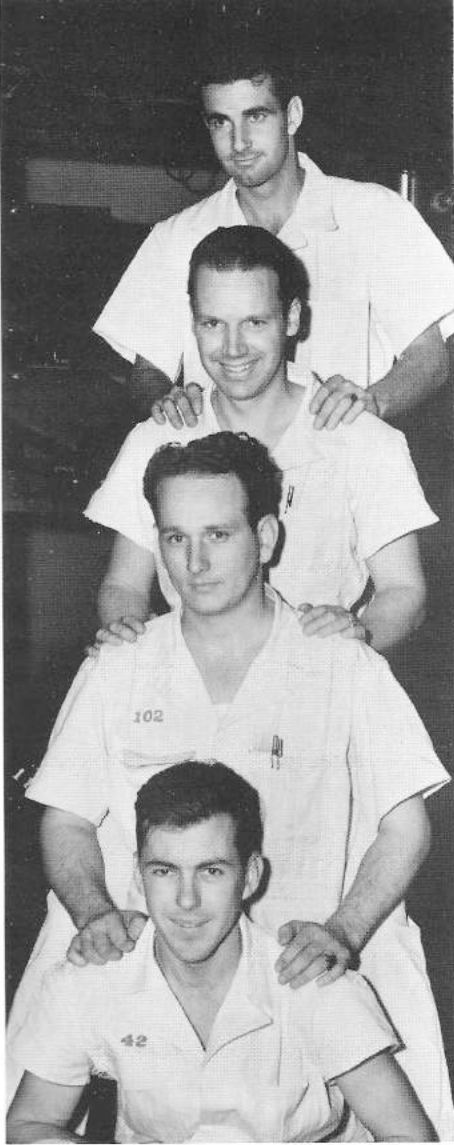
Mapo has already completed its move, started late last year, into a new 46,000-square-foot extension of the firm's building.

Meanwhile, in an effort to assure labor-management harmony during the construction of Walt Disney World, our contractor, Allen Contracting Co., Inc., is moving ahead with negotiations for an overall project agreement. With an investment of \$150,000,000 planned before completion of Phase One in early 1971, it is extremely important that a meaningful, productive and forward-looking relationship be established between the unions and contractors involved.

*Some idea of the shape of things to come at Walt Disney World can be obtained from this aerial view, center, of the land area being cleared for the amusement theme park. At the top, a closer, ground-level look at the park grounds, and at the bottom one of the dredges at work lifting fine white sand from the bottom of Bay Lake to fill out its beaches. The theme park and the theme hotels will be located along the lake's western shore.*







*Not so long ago Card Walker turned up the picture on the left in some old files and decided that Earl Colgrove, who shot it back in 1940, should shoot another with the same four gentlemen as they look today, stacked up once more with the tall multiplane camera behind them. The result is the picture on the right, with Card at the top, Truman Woodworth next in line, then Dick Grills and Bob Gibeau. At that time all were top operators in Camera, handling the multiplane crane. Now Card is Executive Vice President, Operations; Truman is Director of General Services at Disneyland; Dick is in charge of the Studio's Cartoon Camera department, and Bob heads up Camera and Editorial. Then, as now, Earl ran the Still department.*

## Organizational Development Program Evolves Into Four Separate Phases

A new and much-expanded Organizational Development program involving not only young men with management potentials but selected personnel from officers and directors of the company on down, went into operation during February, replacing the original one-phase OD system on just about its second birthday.

The original program was launched

in January, 1966 and during its highly productive life trained exactly 76 men ranging in age from 22 to 50. The last of the original-format courses, OD Program 10, ended February 23.

Organizational development is now divided into four phases. Phase 1, at present limited to Disneyland, is designed for assistant supervisors and their staff equivalents and is to serve

as a general introduction and formal company familiarization school, running two weeks. It will be set up in other divisions of the company as needed.

OD Phase 2 will in general replace the original program, with certain refinements and will, as in the case of the final version of the original, run three weeks. (OD courses ran thirteen weeks to start with, then were cut to eight and eventually to three.) Phase 2 is an in-depth study of the total company and is open to managers, supervisors and staff equivalents.

OD Phase 3 is for managers only, running one week and involving instruction on leadership principles and management skills. OD Phase 4 is oriented to individual officers and directors.

Two years of profitable experience have gone into the newer OD concept and certain philosophies have become established as guidelines. It is axiomatic that no one person can make another develop; he can only be assisted.

"Our development courses are designed to assist a man in his own growth by exposing him to the total company, by studying management skills and tools," says Mike Vance, who has done an excellent job in heading up the program. "The true value comes in applying this knowledge in actual job situations.

"The way Disney employees see their company, its organization, procedures and policies — the way it actually operates — vitally affects the way they perform.

"We must constantly remind ourselves that organizational development does not rest mainly on any plans or programs but on a 'development attitude' in all of us. We must get our satisfaction out of watching the other guy grow and 'come along.'

"Development is a process of growth and change. We, as a company, can take a basically good man and motivate, provide inspiration and guidance, provide access to information and opportunities to explore abilities and skills.

"If we do these things, we can be confident that most of our management will steadily develop ever-increasing managerial competence. We will have the right men for the right jobs."

Mike had been a management development executive with a number of major corporations before joining the company nearly three years ago. He reports to a committee made up of Studio, WED and Disneyland officers.





Roy, and Chris Miller, Walt's oldest grandson, accept plaques from Major General William G. Thrash, commanding general, Marine Corps Air Station, El Toro, at recent ceremonies in Walt's office. The awards, specially designed for Roy and Walt, were presented as a token of the Marine Corps Reserve's gratitude for assistance given by the company to its Christmas-time Toys For Tots program.

"Since there isn't a real way of expressing myself in mere words, anyway, I simply wish to tell you I am privileged to have this opportunity of meeting you and presenting these small tokens of our thanks for your contributions to the Toys For Tots program," the general said in a little speech. "The only words that really fit are simply, 'thank you.'"

Then he turned to Chris and added, shaking the boy's hand: "And we'll be seeing you at El Toro, some day, and will expect to welcome you into the Corps." Chris grinned but made no promises.

## "Project Impart" Set Up To Provide WDP With Data Base For Growth

One of the most interesting and important developments in the company's systems for growth and future planning is the establishment of *Project Impart*, an ultra-modern program to provide an integrated, company-wide complex of computers capable of furnishing knowledge of company operations and needs quickly and accurately.

*Impart* stands for the project's full name, *Integrated Management Planning Analysis and Reporting Techniques*, established recently by the Executive Committee to insure that all systems development, present and future, from *Mapo* to *Mineral King*, is

on the right track technically and economically.

The program has begun to build under the direct supervision of Tom Foster, who joined WDP last August as Director of Management Information Services. He reports directly to the Executive Committee through Donn Tatum, our Executive Vice-President - Administration, and has corporate responsibility for all systems and data processing development and operations.

Computers are not new to the company, nor is data-processing and futures-oriented research. But several separate systems, computerized or not, have been unable to respond to our extraordinary growth and diversification with the speed and flexibility the Executive Committee requires. So all the old methods are being systematically and progressively scrapped as

*Project Impart* moves through the early phases in defining a new coordinated approach.

The new system will provide better, faster, more accurate information in the areas of management reporting, forecasting and budgeting, payroll and personnel, accounts payable and receivable, maintenance and inventory control, income and statistical reporting, financial accounting and many other areas of enormous importance to our continued growth.

A corporate data center with the latest Third Generation Computers, is to be established in the near future, serving the *Studio*, *WED*, *Mapo*, *Disneyland* and *Mineral King*. A second data center will be established ultimately in Florida when the needs of Walt Disney World dictate.

Due to WDP's size and extraordinary diversification of product areas and physical plan, *Project Impart* will be one of the largest projects of its type undertaken anywhere in U. S. industry. It will require a staff of up to 40 analysts and programmers over a three-year period.

The man who will see it through to completion is young, 37, and comes from Kansas City, Mo., where he was an Administrative Service Manager for Arthur Andersen & Co., an international CPA firm. He is an alumnus of the University of Kansas where he majored in accounting.



# Main Street Theatre Relives Moviedom's Golden Years

As much as Disneyland is an evolving open laboratory of the future, it is also a fascinating showcase of the past. Some of the more splendid moments and unique aspects of our recorded history have been reconstructed at the Magic Kingdom with a drama and joyous exuberance that assaults our senses. Appropriate examples are the Lincoln exhibit and the *Pirates of the Caribbean*.

One attraction cut from much of the Americana goes unheralded because, while colorful, it lacks the glossiness of the larger exhibits. This is the Main Street Silent Cinema and is one of the original attractions when the Park opened in 1955.

