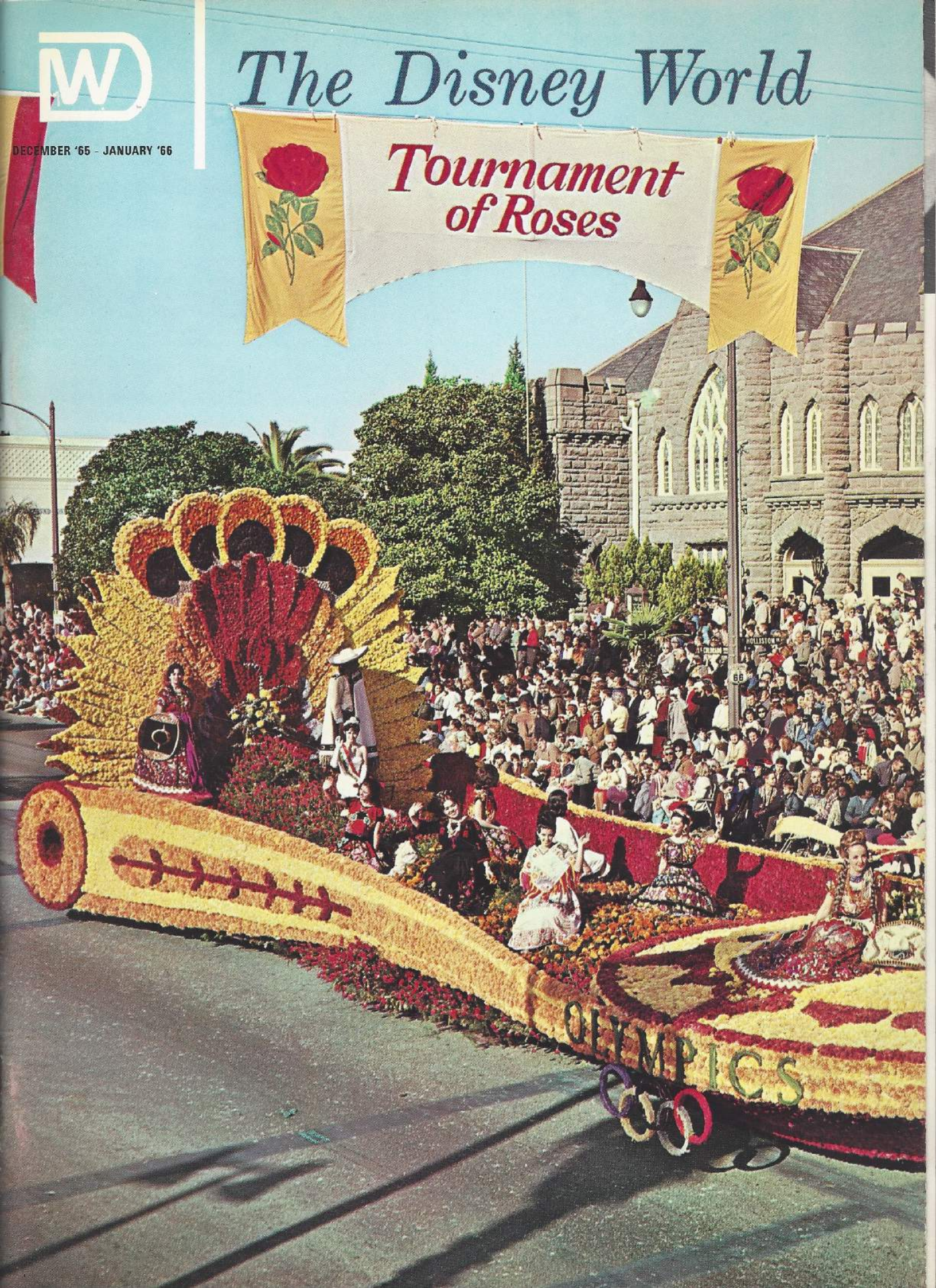




The Disney World

DECEMBER '65 - JANUARY '66



ney World

Ornament
Roses





Contributors:

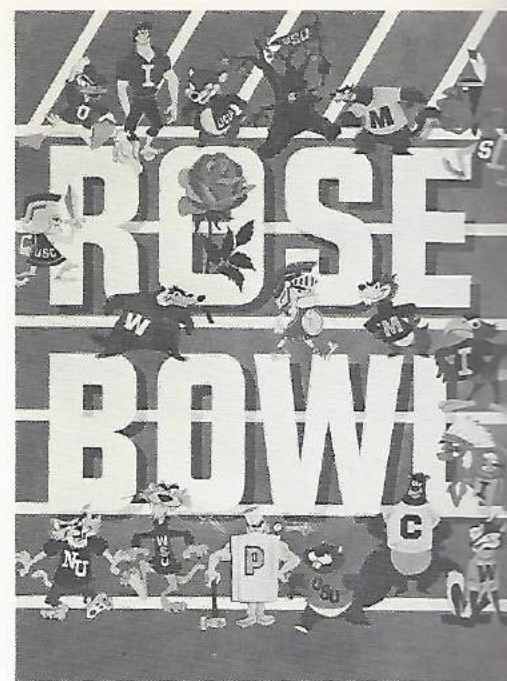
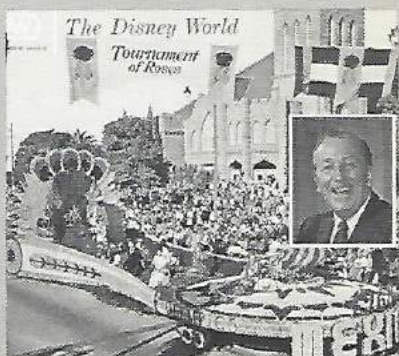
Arthur Allighan
Bob Coburn
Earl Colgrove
Lionello Dottarelli
Herb-Fletcher
Walter A. Granger
Ben Hartigan
Ira Hoke
Bob Jackson
Eddie Jones
Tom Jones
Bob King
Jack Lindquist
Paul Lyday
Dick McKay
Ed Meck
Fred Miwa
Wendall Mohler
Bob Moore
Pat Powers
Joe Reddy
Lee Reem
Charlie Ridgeway
Mary Robertson
Jim Stewart
John Willis