Among the thinly scattered silent movie houses around the country, the Disneyland Cinema stands alone. The theatre's exterior is an authentic reproduction of a 1900 movie house. The interior is entirely different. There are no chairs. Instead, there are six screens surrounding a central standing area from which six pictures may be viewed simultaneously, each showing a different subject, telling a different story, starring a different star. Background orchestration is supplied by a stored turn-of-the century music box.

The real charm of this theatre is in its programming. Greats and near-greats from the golden era of silents, when films were trying to find a niche for themselves within our social framework, all pretend of life again in their flickered glory.

An average Disneyland program might have Will Rogers illustrating parking difficulties in 1922; Fatty Arbuckle burlesquing with the Keystone Kops; Lillian Gish discovering that her husband, reported dead in the war, is alive; a non-sensical 1914 short called *Two Wagons, Both Covered*; Lon Chaney mugging his way through *Phantom of the Opera*, and a series of old-time slides, like "Ladies Please Remove Your Hats," on the sixth screen.

Each clip is about seven minutes long, and, set up in a Disney-designed projector which rereads the film after it has run through, shows continuously until the program is changed.

The Studio maintains a library of some hundred different silent subjects which rotate through the theatre. Included in the Disney collection are films starring Charlie Chaplin, Mabel Norman, Buster Keaton, Jackie Coogan, John Gilbert, Rudolph Valentino, Elmo Lincoln, Douglas Fairbanks, Pearl White, Eddie Polo, and Art

Acord, and a slew of Mack Sennett and Hal Roach comedies.

And all these wonderful relics are announced in lobby displays featuring original posters and stills when they play the Main Street Cinema, just like they did when they bowed to an admiring public a million or so years ago.

*Disneyland's Main Street theatre plays pathos and drama from way back, starring the likes of Pearl White, William Desmond, Blanche Sweet, Ben Turpin, Ronald Coleman and Irene Rich, to name a mere corporal's guard of olden time's brave lads and lasses.*





## New Tower To Be Part Of Disneyland Hotel Expansion

Reflecting the staggering economic impact that Disneyland has brought about in the Anaheim area, the Disneyland Hotel is planning still another expansion program, to get underway this Spring. It will increase guest capacity by more than 50 per cent.

The principal addition will be an eleven-story tower containing 350 rooms, to stand adjacent to and look pretty much like the present tower which a few years ago was put up to handle the hotel's mushrooming business.

New construction, all of which is to be completed by early 1969, will also include an enormous ballroom, exhibit hall, restaurant, nightclub and what will be the main lobby when the new buildings are completed.

The hotel's main entrance will then be on Cerritos Street and not West Street, the thoroughfare that separates Disneyland from the hotel, a Wrather Corporation enterprise. The present drive-up lanes and crowded parking lot will be replaced with lawn for the most part, excepting a much smaller streetside parking strip.

The new drive-up, four lanes wide and providing a much greater parking area, is to be carved out of orange groves fronting on Cerritos.



*Construction of a new Disneyland Hotel tower, much like this one, will begin this Spring, increasing guest capacity by 50 per cent. The new tower will stand to the right of the present one and face north.*

"The new plan will give us half again as many rooms as we have now and provide the breathing space we have increasingly needed for guests and a booming convention business," explains Bob Seaman, the hotel's manager of two years. "We now have 616 rooms, to be exact. By 1969 we will have 966."

The present tower, completed in two building programs a couple of years ago, faces Disneyland, dominating the pool area between it and the original two-story structure on West Street. The new tower will face north, toward

the heliport which, in turn, will be relocated to make room for the expansion.

Thirteen years ago, when Disneyland opened, the Disneyland Hotel braved an unknown new job with a grand total of 98 rooms. It soon became evident that the venture was not venturesome enough and that expansion was inevitable. But business has been increasing so rapidly recently that the proposed new tower, once envisioned as a two-step building program, had to be consolidated into one. The estimated cost: \$15,000,000.

## Eight New Selections For Scholarship Set For April Announcement

The Disney Scholarship Program, one of the activities of The Disney Foundation dedicated to the support of charitable, educational and scientific endeavors, is responsible for helping to steer children of company employees toward prospective careers.

Since the beginning of the program in 1964 there have been eleven full-tuition and 24 half-tuition winners. The next group of recipients will be announced in April for the fifth year of awards to consist of both full-tuition and half-tuition scholarships.

Of the first-year winners, six have earned their degrees. They are Daniel

Broughton, Lee Coats, Mary Laird, Prudence Nater, Patricia Varkle and Virginia Verity. Their selection was made after entering college.

Currently enrolled in the program are other first-year winners, Barbara Ettinger and Linda Holton, along with second-year winners James Alphier, Terry Perkins, Richard Reitherman, Jeffrey Jones, Linell McCurry, Herbert Robinson III and David Walker.

The third-year winners still working toward degrees are Ann Laird, Chris Nater, Christine Palmer, Charles Richardson, Catherine Sieling and Susan Smith. Those who came under the program last year are Wendy Dishman, Stephan Fields, Edward Jones, Keith Keller, Eric Peterson, James Spence and Terri Walsh.

All inquiries from interested candidates concerning the scholarship pro-

gram should be addressed to the Disney Foundation Scholarship Administration Committee at the Studio.

The winners can select the college of their choice in working toward a bachelor's degree. For full-tuition students a minimum of \$1,000 is allotted toward their schooling. Half-tuition students receive a minimum of \$500. An additional \$100 is also given to the winners for incidental fees and expenses.

Selection of participants is made on the basis of special tests administered by the Educational Testing Service of Berkeley, California and through information obtained from their high schools.

A Scholarship Selection Committee, consisting of educators, business and professional men outside the Disney organization, makes the final selection of scholarship recipients.



# Sally Sherbin Wins Hearts Of Princes And Children

"You will never know just how grand Disneyland is until you take it somewhere with you," says Sally Sherbin, the Park's beautiful ambassador of the past four months. "The way those children lighted up their eyes when we visited them on a recent tour is something that I will never forget as long as I live."

Sally was speaking for herself and two characters, name of Baloo the bear and Louie, king of the apes, who had covered a dozen West Coast cities promoting *The Jungle Book*, in which Lou and Baloo appear, and the Christmas doings at the Park. Besides television stations, theatres and shopping centers the little troupe visited scores of children's hospitals.

The kids took to Sally immediately. She is almost as young as they and she

has a friendly smile to go with her looks. But the characters needed introducing, since *Jungle Book* had not been released.

"I'd go in first and let the children know that I was from Disneyland and had two friends from Disneyland with me," she explains. "Well, that did it. They could hardly believe that anyone from anywhere would take the trouble to come and see *them*. One poor little girl hadn't had a visitor in a year!

"'Friends' was the password. 'Are you my friend?' or 'can I be your friend?' were the most frequent questions."

Sally became ambassador on November 17. The next day her first job was escorting Vong Savang, the crown prince of Laos, and his princess, Manilay, around the Park in vintage cars.

"The prince couldn't speak English but I knew French and we were getting along famously in that language. I was driving him in the lead car and became so engrossed in watching my Gallic diction that I made a wrong turn and ran over Goofy's foot. His long shoe, that is; he wasn't hurt.

"But the crown prince said he had never seen anything so funny and on the spot he decorated me with Laos' good luck pin."

There will be more tours on the agenda for Sally, in addition to her visit to Miami's Orange Bowl festivities last New Year's Eve.

Disneyland's fourth diplomatic envoy is 20, the blonde, green-eyed daughter of Mr. and Mrs. Serge Sherbin of Seal Beach. Mr. Sherbin is a native of Leningrad, Russia, who met her mother when she was a secretary in Pennsylvania.

Sally succeeds Marcia Miner, who just as soon as her year of ambassadorship ended decided to get married. Marcia in turn succeeded Connie Jean Swanson, who became a V.I.P. hostess. The first ambassador, Julie Reihm, left the Park when her term ended and resumed her college education at Cal State. She will graduate this year.

Pretty Sally may be the liveliest of the lot. She got off to a fast start at 2 by taking swimming lessons. This was shortly after her family moved here from New York City, where the Sherbin sprite was born.

"Sally just jumped into the pool and instantly created a frightening problem," her mother recalls. "We got her out and gave her a spanking, but that was no guarantee for a safe future. We had little recourse but to start her at swimming school."

When Sally got to her teens she turned swimming instructor, which led her eventually to Disneyland. The Park was advertising for mermaids. Sally, tall, svelte and more than adequately aquatic, applied. But her hair was cut short and it should have been long. She then became a hostess for *Great Moments With Mr. Lincoln*, joined the tour guides and finally became operations hostess for General Electric's *Carousel of Progress*.

Her school background is just about as spectacular. She put in two years at U.C.L.A. as a language major, served as a freshman cheerleader, became a member of the university's swim team and was runner-up in the intrafraternity beauty contest.