Art Direction:

Norma Noceti

Editor:

John Conner



A famous rose between many a famous thorn on this program cover.

Drawing Pigskin Pics Proves A Bit Knotty

One of the knottiest problems ever to face a department was laid on the desk of Bob Moore when he was assigned to do the cover and several pages of the Rose Bowl football program.

The job went like this: put together a design cover illustrating teams in the Big Ten and the Athletic Association of Western Universities, conferences whose members most frequently frequent the hallowed grid in the big bowl.

Such as the Hawkeyes, say. Hawkeyes? And the Buckeyes. And, wow, Buckeyes!

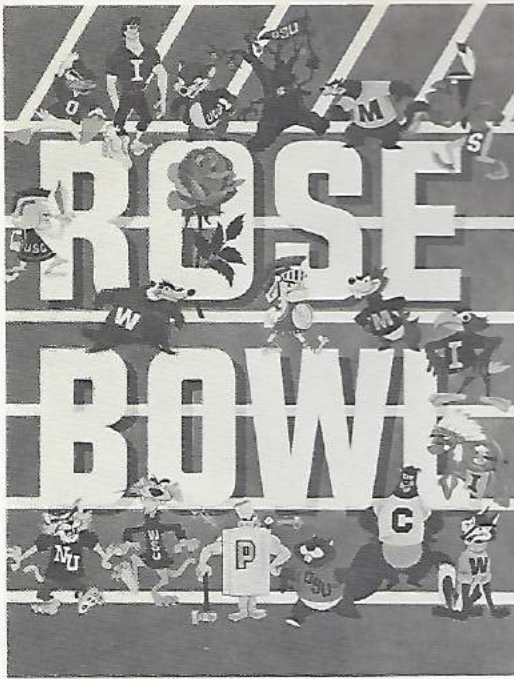
A hawkeye is a big-eyed bird with a small whistle, and so, for the University of Iowa, Bob Moore went down the dictionary and drew the sweated student you can see leaning over the big "L" on the cover.

A buckeye, it says there in Webster, is a tree with a nutting acorn. Acorns are as tough as Ohio State's ways on the grow, grow, grow. So see the rough tree at the top, straddling the "S."

Yeah, and a boilermaker is a man who makes boilers, which they do a lot of around Lafayette, Indiana, where Purdue is located. So Bob put his pigskin inside a boiler marked "P," bottom center, and had him ready to roll for good old P. U.

The rest of the Big Ten - AAWU line-up includes an Indiana Hoosier, UCLA Bruin, Michigan Wolverine, Stanford Indian, USC Trojan, Wisconsin Badger, Michigan State Spartan, Minnesota Gopher, Illinois Fighting Illini, Northwestern Wildcat, Washington State Cougar, Oregon State Beaver, California Golden State, Washington Huskie and Oregon Duck.

And if a few of them look a bit like Disney characters, it's intentional.



A famous rose between many a famous thorn on this program cover.

Drawing Pigskin Pics Proves A Bit Knotty

One of the knottiest problems ever to face an art department was laid on the desk of Bob Moore when he was assigned to do the cover and several inside pages of the Rose Bowl football program.

The job went like this: put together a definitive cover illustrating teams in the Big Ten and the Athletic Association of Western Universities, conferences whose members most frequently frequent the hallowed grid in the big bowl.

Such as the Hawkeyes, say. Hawkeyes? And Boilermakers. And, wow, Buckeyes!

A hawkeye is a big-eyed bird with a small shrill whistle, and so, for the University of Iowa, Bob put down the dictionary and drew the sweated sharpee you can see leaning over the big "L" on the cover.

A buckeye, it says there in Webster, is a tree-bearing acorn. Acorns are as tough as Ohio State and always on the grow, grow, grow. So see the rough-looking tree at the top, straddling the "S."

Yeah, and a boilermaker is a man who makes boilers, which they do a lot of around Lafayette, Indiana, where Purdue is located. So Bob put his pigskin hero inside a boiler marked "P," bottom center, and got him ready to roll for good old P. U.

The rest of the Big Ten - AAWU line-up include an Indiana Hoosier, UCLA Bruin, Michigan Wolverine, Stanford Indian, USC Trojan, Wisconsin Beaver, Michigan State Spartan, Minnesota Gopher, Illinois' Fighting Illini, Northwestern Wildcat, Washington State Cougar, Oregon State Beaver, California Bear, Washington Huskie and Oregon Duck.

And if a few of them look a bit like Disney characters, it's intentional.



Walt Launches 1966 As Grand Marshal Of The Rose Parade

Nineteen sixty-six got off on the right foot for all Disney fans when Walt ushered the new year in at Pasadena as, like Dwight Eisenhower and Herbert Hoover before him, he rode among 60 floats, 22 bands and 12,000,000 blossoms in the role of Grand Marshal of the Rose Parade.