As well as speaking fluent French, she is well along with studies in German, Spanish and Russian. (Her father, a real estate investor, speaks seven languages.) Sally's hobbies, besides swimming, include tennis, riding, skiing, sailing, dancing and creative art. It would seem she could hardly be livelier.

*Mickey Mouse gives Disneyland's new ambassador a few tips on Park protocol, just for the fun of it.*





## Digital Computers Handle Huge Calculating Problem For Space Ride

Of all the technical innovations introduced within recent years perhaps one of the most welcomed by WED's engineers is the digital computer, model PDS-1020, which now has been set up as a team of two for use in the complicated job of properly aligning the winding, intertwining four tracks for the Space Mountain at Walt Disney World's theme park.

PDS-1020 is not exactly a newcomer to WED. As a single calculating unit it has been used by engineers to lay out several ride configurations over the past three years, including the *People-Mover*, *Pirates of the Caribbean*, *It's a Small World* and the *Omnimover in Adventure Thru Inner Space*.

A digital computer greatly reduces time in calculating a ride layout, previously accomplished through use of hand-calculators. If it is found, for example, that the degree or cant of a curve in a ride is too sharp or not sharp enough, alterations possibly affecting the conformation of the entire ride are programmed into the memory unit of the PDS-1020. The new information is then calculated quickly — in much less time than would be necessary for hand-calculating methods.

The problems in the Space Mountain ride, now in the model stage, fourteen months along in its development, were

multiplied four times by the use of four tracks instead of one. Now the job of a whole ride layout needed the memory capacity of two computers. So they were hooked up, each serving as a separate unit or the two working together, depending on the complexity of a day's work.

The digital computers' speed literally reduces design time by months and at the same time gives a broader choice of alternatives as construction planning goes along. The exact location and angle in space of nearly every foot of track in a ride can be determined, based on information programmed into the computers — or curve parameters, clearance requirements and grade percentages, to name but a few.

## New Group Insurance Benefits Built Into Employees' Program

Since publication of the preceding issue of *The Disney World* important further improvements have been announced for our employees' group insurance program, resulting in substantial increases in overall coverage and thus establishing it as the finest within the industry.

The two most significant changes are the installation of a salary continuance plan and the upward revision of the life insurance schedule.

The new salary continuance plan will provide important income protection for an employee in the event that he or she is disabled and unable to work for an extended period of time. It replaces and is a great improvement over the disability provision that was formerly contained in the basic life insurance plan.

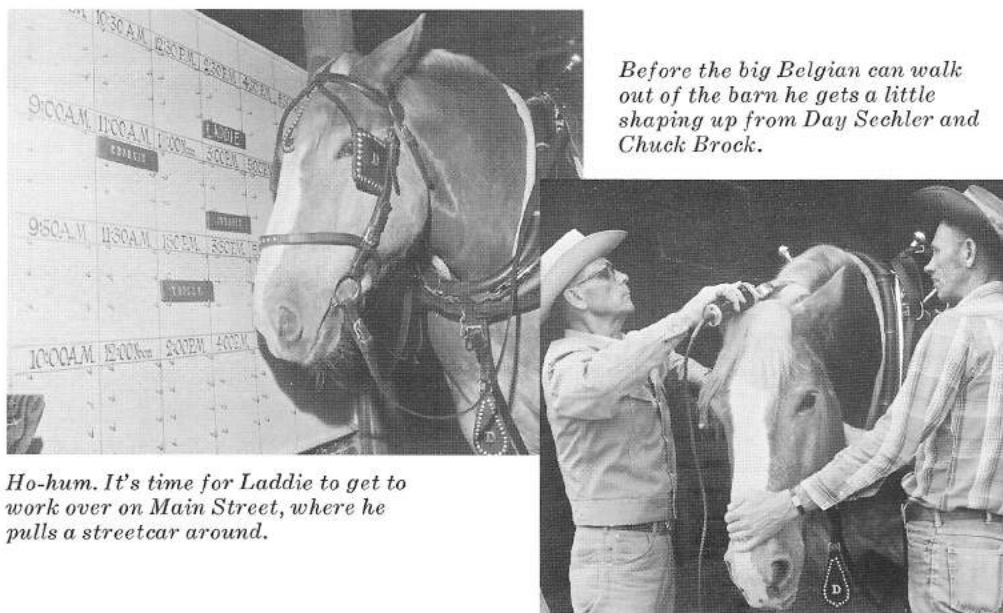
For the statistically minded, as of January 1, 1968, from a total of 3,133 insured employees, 2,593 have enrolled for the salary continuance program, giving us an 82.8 per cent acceptance of the new coverage.

Life insurance protection became available in amounts approximately equal to twice your annual salary, up to a maximum of \$100,000, thus eliminating some of the inequities in our old schedule.

An added feature for female employees has been the inclusion of their husbands as eligible dependents for both Medical coverage and Dependents Life Insurance.

The company is continuing to contribute a substantial portion of the group insurance premium, approximately 55 per cent, enabling employees to take full advantage of these high benefits at the lowest possible cost.

A complete Employee Benefit Program portfolio is now being prepared and will be distributed in the near future. It will consist of insurance certificates, identification cards and new booklets for the medical plan, life insurance, salary continuance, retirement and scholarship programs.



*Ho-hum. It's time for Laddie to get to work over on Main Street, where he pulls a streetcar around.*

*Before the big Belgian can walk out of the barn he gets a little shaping up from Day Sechler and Chuck Brock.*



*Now we go. Laddie is led toward his private truck by Day for the trip from the Pony Farm to Town Square.*



## 223 Animals Haul Disneylanders, Eat Mountain Of Hay

One of the most interesting jobs in Disneyland is hauling a streetcar. There are qualifications, of course. You must have four feet, a mane and a good deal of strength. Actually, it is best if you are a draft horse to begin with, because that's all Owen Pope will hire for *that* kind of a job.

There are other jobs, of course. The pack ride needs a lot more bodies than the streetcar line. Seventeen horses can handle the streetcar duty with ease, even with keeping the work day down to four, sometimes five, hours. But the pack ride doesn't require that you be a draft horse. You can be a mule, or even a burro, although mules are coming more and more into vogue because they move a mite faster. Burros tend to be a lazy lot, and they are getting more and more difficult to lay a hand on. No one's raising them much any more.

This, as a matter of fact, is the crux of Mr. Owen's own peculiar employment problem out at the Park. Not many are raising draft horses much, either.

"We get our animals various places,"

Owen explains. "We've been going to Phoenix and Northern California for the draft horses, but now we might have to go as far as Washington state. The same is true of the mules. We get most of these, now, way down south in Mississippi and Georgia."

Owen has 223 animals on his Pony Farm, to be exact. Seventeen are draft horses, as we've said; 109 are mules, 42 are burros, and 36 are ponies. The ponies have the easiest jobs. The year 'round they pull surreys and then, at Christmas time, get parade duty.

The work day is short and the ease long and sometimes boring. (Some horses, like Laddie of the streetcar corps, can hardly wait to get going.) There's lots to eat. Two hundred and twenty-three four-footed souls get away with two tons of alfalfa hay a day, plus a little grain for those that have to work a little around the farm, like pulling the lunch hour haywagon. That runs up to a mountain of 730 tons a year. Five tons of horse shoes are used up getting the gals and guys hungry enough for the hay.

The day is four hours in the Winter, sometimes — but not routinely — five in the Summer, when things get busier along Main Street.

"That's it, though," explains Owen further. "Five hours is the limit. It isn't as though they couldn't do more *physically*. It's the mental strain. Those kindly people like to pay the animals a lot of attention, petting them and trying to feed them, and crowding around. A four-footed fella's likely to get tired and when he gets tired, like anyone else he gets edgy, and we can't have that image for Disneyland, now can we?"

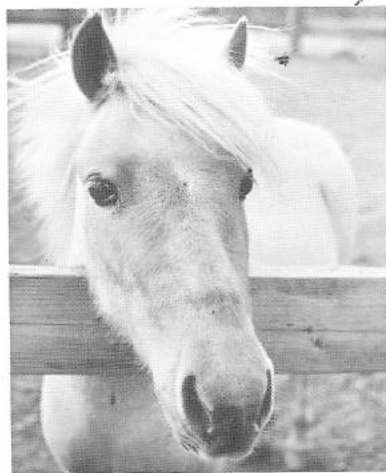
Owen's an expert on Disneyland animaldom. Long before the Park opened he was running the Pony Farm on what is now the Studio back lot. Walt found him performing with his own hitch at a Pan Pacific horse show in 1951 and talked him into coming to Burbank and helping get ready for Disneyland.

Owen did and, among other things, built six stage coaches and two Conestoga wagons by hand.

"I enjoyed it," he says, "You see, I'm a welder by trade."