It was a splendid production. There is nothing else like it in the world, or on any other day in the year. Well over a hundred million persons saw the 77th edition of the grand affair, watched Walt waving on their television sets and, in all likelihood, waved back or stifled the urge to.

Walt sat in an expensive open car covered with 5,000 American Beauty roses for hours, nodding and smiling and waving at the nearly two million spectators who greeted him as they lined the avenues of a city made famous by the parade alone, and at the TV cameras he knows so well on his own *Walt Disney's Wonderful World of Color*.

The world of color around him moved in step with his pace-setting car, spelling out the overall theme of the day, *It's a Small World*, and the messages of individual floats like *It's a Child's World* and *Aladdin's World of Magic*.

"World" was the word for the day. Directly behind Walt came Burbank's entry, called *Small World of Make Believe*, bearing, for company, 27 Disney characters, including Messrs. Goofy, Pluto, Pooh, Hatter and Pan, to name just a handful. Right up there with Walt sat none other than the greatest character of them all, Mickey Mouse, looking well and happy after years of movie retirement.

And then came the rest of the parade: 240 equestrians, including a contingent of the Royal Canadian Mounted Police on midnight-black horses, and western riders on silver-saddled Palominos and Arabians; 22 of the nation's best marching bands from all over the United States and Canada; the Rose Queen and her court, and spectacular floats valued at a million dollars, each carrying out the universal theme in unique concept and design with fragrant, freshly-cut flowers.

The ride through Pasadena culminated a busy days-long non-Studio schedule for Walt. It included a Tournament of Roses directors' dinner, the kickoff luncheon, an inspection of floats, a series of interviews on network and local television and radio, chats with innumerable newspaper writers and, finally, New Year's breakfast with the Rose Queen, her court, and the Tournament president, J. Randolph Richards.

Walt was picked as Grand Marshal a good many months ago. The selection was made by the Tournament committee after thousands and thousands of

(continued on page 25)



Walt Launches 1966 As Grand Marshal Of The Rose Parade

Nineteen sixty-six got off on the right foot for all Disney fans when Walt ushered the new year in at Pasadena as, like Dwight Eisenhower and Herbert Hoover before him, he rode among 60 floats, 22 bands and 12,000,000 blossoms in the role of Grand Marshal of the Rose Parade.

It was a splendiferous production. There is nothing else like it in the world, or on any other day in the year. Well over a hundred million persons saw the 77th edition of the grand affair, watched Walt waving on their television sets and, in all likelihood, waved back or stifled the urge to.

Walt sat in an expensive open car covered with 5,000 American Beauty roses for hours, nodding and smiling and waving at the nearly two million spectators who greeted him as they lined the avenues of a city made famous by the parade alone, and at the TV cameras he knows so well on his own *Walt Disney's Wonderful World of Color*.

The world of color around him moved in step with his pace-setting car, spelling out the overall theme of the day, *It's a Small World*, and the messages of individual floats like *It's a Child's World* and *Aladdin's World of Magic*.

"World" was the word for the day. Directly behind Walt came Burbank's entry, called *Small World of Make Believe*, bearing, for company, 27 Disney characters, including Messrs. Goofy, Pluto, Pooh, Hatter and Pan, to name just a handful. Right up there with Walt sat none other than the greatest character of them all, Mickey Mouse, looking well and happy after years of movie retirement.

And then came the rest of the parade: 240 equestrians, including a contingent of the Royal Canadian Mounted Police on midnight-black horses, and western riders on silver-saddled Palaminos and Arabians; 22 of the nation's best marching bands from all over the United States and Canada; the Rose Queen and her court, and spectacular floats valued at a million dollars, each carrying out the universal theme in unique concept and design with fragrant, freshly-cut flowers.

The ride through Pasadena culminated a busy days-long non-Studio schedule for Walt. It included a Tournament of Roses directors' dinner, the kickoff luncheon, an inspection of floats, a series of interviews on network and local television and radio, chats with innumerable newspaper writers and, finally, New Year's breakfast with the Rose Queen, her court, and the Tournament president, J. Randolph Richards.

Walt was picked as Grand Marshal a good many months ago. The selection was made by the Tournament committee after thousands and thousands of

(continued on page 25)



Walt's Disney World

In Florida Biggest Surprise Of Decade

From the Disney plane, a view of a new addition to the Disney World; 27,400 fresh Florida acres.



Biggest surprise of the year in the entertainment industry, and of the decade around the Disney world was Walt's announcement as we went to press that he plans to create a \$100,000,000 recreation-oriented community in central Florida on 27,400 acres of Summery, Disney-controlled land within the next three or four years.

This would not be another Disneyland. It is being tentatively referred to as a Disney world to contain perhaps, among other things, a City of Yesterday and a City of Tomorrow. Beyond that, it is too early to give any reasonably detailed description.

The huge spread of about-to-be-built-on land lies near Orlando, already famous as a citrus industry center, and lesser-known Kissimmee, and straddles the line between Osceola and Orange counties. (The press has duly noted the coincidence, since Disneyland also calls an Orange county its home.)

Walt outlined preliminary concepts for Project Florida at a business meeting in Orlando on November 15. Hosted by Florida's Governor Haydon Burns, the gathering was attended by more than 750 of the state's top governmental, business and civic leaders.