*A pony pal passes by and the big streetcar horse takes time out for a word or two before shoving off to work.*



*Another pony has to say goodbye from the corral he lives in nearby. It's his day off.*



*There he goes, up the ramp and into the van for the easy trip to the employees' entrance off yonder.*

*It's 2 o'clock as he walks into Town Square via an employees' entrance. His work day will be just four hours.*



*With barely a greeting to old Tom, who's just coming off duty, Laddie plows ahead, eager to get on with his job.*



*The hook-up is quick and easy and now Laddie takes a look down Main Street to see what's doing. It's giddy-yap time.*

## Extensive Repairs Ready Park For Record Attendance

As Disneyland moves from Winter into Spring the maintenance staff is hard at work on an extensive rehabilitation program involving Main Street and some of the newest as well as the older attractions, all in preparation for what is expected to be a record attendance year.

Some of the work is finished, such as that along Main Street. All building fronts have been stripped and repainted. The job moved faster than expected because of the structures' excellent condition. No wood needed replacing.

The Greek masks of Tragedy and Comedy high on the facade of the Opera House have been redone. The old heavy plaster affairs have been replaced with much lighter fibreglass figures, greatly relieving the strain on the supporting wall.

All eight submarines are receiving complete refittings and new decorating jobs, inside and out. Three have gone through the three-week rehabilitation course and all eight will be finished by June. Along their route the two single-unit vinyl sea serpents have been replaced with sea serpents of fibreglass prefabricated in sections so that any one part may be removed and replaced when needed. (Each whole serpent costs \$5,000.)

A new Skyway cable has been installed, replacing the old one which had been showing signs of wear, and a



The Golden Horseshoe gets a face-lifting job.

new thrust bearing beefs up the drive-end in Fantasyland, improving the ride's operation considerably.

Work on the PeopleMover, which has had to be taken out of service for a while, progresses satisfactorily, and it is planned to reopen the ride in April.

And in March the *Pirates of the Caribbean* was closed for about three weeks so that this popular attraction could be rehabilitated mechanically. The *Golden Horseshoe* was getting a face-lifting.

The dark rides in Fantasyland are receiving the repairman's attention in sequence, with *Snow White* currently on the closed list. The little cars are getting a precautionary going-over, and the animation is being reworked where that is needed.

It's *A Small World*, while an enor-

mous success, has had one plaguing problem: the thrust of sunlight at the entrance and exit. This is being handled with the installation of new signing and the redoing of certain draping.

Over at the Matterhorn the mountain's inner skin, formerly of cloth and rustable wire, has been replaced with plastic sheeting, and the whole interior given a fresh coat of paint.

One important alteration can only be partially finished by Summer but it will not affect their operation. New Monorail stations will not be built in time for Summer business and the advent of new trains. The trains, now under construction and designed for five-car operation, will be confined to four cars for the time being and will be put into service along with the original four-car conveyances pending station modification in the Fall.

## Louis Armstrong To Sing "Bare Necessities" At Oscar Presentations

Louis Armstrong has been selected to sing *Bare Necessities* from *The Jungle Book* at the Academy Award presentations on April 8 in Santa Monica. In addition to the fabulous jazzman, three characters from the picture, King Louie, Baloo the Bear and Hathi the Elephant, will provide background choreography for the number.

Armstrong's single on Vista Records is going out to 1,500 radio stations

the country over and, what with the great Louis' capacity for selling songs, this number bids fair to join the ever-growing list of Disney classics. *Jungle Book* was, at this writing, running 120 per cent ahead of *That Darn Cat* in box office grosses, and *Darn Cat* was one of our box office best.

*The Jungle Book* music story goes on and on. The Storyteller album hit 240,000 in sales as of March 4 and thus ranked twenty-ninth among albums in the nation, the first children's album — or record — ever to get on the national charts. It looks now as if it will hit the golden-record mark, \$1,000,000 in sales, by early in May.

By the end of March Walt Disney Music Company was to have sound track albums from three pictures on the market. *The Happiest Millionaire* and *The Jungle Book* albums are out now with *The One and Only, Genuine, Original Family Band* due to appear momentarily at this writing.

"This is something of a record, perhaps an all-time mark for the record industry," Jimmy Johnson points out. "How many big musical motion pictures do you find in such close release? I think no other producer of movies can ever have matched what we have achieved in this respect."



## MAIN STREET STOP:

### Lilly Belle To Get Permanent Home At Disneyland

Soon another locomotive will join the rolling stock at the Magic Kingdom. Recognized as one of the outstanding examples of miniature engineering, Walt's own live steam engine, the Lilly Belle, will take its place as a special display inside the Main Street station.

The 7¼-inch gauge, 4-4-0 locomotive, in red and gold trim, is a replica of Central Pacific's old No. 173, built in the Sacramento shops in 1872.

On Saturday, December 24, 1949, there was a special excitement that transcended the holiday mood on the Studio lot. A group of men were gathered around a special project that had taken many hours of spare time to complete. Slowly and carefully anthracite nut coal was shoveled into the boiler of the Lilly Belle as it began to build head steam to 150 pounds. Then, with a slight movement of the throttle, the one-eighth scale, diamond-stacked locomotive began to move on a 300-foot loop of test track which had been laid on Sound Stage One.

The Lilly Belle became the pride of the Carolwood-Pacific R.R., which encircled the Disney home in Holmby Hills. It consisted of the loco, six gondolas, two freight cars, two cattle cars and one caboose, all reproduced in perfect scale. About 2,600 feet of 7¼-inch

gauge track was laid around the sprawling estate and was complete with a 65-foot long, 9-foot high trestle, a five-foot high, 90-foot long tunnel and a railroad crossing guard at the driveway entrance.

Walt's love affair with railroading can be traced back to his boyhood, when he frequented the switch yards down in the Missouri river flats in Kansas City, where the family moved from a farm near Marceline, Mo. His Uncle Mike, a veteran engineer on the Santa Fe, had already filled his young mind with the lore of the "high iron." Later, as a teenager, Walt worked as a "news butch" on the Missouri Pacific R.R. out of Kansas City into Texas. His duties were to walk up and down the coach cars selling newspapers, candy and soft drinks to the passengers.

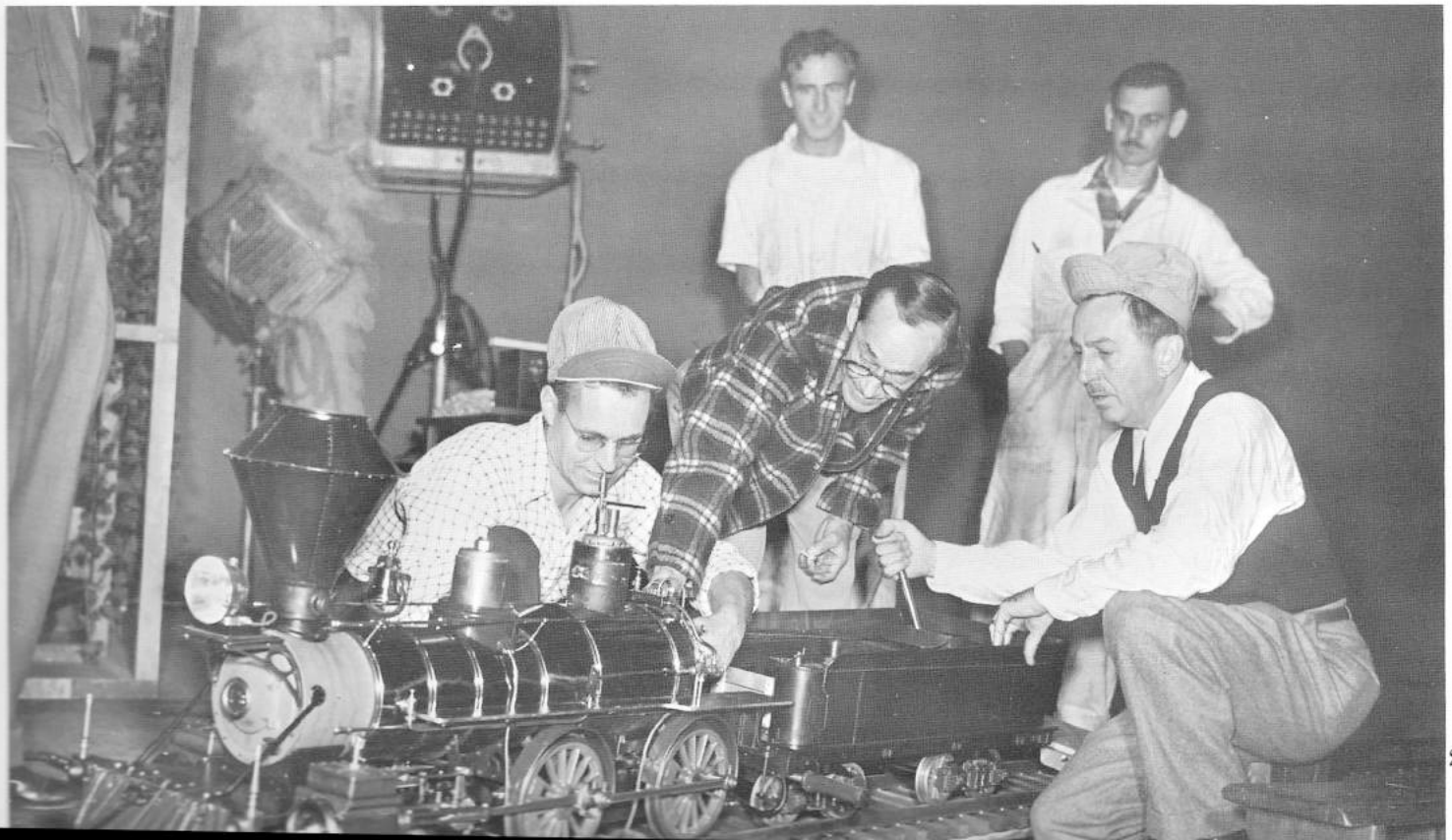
Walt had his first experience with live steam at a friend's home in Beverly Hills. The oily smell and steam and coal smoke that was indigenous to railroading of a bygone era were all to be found among the "live steamers," which the hobbyists are called who build and run the miniature working models. He decided that the live steam miniature trains offered the excitement he remembered from his boyhood. Soon research was begun on early American

railroads — knowledge which later became vital when the Santa Fe & Disneyland R. R. was being planned for the Park.

According to Roger Broggie, vice-president of Mapo, Inc., Walt became a willing apprentice in the machine shop, learning to operate all of the machine tools so he could make many of the parts himself. Lilly Belle's whistle, flagstands and hand rails were turned out by Walt on the lathe. He learned sheet metal work so he could lay out and fabricate the headlamp and smoke stack . . . then made numerous parts in the milling machine and learned to silver solder and braze on many small fittings. Eventually, he had a complete wood and metal workshop at his home.

When work was begun on Disneyland there was little time for running the Lilly Belle. In the summer of 1954 it was moved to the Studio where it remained in the machine shop storage room until Mapo, Inc. was established in Glendale, October 1965. When the new division moved, so did the Lilly Belle. Soon it will take its final journey to a permanent home in the Main Street station where nearly 29,000,000 Park visitors have boarded the Santa Fe & Disneyland R. R. for a highballing ride around the Magic Kingdom.

*Roger Broggie, Ed Sargeant and Walt prepare Lilly Belle for a trial run in the Studio's machine shop.*



## Influx Of New Faces Marks Buena Vista Personnel Picture

The year 1967 was one that saw both an influx of youthful new faces into the Buena Vista marketing force, as well as the promotion from within of many into key executive positions.

Among the key developments was the appointment of Anthony Farinacci as sales and administrative assistant. Farinacci, who has been with the company for eight years, was assistant to Joseph Laub, vice-president and general counsel for the Disney distribution subsidiary. Farinacci will report directly to Ludwig.

Craig Ward, formerly associated with the law firm of Donovan, Leisure, Newton & Irvine, has been appointed assistant to Laub, the position formerly held by Farinacci.

Another key promotion was the appointment of Harris Dudelson as western division manager, headquartering in BV's Beverly Hills office. Dudelson had served for twelve years as BV's midwest district manager in Chicago. Before joining Buena Vista he was division manager for Lippert Pictures in Chicago, and had been associated with Eagle Lion Pictures and United Artists before that.

Chuck Good, salesman in Chicago, succeeded Dudelson's post as midwest district manager. Good has served with Buena Vista for the past ten years, and has moved from auditor to salesman to district manager.

Larry Terrell was promoted from his position as branch manager in Charlotte to Eastern district manager headquartering in BV's Philadelphia office. Terrell joined the BV staff in 1961. Prior to that he was branch manager for Paramount Film Distribution in Charlotte, where he served for fourteen years.

Andy Heederik was promoted from Los Angeles branch manager to Pacific Coast district manager, headquartering in Buena Vista's office in Los Angeles.

A home office sales appointment was that of Ted Krassner as New York-Metropolitan branch manager. Krassner had previously served as branch manager in Washington for Paramount. He was with Paramount for twelve years, having served on that special unit created to handle sales and distribution for *War and Peace* and *The Ten Commandments*, and as branch manager in Indianapolis.

Another important promotion was Norman Chesler's to branch manager of the country's top revenue-producing branch office in San Francisco. Chesler had been salesman in the Seattle office. Prior to that he was booker in the Salt Lake City branch.

Other additions to the sales force included Jack Kaufman in Cleveland, Dick Saegar in Milwaukee, Larry St. John in Chicago, Homer Schmitt in Seattle, Jack Kirby in Charlotte, Irving Marks in Minneapolis, Anthony Lomonaco in Philadelphia, and Tom Miller, a recent sales trainee, as sales representative in Kansas City.

New additions in the important branch post of booker were William H. Heino in the Chicago district office, Doug Harold in the Omaha office, and Ron Fernandez in San Francisco.

Dick May was promoted from auditor in Los Angeles to assistant branch operations manager in New York, and recently succeeded to the post of manager of branch operations in January, following the passing of Jack de Waal. May has been with Buena Vista for the past eight years.

Mal Barbour, publicity manager in BV's New York office for the past year, has been named New York story editor for Walt Disney Productions. Barbour had been with the National Broadcasting Company for ten years, serving as magazine publicity manager, before joining BV.

Another addition to the publicity staff was Jerry Hopman, who has now joined Mal Barbour in the New York story department. Hopman was TV magazine editor of the N. Y. World Journal Tribune, and had served in a variety of editorial capacities for the New York Journal American.





# Famed Educator, Editor, Writer Heads Cal Arts

Dr. Robert W. Corrigan, dean of the School of the Arts of New York University, has been named the first president of California Institute of the Arts and will assume his new duties in July, a few weeks after formal ground-breaking ceremonies on the new 60-acre campus at Valencia.

His selection by the Board of Trustees ended a two-year, nation-wide search for the man who could best head the nation's first institute designed solely for the full professional training of talented people in *all* of the arts — the first to combine major schools of Art, Design, Music, Theatre, Film and Television.

"I see this as a pioneering venture of gigantic proportions which, I believe, ultimately will have great influence on the entire world," said Dr. Corrigan.

He knows whereof he speaks. He has received national recognition for his work at N.Y.U. and enjoys an international reputation as an educator and practitioner of the arts. He is the author or editor of more than 29 books; serves as consultant in theatre to Dell, McGraw Hill, and Chandler publishing companies; has directed more than 40

plays; serves as a director of the critics' program for the National Endowment for the Humanities and, in 1957, founded and was the first editor of Tulane University's famous Drama Review.

Dr. Corrigan's professional chronology extends far beyond that. His associations also include those with the Carnegie Institute of Technology at Pittsburg; the University of Southern California; Carlton College; the University of Minnesota, and John Hopkins.

First envisioned by Walt as a "community of the arts," Cal Arts will be a place where students, teachers and highly respected professionals will live, work and learn together. Students will receive training not only in their own artistic field, but through constant exposure, and the actual living of their

art. They will gain an appreciation of the value of all the arts as an inter-related whole.

"Great pioneering adventures have usually sprung from the mind and imagination of a single great man," Dr. Corrigan said, when his appointment was announced in December. "And this has been true of Cal Arts, which was Walt Disney's dream until the very day he died . . . Cal Arts was his brain child, but we must make it grow.

"It must not only be Walt Disney's school; Cal Arts must be of Los Angeles, the state of California, the United States — indeed, of the whole world. Until it becomes that, Walt Disney's dream will not have been realized?"

The new campus will accommodate 1,500 students and be ready for occupancy in 1970.



*Dr. Robert W. Corrigan, named first president of California Institute of the Arts, discusses plans for the new school and campus with H. R. Haldeman, left, chairman of the board of trustees. To the bottom-left is a model of the new Institute, left foreground, and living quarters for 700 students. Quarters for 300 married students are to be added later.*

## Golden Horseshoe Troupe Off To Tour Cold North

Disneyland's *Golden Horseshoe* stars, headed by the inimitable Wally Boag, were almost on their way to a USO tour of Vietnam when things got too hot over there and forced their

turning to a somewhat cooler alternative: U.S. military bases in Iceland and Greenland.

The switch was not a simple one, if you please. One doesn't wear tropical cottons in Greenland, up there around the Arctic circle. Wool underwear, furs and other frost-fighting garb had to be hurriedly obtained and fitted to make a February 18 departure date.

The group, billed as *Wally Boag and his Friends from Disneyland*, includes songstress Betty Taylor, tenor Fulton Burley and comedian Bert Henry. All are long-time stars of the Pepsi-Cola Golden Horseshoe Revue at Disneyland.