Following the meeting, Walt, Roy and Governor Burns were the principals in the largest press conference in the state's history. More than 350 newsmen attended the session, which was carried throughout Florida on live television.

"As we visualize it now" Walt told both groups, "the project will be a completely new kind of vacation and recreation environment."

He said that it would have as its centerpiece a theme park "basically like the Disneyland approach, but not a duplicate" of the Magic Kingdom. The new Park, Walt said, would be designed so as to be compatible with Florida's climate and way of life.

The proposed municipalities would be provided with hotels, motels, dining accommodations, and facilities for a wide variety of outdoor recreational pursuits. Eventually there would be industrial parks and residential areas.

"It will probably take a year and a half to design it and another year and a half to build it," Walt predicted. "But



Walt and Roy with Governor Haydon Burns as Walt announced Project Florida. The press conference, televised statewide, was the biggest in Florida's history.

we've still got a lot of work to do before we can even begin to think about starting construction. After all, you can't just go out and build a whole new world of entertainment before you solve many engineering, research and development problems."

One of the guidelines to be used in developing plans, Walt noted, is the preservation of the area's natural beauty. Generous stretches of untouched green belts, several large parks and extensive landscaping will be included.

He predicted that, when it is in full operation, the project would be more than an over-night stopping point. Rather, it would be a major destination for many of the millions of tourists who visit Florida each year (14,484,692 in 1964) and would become a favorite vacation spot for Floridians themselves because of its centralized location, at the crossing point of major east-west and north-south highways.

Studies indicate that the project would eventually draw up to 6,200,000 guests annually. About 50,000,000 are expected to enter its gates by the end of the ten years following opening. Between 3,000 and 4,000 employees would be required, and another 12,000 to 16,000 jobs would be generated by the project in surrounding areas, it is expected.

The Florida project is a big project

for Walt and the company. Perhaps it is even a bigger one for the booming state it is planned for.

The day Walt made the announcement, said Governor Burns joyfully, was "the most significant day in the history of the great State of Florida."

Florida's V.I.P.'s Fly Out To Begin Working On Project Problems

Some of the Florida government's most important people, losing little time in getting to work on helping resolve problems that could stand in the way of Project Florida, flew to Burbank just before Christmas.

The trip was made in order to permit these officials to better understand the company's operations as they relate to matters of taxation.

The group, moving in a spirit of swift cooperation, was headed by Fred "Bud" Dickinson, State Comptroller, and J. Ed Straughn, director of the Florida Revenue Commission, and included Joseph Chapman, administrative assistant to Governor Haydon Burns; Harry L. Coe, assistant director of the Florida Revenue Commis-

(continued on page 25)

Mineral King Plan Approval Is Given Late In December

Right on the heels of enormous Project Florida, Walt was notified, late in December, that his plans for the \$35,000,000-plus development of summer and winter recreational facilities at Mineral King, California, had been accepted by the Department of Agriculture and the United States Forest Service

Project Mineral King involves a 20-square-mile area in Sequoia National Forest whose natural beauty and awesome grandeur are perhaps unparalleled anywhere else in the country.

"We are all very grateful for the confidence that Secretary of Agriculture Orville Freeman, his associates and the Forest Service have shown in us and our plan for the development of Mineral King," Walt said. "It is a challenge and a responsibility that we enthusiastically accept.

"Since our application for the development was submitted on August 31, our staff and consultants have gone

ahead to plan the steps we would take, in the event we were chosen, to get the project underway."

He said that Walt Disney Productions and its consultants would soon meet with Forest Service officials to finalize all details of the plan and to formulate a sequence for the construction of facilities.

The next step, Walt said, would be to provide winter facilities for a snow survey group, including Forest Service experts, who would spend this winter on-site to study snow conditions and collect data for future construction.

Building of recreational facilities, however, must await definite commitments for the construction of an all-weather state road leading to Mineral King. This is expected to be built over the next five or six years. Walt pointed out that facility construction cannot begin before the Forest Service has issued a 30-year term permit for the land on which the permanent facilities would be located. The permit just granted is for three years, this period having been given to finalize plans and to obtain satisfactory commitments on construction of the new road.

When the overall Disney plan is ac-

cepted, the Forest Service will then issue the 30-year term permit, and this can be granted at any time during the initial three-year period.

Facilities will include fourteen ski lifts, many serving guests throughout the year; a self-contained village; huge parking facilities at the valley's entrance, and a high-capacity public conveyor for moving people from the parking area through the valley proper.

One of the most significant aspects of the Disney plan is to be the absence of visitor automobiles.

The village, to be situated at the north end of Mineral King, will include a chapel, skating rink, shops, restaurants, hotels, dormitory rooms for the younger set, a ski school, conference center, fire station and heliport.

An economic analysis completed in late September by Economic Research Associates of Los Angeles, indicated that Walt's development of Mineral King would add more than \$600,000,000 to California's economy during its first ten years of operation, and that 2,500,000 visitors — 800,000 from out of state — would be drawn annually to the recreational mecca by 1976, its projected first full year of operation.

Walt looks over an artist's concept of Mineral King with an old friend, Ray Buckman, who formerly owned and operated several facilities in the valley and has been a resident of the area since 1890.



Disney Foundation Gives Quarter Million To Motion Picture Fund

In one of the heftiest donations to come its way, the Motion Picture Relief Fund's projected 15-year \$40 million Endowment and Building Campaign got off to an auspicious start with a \$250,000 contribution from The Disney Foundation.