With a two-man music unit, drummer Jerry King and accordionist Don West, the troupe was set to present an hour-long musical comedy act at 30 to 40 locations in the North Atlantic area.

The tour will be one of very few USO groups organized as a complete performing group and the first ever from Disneyland.

"It's like returning to active duty," said Boag, who has turned in more than 18,000 performances as headliner of the Golden Horseshoe. He entertained troops during USO tours of World War II bases in England, Iceland and Greenland for more than two years during the war.

They expect to be back late in March. In the meantime the *Golden Horseshoe* has been undergoing a complete re-decorating.



All set to go way up north on a U.S.O. tour the Golden Horseshoe troupe hails a ride out of the Park on the Santa Fe & Disneyland R.R. Left to right they are, of course, Wally Boag, Betty Taylor, Don West, Jerry King, Fulton Burley and Bert Henry.

## Spring Kicks Off At Disneyland With Valentine Party

Spring got off to an early start this year at Disneyland with a Valentine's Day party on February 10, an innovation and newest addition to the Magic Kingdom's list of special events.

The Park was filled with music and entertainment by some of the outstanding lineup of talent that has been set by Chuck Corson for our Spring celebrations. Valentine's Day and week-end featured the American Breed, recording artist Glen Campbell, The Blossoms,

Bil Elliott and his orchestra, The Royal Tahitians, The Young Men, Boyce & Hart, and the Mills Brothers.

As a prelude to Easter Week, Disneyland's famous Spring Fling has been set for 8 p.m. to 1 a.m. on April 6-7. Easter Week entertainment, from April 6 to 13, will be highlighted by three outstanding and popular organizations, the Baja Marimba Band, The Cowsills, and The Kids Next Door; these in addition to our regular Disneyland entertainers.

During Easter Week the Park will be open from 9 a.m. until midnight every day. The traditional Easter Parade will take place on Sunday, April 15, featuring more than 200 marchers dressed in turn-of-the-century costumes.

Some will ride in vintage automobiles.

Summer will make its bow at the Park with its traditional Big Band Festival beginning Thursday, May 30 and winding up the night of June 2.

Big crowds are foreseen for all events, continuing the steady uptrend that marked 1967 and the advent of new Tomorrowland and *Pirates of the Caribbean*.

Fiscal 1967 ended September 30 with a year-long attendance of 7,937,743, representing an increase of 18 per cent over fiscal 1966. The year-ends crowds, too, soared beyond old records, with the December 25-through-January 1 figure reaching 334,374 compared to 1966's similar-period 291,377.



That nothing succeeds like success — especially tremendous success — is strikingly demonstrated in the reaction of the British to *The Jungle Book*. This remarkable picture broke all house and box office records when it opened a premiere season at Studio One and then carried on still more record-breaking in subsequent weeks and is still the tops. On its initial release in London suburban theatres, *Mary Poppins* figures were skedaddled in several cinemas, and the overall totals were mouth-watering. And the sequel!

The big provincial release of *Jungle Book* throughout Britain is scheduled to start at Easter and, instead of the customary playing time of one week in each city and town, all these important situations have doubled their playing time into two-week play dates, which proves that exhibitors have a pretty good nose for a gold mine when they see one.

Eddie Evans did a seven-days-a-week stint for six weeks running a nationwide tour of the *Jungle Book* characters that encompassed every known — and some unknown — possibility for promotion.

Continuous and heavily publicized 20-minute entertainment shows in leading stores were sandwiched between TV appearances, hospital and theatre visits, 'personals' at dance halls, ice rinks, football stadiums and zoos. The characters made press news pictures, directing the traffic in busy city centres. Their general activities during the whole tour, seen and read about by millions, did a great pre-selling job.

\* \* \*

At long last, the West End theatre we have been waiting for as our London West End showcase for *The Happiest Millionaire*—the Odeon Theatre, Haymarket—has become available. The public has gone for its sitting tenant —*Man For All Seasons*—in such a big way, that our commencing date for *Millionaire*, April 4, can aptly be publicized as a long-awaited event.

The Odeon, Haymarket, is no stranger to a big Disney hit. This was the theatre to which Londoners surged in their thousands, for many months, hoping to see *Mary Poppins*. Currently, there's a big 'must see' expectancy about *Millionaire*. We have had several requests from charity organizations to run premiere nights. We will hold two such gala occasions during the opening week, while, in Cardiff, Wales, on



Joe Westreich of our London office sent along this photo showing the huge crowds in front of the Plaza theatre in Amsterdam. *Bambi*, which is the object of the crowd's intentions in this photo, established an all-time record at the Plaza during the Christmas holidays.

April 5, H.R.H. Princess Margaret will be attending a great Premiere night, benefiting the National Society for the Prevention of Cruelty to Children. Tommy Steele will be the welcoming star among a galaxy of personalities.

From across the English Channel comes news of enterprise galore. L. Tilman reports placing the first-ever film clip on colour television in Holland for *The Incredible Journey*.

Ake Holm, agog with preparations for a forthcoming Scandinavian Convention, plans to follow the screening of *Blackbeard's Ghost* with a reception aboard a warship, plus a greeting salute from cannons for the guests on arrival. Ake, recently, did a great tie-up on *Ballerina*, with two companies that trade under the Ballerina name. One sells biscuits, the other stockings but they both co-operated in a big way with the film's promotion, one store alone giving five windows to *Ballerina* displays.

Georges Guignard in Paris, linking in with the release of *Cinderella*, had a stand in the vast exhibition sponsored by the National Paper Industry. There children were invited to draw Disney

characters in competition, the winner receiving a holiday in Disneyland. Youngsters recommended by their drawing teachers participated in the creation of 'the longest drawing in the world,' a reel of paper 321 metres (1,050 feet) long, the height of the Eiffel Tower. This gigantic fresco will tour the world before being offered, on behalf of the young Parisians who created it, to Roy Disney — a fine gesture.

\* \* \*

Back in London, we're announcing our biggest-ever national advertising tie-up!

"Stork" is this nation's most widely known and used margarine, so widely known that the name does not appear on the face of the pack, simply the "stork" advertising symbol. But *The Happiest Millionaire* will appear on the faces of no less than nine million packs for thirteen weeks. They will carry details of a contest carrying 15,000 pounds worth of prizes, and winners can choose from such items as colour television sets, four-berth caravans, Jaguar cars, mink coats and cruises in the West Indies.

Arthur Allighan.

## LETTER FROM AUSTRALIA

(Editor's note: This is our first letter from Walter Granger who runs our Australian and New Zealand operations.)

This being the first letter from Australia, it seems desirable to first outline some details concerning this area of activity. The Disney office "down under" is located in the Grand United Building in Castlereagh Street, one of the City of Sydney's main thoroughfares.

In terms of number of staff it is not a big office but one which supervises an overall territory about the size of the United States, comprising the Commonwealth of Australia, the Dominion of New Zealand plus Papua, New Guinea and Fiji with an overall population of approximately 15,000,000. A character merchandising office is located in Auckland, New Zealand to handle licensing activities in the Dominion with Neil Beckett at the helm. Character merchandising licensing for Australia is carried out through this office and for New Zealand through the Auckland office.

Starting with the release of Disney theatrical product, this office carries out the task of being a Producer's Representative, for the distributor of our films is Metro Goldwyn Mayer Pty. Ltd., Sydney, with branch offices in the capital cities of all mainland states plus one in Auckland, New Zealand. M.G.M. also owns a chain of theatres and drive-ins where our films are exhibited whilst in New Zealand our key city releases are through the Amalgamated Theatres circuit owned by 20th Century-Fox.

Sixteen Millimetre film hirings in both Australia and New Zealand are handled by subsidiaries of the Rank Film Organisation whereas the educational long-term leasing activities for the whole territory are looked after by this office.

A Disney-owned subsidiary, Walt Disney Productions Pty. Ltd., also operates from this office and has entered the music publishing field during the past twelve months. Disney recordings are released through licensed E.M.I. subsidiaries in Australia and New Zealand.

Disney television selling and programming activities are also cared for from the Sydney office and presently there are 31 Australian and four New Zealand stations, plus repeaters, telecasting Disney programmes.

Presently in release are the Disneyland series (Wonderful World of Color episodes telecast in black and white) plus a further release of the Mickey Mouse Club series. The Zorro series went into recess a year or so ago after a very successful reissue.

Disneyland is almost without fail in the top ten in rating surveys, in fact is usually in the top three and quite often in top position.

In the book publishing field our licensee is Golden Press Pty. Ltd., a highly successful juvenile book publisher and licensee of many years standing, whereas Disney comics are produced by our magazine publishing licensee for the Australian, New Zealand and more recently the Malaysian and Singapore markets.

Being returned to the Disneyland Warehouse this week are a set of four Winnie the Pooh character costumes after a highly successful series of promotional appearances in this country. Since coming to us via Japan in May of last year the costumes have chalked up a considerable mileage throughout the length and breadth of this sizeable continent. They made appearances in theatres screening *The Ugly Dachshund/Winnie the Pooh and the Honey Tree* programme, in retail and departmental stores, numerous regional shopping centres; including Roselands, Sydney, which is claimed to be the largest in the Southern Hemisphere and has its own theatre which also screened the Disney film programme with considerable success.

One highly unusual appearance was at a Government sponsored "Get Fit" campaign when in excess of 30,000 citizens of Melbourne, including Parliamentarians, rallied in one of the city's many parks. The entire event was given widespread press, radio and television coverage.

\* \* \*

Hot on the heels of these most successful costumed traffic-stoppers – and I don't mean that just literally – is another group which has met with equal group attracting success. I refer to George the Alligator – a lifelike locally made replica inspired by *The Happiest Millionaire* feature – and Tommy McTaggart who is dressed to appear as Australia's Tommy Steele (actually Tommy McTaggart migrated here from Ireland only a year or so back making the supply of an Irish accent no problem.)

George toured the major centres throughout Australia and New Zealand. He traveled from Sydney to

Newcastle with Tommy McTaggart by train and amused the crowd at the Newcastle Station, including press and T.V. cameramen.

All of this is indicative as to how promotionally beneficial such activities can be, for in Newcastle *Millionaire* in its opening week broke the Strand theatre's all time any day record. The picture is currently playing to good houses in Sydney, Melbourne, Brisbane, Adelaide, Newcastle, Auckland, Wellington and Christchurch plus selected important suburban and rural city centres.

\* \* \*

Worth reporting is that the Bank of New South Wales, Australia's oldest and largest trading bank, through its Savings Bank subsidiary, is now entering its fourth year of association with Disney characters with the issue of special juvenile passbooks brightly decorated with Donald Duck and his nephews (for boys) and Snow White and her forest friends (for girls) and Donald Duck blow-moulded plastic money boxes.

In fact, the bank has found the Donald Duck money boxes to be so popular that instructions have been given to all of the bank's tellers to open the filled money boxes in a special way. This followed complaints and reports of youngsters bursting into tears if the teller should happen to cut the box open by removing Donald's head.

The number of money boxes issued by the bank to date is above the 1,000,000-units mark.

Walter Granger.

*Edward G. Robinson, one of the world's renowned connoisseurs of art, pulls a funny switch in Never a Dull Moment as an underworld czar who fancies taking painting lessons from Dorothy Provine, with some rather extraordinary results.*





## Special Display Set Up For Walt's Continuing Awards

A special display is being set up for Walt's posthumous awards in the long hall leading into the reception room for his suite on the third floor of the Animation building. His passing more than a year ago seemed to increase, rather than decrease, the tributes.

More than a dozen plaques and framed certificates have been put in place and there are two or three times more than that waiting to be hung. Statuettes and the smaller medals join the more than 900 awards that for years have been set up in Walt's two offices and the reception hall. The arrival of still more awards continues, from throughout the world.

The most recent accolades include those from Argentina, Brazil, England, Germany, Italy, Mexico and Russia. Both the city and county of Los Angeles are represented, the former commending Walt and the company for their contribution to L.A.'s growth, and the latter naming Walt "Citizen of the World."

The National Association of Theatre Owners established the Walt Disney Memorial Award and presented it to Bob Hope during its convention in Florida last October. Creation of the award followed Walt's being named "Showman of the World" at the 1966 convention in New York. Walt was the first recipient but, upon his death, NATO decided to retire the showman cup with Walt as the only recipient for all time and set up the Disney award in its place.

The retiring NATO president, Sherill C. Corwin, said: "The selection of Bob Hope for this honor is a fitting tribute to Walt Disney, who has left all of us in the entertainment arts and motion picture industry a heritage of excellence and inspiration. Like Walt Disney, Bob Hope is a master entertainer who is world-famous, universally respected and a legend in his own time.

"The Disney award will be conferred only on rare occasions to an outstanding personality who has been especially meritorious in advancing the excellence and imagery of the motion picture industry."

The industry in Germany and England produced two more awards. The British Cinematograph Exhibitors' Association voted Walt its *Master Show-*



*Roy accepts the Hans Georg Award on behalf of the Disney family and company, from W. S. Davis, assistant regional forester, Division of Recreation, United States Forest Service. The silver stein was awarded Walt posthumously in recognition of his life-long interest in and contributions to skiing. Mr. Davis had accepted it on Walt's behalf originally at a Far West Ski Association convention. Georg was one of the world's top skiers and ski instructors.*

*man of the World*, and the Berlin Film Festival produced a special award in his memory. Roy went to London to receive the B.C.E.A. statuette — a unique spiral of golden film — while Dick Van Dyke traveled to Berlin to accept there.

During 1967 Walt was also posthumously awarded the first annual Hans Georg Award in recognition of his life-long interest in and contributions to the sport of skiing. Roy accepted from W. S. Davis, of San Francisco. Mr. Davis, assistant regional forester, Division of Recreation, United States Forest Service, originally accepted the award in ceremonies during the Far West Ski Association convention at Tahoe, California.

Walt's interest in skiing began in the early 1930's when he and Mrs. Disney learned the sport in Yosemite from Hannes Schroll, a champion Austrian skier who had settled in California. When Schroll decided to develop a new skiing area in the Donner Pass region, Walt's enthusiasm for skiing and his faith in the Schroll plan led him to pur-

chase the first stock issued in the Sugar Bowl Corporation.

Walt's public and private expression of confidence in the project enabled Schroll to subscribe all the needed stock within a ten-day period. In gratitude, Schroll tabbed an unnamed peak Mt. Disney.

Through the years, Walt's dedication to skiing grew. He maintained a family ski lodge at Mammoth Mountain. And his interest in winter sports and experience in accommodating people at Disneyland led to his selection as chairman of the Pageantry Committee for the 1960 Winter Olympic Games at Squaw Valley, California.

One of Walt's greatest wishes was to develop an outdoor recreational facility. In 1965 the opportunity arose when the U. S. Forest Service invited private industry to participate in the development of year-round facilities at Mineral King in Tulare County. Out of six applicants, the Disney organization was chosen to develop the Sierra wonderland.

(continued from Inside Cover)

## Master Plan For Mineral King Grows With Road Approval

sides of the Kaweah, to have a greater potential than was dreamed when the project was first contemplated.

"The more we make studies and surveys, in the valley and throughout the country, the more enthusiastic we become," says Bob Hicks, project manager. "When Walt first started talking about Mineral King, around 1960, and in 1963 when he said 'let's do it,' he was thinking in terms of a five- or ten-million-dollar ski resort.

"Our studies of the Mineral King terrain and the skier market soon showed us that a much larger development could be supported and would be appropriate for Mineral King."

Snow and weather studies began in 1966 and will proceed indefinitely. They must not only be a continuing thing in the name of safety and proper maintenance, but for improvement and expansion, too.

The snow study team living in the valley during the Winter months have been impressed with the pleasant weather and skiing conditions. They report a lack of uncomfortably cold temperatures and chilling winds behind the 11,000-foot peaks.

Studies are progressing, too, on Mineral King soil and its structure-supporting qualities; the valley's meteorological and hydrological characteristics; types of architecture suitable for the village; the kinds and numbers of restaurants that might be needed; the sanitation system that would best serve the area; the utilities requirements; the problems of establishing parking areas on the hilly granite; an appro-

priate transportation system; the proper placement of the village, and so on. All are vital to a final writing of the master plan.

No stone will be left unturned in the deep research. Who will be going to Mineral King, how many they will be and what their presence will mean to the state's economy will be clearly known when the job is done. Two surveys conducted by a well-known firm, Economic Research Associates, have established that Mineral King will add well over one billion dollars to the California economy during the first fifteen years of operation.

ERA's coverage was a general estimate of the market potential. More detailed studies are now being made by a projection analysis group at WED. If the progress of other data-gathering is any criterion, its report on the economic impact should be even more impressive.

(continued from page 1)

## Donn Tatum, Card Walker, New Executive V.P.'s, Look To The Company's Future

**Card:** The business being done by *Jungle Book* has been a terrific shot in the arm, too. Although Walt was an integral part in its production, he had an outstanding team in animation which took hold of the project and stayed with it for more than three years. If *Jungle Book* does \$10 million domestic, and it looks like it should, this will be quite a vote of confidence for our future in animated motion pictures. It has already meant that our animators, under the leadership of Winston Hibler and Woolie Reitherman, are approaching *The Aristocats* with new enthusiasm.

**Donn:** I don't think we ought to forget the convertible debentures issue either. The sale of our \$40,000,000 bond issue during January was the beginning of our plan to finance the Florida project. We got an interest rate and a conversion premium more favorable than the current market conditions. I believe we did a good job of presenting our company's value, but what it really means is that some of the smartest brains in the financial world studied our company very carefully in the light of that issue and decided that we had an excellent future. As far as the financial world is concerned, that represents a tremendous vote of confidence.