Fund prexy George L. Bagnall made the announcement at an industry-wide, star-studded luncheon at the Beverly Hills Hotel, and Roy Disney

presented the gift on the dais to Gregory Peck, general chairman of the campaign. It will be paid in installments of \$50,000 a year over a five-year period.

The affair officially launched the expansion of the Motion Picture Country House and Hospital in Woodland Hills, which supports the needy of the industry, including many film pioneers.

The Disney Foundation, established in 1951 as a non-profit corporation dedicated exclusively to the support of charitable, educational and scientific activities, is supported by the Walt Disney Productions Corporation and associated companies as well as the families of Walt and Roy.

The quarter-million-dollar gift was but one of three made by the Foundation in recent months. It contributed \$25,000 during the twenty-fourth annual Motion Picture Permanent Charities campaign, and \$1,000 toward completion of a new stadium at Birmingham High School in Van Nuys.

Permanent Charities, founded by Sam Goldwyn in 1942, has raised more than \$30,000,000 through movie industry contributions for distribution among various Los Angeles area charities.

The high school stadium check was presented personally by Walt to Dick Van Dyke, honorary chairman of that drive.

With smiles all around, Roy presents a giant check to George Bagnall and Gregory Peck.



General Potter Named To Florida Project In Personnel Moves

Keeping the growing Disney operation functioning in ever higher gear necessitated a number of additions to as well as shifts in the personnel picture at home and abroad.

Chief of these, from a standpoint of the future, was the assigning of William E. (Joe) Potter to the all-important new Florida project as vice-president of administration. Joe, whose most recent tour as vice president of the New York World's Fair Corporation ended with the Fair's end, is a retired Army major general and one-time governor of the Canal Zone.

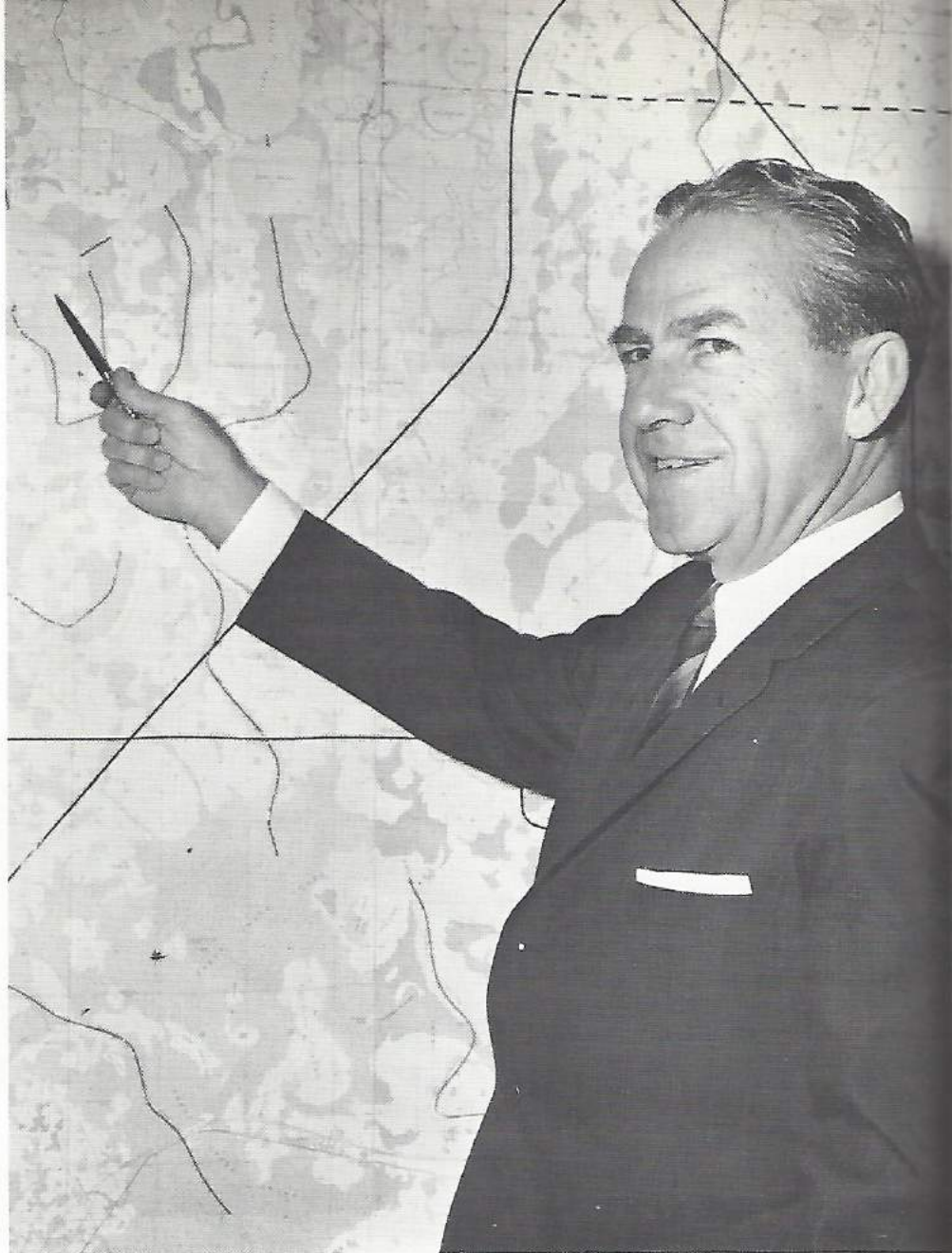
Two new appointments were made for the national offices of Buena Vista recently by Irving Ludwig. The metropolitan sales manager post in New York went to Clayton Pantages, who has had ten years with Twentieth Century-Fox in various executive and promotional assignments, and in a Magna Pictures sales affiliation before that.

In Detroit, Ted Levy's staff acquired Harold Morrison, who has had 30 years in the movie industry with posts at Columbia, Universal and Warner Brothers.

On the international scene, Andy Thewlis, after ten years as Secretary of Walt Disney Productions Ltd. in London, has migrated to Burbank to join Buena Vista International as Ned Clarke's assistant foreign sales manager.

There were a couple of moves in the publicity field. Frank Allnutt, whose work in our Denver establishment culminated in a post with Studio publicity, moved on to WED publicity and was replaced by James Stewart, a unit man with considerable background at MGM.

On the retirement side, Edward



Joe Potter pinpoints the heart of Project Florida.

"Mitch" Francis has turned over his duties as Studio purchasing agent, after 35 years' active service, to his staff assistant, Paul Devenport.

Disney's merchandising representative in Brazil, Dr. Enrico Rimini, has

retired after 15 years with the company, although he will continue as consultant on copyright matters. Elcan Diesendruck, who has been an assistant to Dr. Rimini for the past ten years, has been upped to his post.

Disney Show at TOA Meet Termed Best

While, weeks after the close of the Theatre Owners of America convention in Los Angeles had passed into history the daily, weekly and monthly trade publications continued to discuss the speeches and screenings, three National General Corporation officials took time out to compliment the Studio on

its showing at the sessions.

"The Disney Studio put on what I think is the outstanding presentation of the entire convention," wrote Fred C. Souttar, division supervisor for Fox Midwest Theatres, Inc. to Paul Lyday who, before joining WDP, was National General's public relations director.

"My heartiest congratulations to you, Card Walker and all who worked so diligently putting it together. It was a great show and of course Disney stole the program."

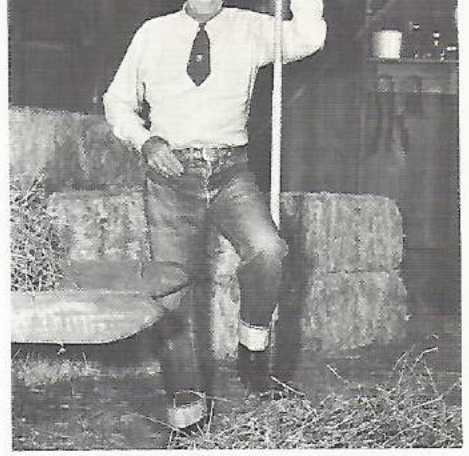
Jack McGee, who heads up Fox Inter-Mountain Theatres, Inc., another and larger National General division, wrote, again to Lyday:

"To me, the Disney presentation at the advance product showing . . . stole the show."

And William H. Thedford, co-director of theatre operations for National General, added "This is an official 'thank you' from the TOA Convention Committee, and a personal expression of my own gratitude."



For one of the Kilroy episodes, Walt and Junior, a canny canine player in the series, do a little hemming and hawing over the script.



In this pitch, the work is only for visual effect as Walt, sporting salty denims, puts in some well-chosen introductory words for The Tenderfoot.

Walt's Lead-Ins Set Record For Producer Endurance, Popularity

There may be a rugged, intensely popular actor here or there claiming a longer unbroken run on television than Walt, who by the season's end will have chalked up nearly 300 shows as a big-name master of ceremonies, but it's not likely there's a producer around who can hold a candle to that record.

Not even Alfred Hitchcock, probably the nearest contender, who presents and closes his own shows, too, comes very close. His experience along that line runs to ten years instead of twelve.

Ever since his weekly anthology series first lit up the home screens of the nation's families on October 27, 1954 Walt has been consistently on hand to greet viewers with his personable, good-humored introductions, a format often imitated, but never quite duplicated.

The program's title has been changed several times, from *Disneyland* to *Walt Disney Presents*, on ABC, to *Walt Disney's Wonderful World of Color* when the program made the switch to tint on NBC in 1961. But the varied and entertaining ingredients are basically the same. The only difference, from then till now, is that Walt has become a television tradition with the public.

The records show that he will have introduced exactly 297 shows by the end of the current season for an on-screen total of 594 minutes or almost ten solid hours, the equivalent of half a dozen feature motion pictures.

The lead-ins, setting up and giving the pace and pitch for each hour-long show, represent some of the finest television writing done at the Studio. Even so, Walt, always particular about what

goes on a show, will sometimes rewrite script dialogue to best suit himself, and is a pastmaster of the adlibbing that is often incorporated in the final take.

He likes to shoot his scenes in groups using available production crews who are in between pictures on the lot. He starts early in the morning and generally wraps up a few hours after lunch. Completing seven or eight shows is considered a good session, but he has done as many as sixteen in a day.

The office set, a replica of Walt's suite on the third floor of the Animation building, is the background for a great many of the lead-ins, though on many an occasion he will work on the set of the production he happens to be introducing, complete with appropriate costume. To increase the fun of the business at hand for the audience, he invariably will come up with some way-out props, from a cannon to a kilt-clad dummy, and the widest and wildest collection of animals this side of the Bronx Zoo.

There have been some unpredictable moments. Walt had his finger nipped by an overly playful bear cub. A tiger went to sleep under the warm stage lights, waiting for his big scene. And a frisky puppy was caught carrying off a squealing duckling which had to be rescued just in time.