**Card:** Let's think in terms of public acceptance, too. Look at Disneyland during 1967. We had more than 7,900,000 people

visit the Park which was a 16 per cent increase over 1966. This dramatic jump in attendance was caused by the many people who revisited the Park to see such new attractions as the New Orleans Square, Pirates of the Caribbean, and our new Tomorrowland. For the first four months of our fiscal year during 1968, our attendance is running almost 28 per cent ahead of 1967, so that we are well on our way to another record year.

**Donn:** As far as the next year is concerned, our objective for Mineral King is to finalize a master plan which will have the approval of the United States Forest Service. Bob Allen, who until recently was general manager of Celebrity Sports Center in Denver, has joined Bob Hicks to assist in our planning effort.

**Card:** On the Florida project, we must still finalize our thinking regarding the scope of the job—in other words exactly which attractions will we build for the theme park, and which motel-hotel units will be constructed during phase one. The biggest thing is to find an intelligent way to finance the entire project, including the subsequent construction of EPCOT, and the other challenge is the one of being able to build an organization which can move in and operate the project when it's ready. Those are probably our two biggest challenges, and in that order, too.

**Donn:** Well, because we have such a large project in mind, a project which will require all of the skills that are found in the building and construction trades, it is imperative that before we start construction we have a stabilized arrangement which will assure labor peace throughout the construction period. And,

at the same time, we intend to reach an operating agreement which will assure that, once our money is committed to construction, we will be able to operate the development without any difficulties.

**Card:** The potential is exciting. We will continue our same policy of producing five to six motion pictures per year—no more, because we can't put ourselves in the position of making so many films that we are in competition with ourselves—while the Florida and Mineral King projects proceed. Eventually these and Disneyland will provide us a tremendous revenue base upon which to operate the company. Current trends indicate that by 1972, when Walt Disney World has been operating for a full year, WDP's income from motion pictures, once our major source of revenue, will represent only 20 percent of the whole gross.

**Donn:** I sometimes try to put it this way . . . What we're trying to do here is double the size of the company in five year's time. It is an enormous objective and there is no reason why we can't do it. It is a program which will give us, not only a much bigger company, but one which is much more broadly diversified, and will be operating on an entirely different platform. This new platform, in turn, will reflect and demonstrate our stability and competence to do other things. We are very fortunate to be associated with a company which has such a high platform of public acceptance from which to move forward, well defined projects that constitute a program of development for many years ahead, and a magnificent in-depth organization to work at it. This is the legacy of Walt Disney, of which we are all the beneficiaries. The rest is up to us.



## Studio Loses Ham Luske And Joe Reddy

Two of the company's oldest and best-loved professionals, Ham Luske and Joe Reddy, have been lost to the Studio since this magazine last went to press, Ham just a few weeks ago and Joe one night last Summer following the premiere for *The Happiest Millionaire*. Both died quietly in their sleep.

Ham had long been one of WDP's top animators and directors, having joined the company in 1931 to work on shorts and eventually to become one of Walt's chief aides in the building of an animation staff capable of accomplishing what had never been done before in cartooning, a feature-length motion picture, *Snow White and the Seven Dwarfs*, for which he was a supervising animator.

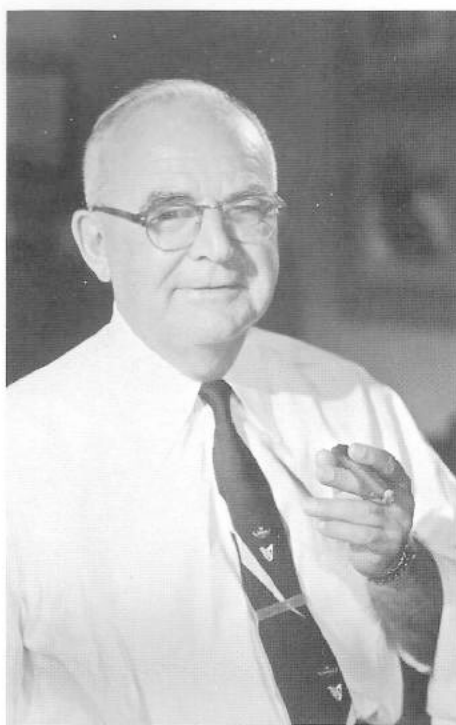
From that point on, through the years, Ham was a talented innovator in animation techniques and teacher of promising young talent. He was noted for his patience and ideas, and for his devotion to Walt in all things Disney.

He became a sequence director in the days when no one cartoon feature had a single director and in this capacity worked on *Pinocchio*, *Fantasia*, *Melody Time*, *So Dear to My Heart*, *Cinderella*, *Alice in Wonderland*, *Peter Pan*, *Lady and the Tramp* and *One Hundred and one Dalmatians*.

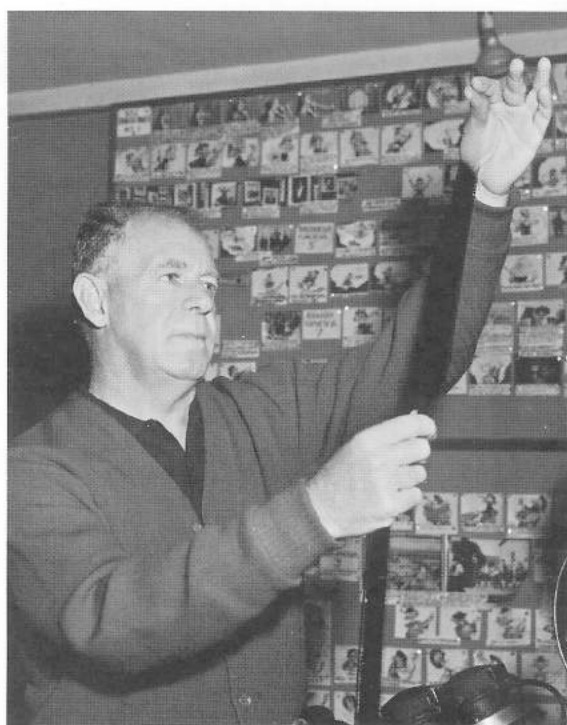
Eventually he was put in charge of a television unit and was working in that capacity at the time of his death on February 18. He was an associate producer and director on *Disneyland*, *Walt Disney Presents* and *Walt Disney's Wonderful World of Color*. He directed many of the military, educational and commercial subjects that the Studio turned out so effectively during World War II.

Born in Chicago on October 16, 1903, Ham moved to California with his family when only three. He studied art at a school in Sacramento and graduated from the University of California at Berkeley.

His first professional job was as an assistant cartoonist for the old Oakland Post-Inquirer, doing illustrations for the sports section and the editorial page, and he was a free-lance artist contributing to The Saturday Evening Post and Collier's.



Joe Reddy



Ham Luske

Few publicists in the entertainment business were better known and liked by members of the Fourth Estate and his peers in publicity than Joe Reddy. There weren't many who didn't know him from New York to Miami to San Francisco and back again. He had been with the company for 26 years, most of the time as its publicity director, a stocky leprechaun of a man, Irish through and through and loaded with blarney.

Joe learned to write as a sports reporter in his native New York more than 50 years ago. He joined the Morning Telegraph in 1907 to run copy. He

rose to assistant sports editor, moved over to the Times sports department for three years, returned to his alma mater as motion picture editor and then, in 1917, joined the Tank Corps to fight the Kaiser.

When the war was over he returned to publicity, joined up with Pathe in New York and soon became director. In February, 1922, he came to Los Angeles to handle the press for Harold Lloyd, and eight years later became publicity advisor to Shirley Temple. He joined Walt in 1942 and was serving as his personal public relations aide when Walt died.

(continued from page 8)

### LETTER FROM BURBANK

\* \* \*

Federico (Fred) Tomas, 22 years the Penthouse Club's fine chef, retired during the year with more than 100 club members giving him a rousing farewell party. Fred came from the Philippines via service in the U. S. Navy and had worked for Amelia Earhart and her husband, George Putnam, and the singer, Alan Jones, before joining up with the Studio.

\* \* \*

More recently Dan Downing, head of negative cutting at the Studio, re-

signed after 25 years in that responsible position. Dan joined the company 26 years ago, on November 2, 1942, coming over from Technicolor where he started in 1929 as a projectionist. Earl Weldon replaces him in his job here.

More than 70 co-workers and friends, not only from Disney but Technicolor, too, turned up for a farewell party at the Smoke House where Dan was presented a windspeed indicator for his shoreside home in Long Beach. Dan is a well-to-do and fervent yachtsman who maintains moorings in Long Beach and on Catalina, and it will be a rough day that won't see him putting out to sea from now on.