As an image builder and an aid to the selling of Disney motion picture product, the *World of Color* probably has no peer. Some 45,000,000 viewers switch it on every week and Walt has become one of the most recognized TV personalities in the history of that medium.



The Mellomen, who've given unseen voice to many a Disney movie, join Walt in sounding off for one of the Gallagher stories.

On Disneyland's Tenth Anniversary show Walt gave his vast audience a peek at some of the dolls in his extremely popular It's A Small World ride.



A bit of a trick this, handling a couple of nine-months-old tigers, but Walt managed it beautifully for his lead-in to A Tiger Walks on television.



Walt's Awards Include San Francisco Bowl, Deb Star Dedication

San Francisco adopted Walt as a native son, the California Park Association made him an honorary ranger, and The Motion Picture and Television Make-up Artists and Hair Stylists dedicated the Deb Star Ball to him in a new round of awards and tributes.

An overflow crowd turned out for the San Francisco Film Festival, sponsored by that city's Chamber of Commerce, the day Walt was there to accept the chamber's "Native Son" Award — a huge silver bowl — prior to a screening

of *Snow White and the Seven Dwarfs*, which he introduced.

President William Bird, who made the presentation, said "Mr. Disney, through your genius you have brought happiness and pleasure to children of all ages and have become a symbol of good taste, responsibility and imagination to all the world. You are more than a citizen of any one geographic area. We hereby adopt you as an honorary son of San Francisco."

Walt picked up an honorary lifetime membership from the California State Park Rangers Association at the scenic Asilomar State Conference Grounds in Pacific Grove, given him "in recognition of his contribution to the field of conservation and the development of California's great state park system."

Chief Ranger Daryl Knoerffler said Walt is "known throughout the world for his interest in nature and for his artistry in projecting it through the magic of his photography," adding that a special film, entitled *California Parks Project — Golden Opportunity*, was most influential in the success of Proposition I, the parks and recreation bond issue approved by California voters last year.

It was the first time that the much-advertised Deb Star Ball had been dedicated specifically to an individual, and Walt was singled out for the tribute. Some 1,500 luminaries in the Hollywood Palladium were on hand to see Vera Miles present a special plaque in recognition of Walt's "many outstanding contributions to the motion picture and television industries" and in recognition of his wholesome entertainment and artistic excellence.

Walt couldn't be there, this time, so Maurice Chevalier accepted for him. Other Disney representatives on the gala scene were beautiful Cheryl Miller, who was picked as one of 1966's dozen Debstars, and Dean Jones, who introduced her.

Los Angeles' Mayor Sam Yorty named Walt honorary chairman of a citywide city-beautification conference which includes other civic leaders, in business, industry and government.

Thailand Magazine Puts Overseas Total To 37

From our man in Hong Kong, Alex Wu, comes a copy of the first issue of the first Disney comics magazine published in Thailand, its frontispiece bearing a letter from Walt which says:

"Congratulations on the launching of your Disney comics magazine in the Thai language. It is a great pleasure to know that Mickey, Donald and our other cartoon friends will soon be given an opportunity to entertain the children of Thailand.

"Here at the Studio we look upon this latest addition to the family of Disney magazines as a means of establishing even closer ties of friendship with our neighbors overseas. We wish you every success in your new endeavor."

The greeting was addressed to the Bangkok Publishing & Printing Service.

This latest addition gives us a total of 37 magazines printed in nineteen languages in 24 countries.



After the ball was over, Maurice Chevalier administered to Deb Star Cheryl Miller's injured foot with an autograph and some well-chosen words of encouragement. Cheryl braved it through the evening in a concealing long dress and a beautiful smile. This extraordinary UPI photo was run in newspapers all over the globe.

WHAT'S GNEW?

Gnomes, Gnaturally, For Walt's Grand Gnomobile

The atmosphere around the Studio during the closing months of 1965 was rife with small sounds coming from a set of wee people whom Walt hired to help him make *The Gnomobile*, much as he had, some years before, brought in a raft of Leprechauns straight out of the hills of Ireland for *Darby O'Gill and the Little People*.

Gnomes are much like Leprechauns, although dressed differently—they prefer heavy, brown woodsy tweeds to forest green—and call Western America their home rather than Ireland. And there weren't so many of them. The Leprechauns moved in in droves and kept everyone on the lot looking sharp lest they trod one of them under.

The gnomes are perhaps slightly larger and, thoroughly modernized, considerably less tricky. They have given up the casting of spells, almost entirely, something the Leprechauns had not, and they are, as you will see in the picture, given to helpfulness and motoring.

The species are highly suspicious, though, of doo-deens—that's gnome talk for big people—what with all the axe-swinging that has leveled a considerable portion of their happy haunting grounds among the gigantic redwoods of northern California. Gnomes may be only pint-size, but look out when they get riled up because they are as hot-tempered as a blast from an open

fire, especially when the subject of trees is brought up.

Walter Brennan, who plays D. J. Mulrooney, a business tycoon with a side interest in lumbering, managed to get along just fine with the 943-year-old Knobby, who looks like a bearded Brennan, and young 200-year-old grandson, Jasper, who is the spitting image of a *That Darn Cat* star, Tom Lowell. He even lets them take over his 1930 Rolls Royce as a gnomobile, after discovering them while picnicking in the woods with his screen grandchildren, the *Mary Poppins* scene-stealers, Karen Dotrice and Matthew Garber. Then they all set out through the forest to locate a lost colony of gnomes so that Jasper can find a bride.

What they are up against en route shouldn't happen to a gnome, let alone a doo-deen. The companions are stalked by an ambitious freak show manager who wants to exhibit the gnomes. D. J.'s longtime business associate thinks he's gone daft and wants to have him committed. The valiant group manage to survive one of the funniest, most hair-raising chase sequences in movie history along rugged and twisting mountain roads.

In one of the happiest endings of any Disney movie, Jasper is chased by fourteen of the loveliest gnome maidens available—the Studio casting department's most dedicated and pleasurable

project to date.

When Walt rolls out *The Gnomobile*, based on the successful story by Upton Sinclair, America's prolific dean of writers and Nobel prize winner, early in '67, it will be equipped with all the sure-sell Disney exploitation extras. A special paperback edition will be available, tying in with the picture's release. There will be a comic book following the script storyline and an assortment of coloring and activity books.

The catchy strains of "The Gnomobile Song," by the brothers Sherman, should attract record buyers who like their music strictly on the upbeat and tuneful side. Merchandising-wise, plans are under way to capitalize to the fullest on the film's selling potential among the country's leading manufacturers.

Prospects of a bright future with *The Gnomobile*, originally issued in book form in 1937, are high, and no one could be more pleased as Punch than author Sinclair, who penned in his 1962 autobiography the following comments in retrospect about the novel's movie prospects shortly after it was first published:

"Walt Disney read it and told me he had never done anything with live characters, but if he did he would do *The Gnomobile*. Now, almost thirty years later, he is setting out to keep the promise. I have a contract."

'World Of Color' Ties For Third Place Slot

As this issue went to press *Walt Disney's Wonderful World of Color* was riding near the top of the 100-city Nielsen national index, having gotten a huge boost in November, when our three-part *Three Lives of Thomasina* and one-shot *Minado, the Wolverine* put the program into orbit with a new apogee.

These two shows hit an average of 27.4, setting *WWC* in a tie for third place with *The Lucy Show*. Earlier in the current season ratings, *WWC* had dipped as low as 15.4, which had put it well below the coveted first-ten position.

The new high is all the more notable in view of the huge increase in color television generally. *WWC*, however, was almost tripling its ratings over lead-in programs airing in the hour and half-hour slots preceding it, and impressively increasing its share of home viewership to a whopping 42.9.

Jasper adds a light touch to the gnomobile.





Ambassador Connie Jean Swanson meets Walt and the great big wide world of Disney.

Records Fall And Institutions Rise During Tencennial

The Tencennial Year at Disneyland, a time for record statistics, debuts of one kind and another, big bands and bigger crowds, press tours and a pretty ambassador, bowed out with several experiments turned into institutions, and paved the way for a yet bigger and better Disneyland.

Ambassador Julie Reihm completed her whirlwind world and U. S. tours, then returned to college, giving way to a beautiful replacement in the svelte person of 21-year-old Connie Jean Swanson, a native Californian and second-generation Park employee who has been a tour guide there for four years. Her father was Rudolph W. Swanson a stagecoach and surrey driver at the Park until his death in 1963.

A good many nations, including Japan, Australia, New Zealand, Norway, Sweden, Denmark, Mexico and Canada — and the U. S. — saw and reacted happily to the Girl from Disneyland so that it was decided to continue that idea on a permanent basis.

The press tours proved even more remarkable, if that be possible. Every three or four weeks the company's big Gulfstream prop-jet would take a swing around this part of the country or that, picking up newsmen and their wives for a visit to the Studio, WED and the Park.

"This activity alone resulted in more than 32,000 column inches, or 200 solid pages, of hard-to-win newspaper copy," reports Eddie Meck, our Park publicity chief. "So Walt has decided the program will continue indefinitely, and we have specific press trips set as far ahead as next July right now."

The big band nights will be a permanent fixture, as well. Five nights a week the crowds turned out for famous-name music by the likes of Les

Brown, Si Zentner, Tex Beneke, Stan Kenton, Wayne King, Harry James, Woody Herman and Duke Ellington.

Louis Armstrong, Turk Murphy and the Firehouse Five Plus Two headlined a long list of Dixieland bands.

Best music of all was heard at the turnstiles. During the fabulous year Park employees greeted 6,356,000 visitors, very nearly double the guest list for the Magic Kingdom's first year. In August the 50,000,000-visitor mark was passed and for this year — 1966 — the annual goal is up, up to 6,600,000.

During 1965 our 48 major rides and attractions handled more than 58 million fares. True to his pledge that "Disneyland will never be finished," Walt has revealed plans to add six important new attractions during the next five years, increasing its capacity to over 75 million paid fares per year. This means that WDP's investment in the Park will double from its present \$50,200,000 to \$99,800,000 in 1970, reports Larry Tryon, treasurer of WDP.

Tencennial Tours Continue

Presswise, the Tencennial year moved to a close with Fall visits from three separate groups, each brought in by the company's Gulfstream prop-jet and given red-carpet tours of Disneyland, the Studio and WED. The end of 1965 was supposed to have heralded finis for this splendid idea, but the newsman visits proved so successful that Walt has decided to continue them indefinitely.



Walt is all smiles as he poses with, left to right, George Lapides, feature writer from the Press-Scimitar, Memphis, Tennessee, and Mrs. Lapides; Brady Black, vice president and editor of The Cincinnati Enquirer, and Mrs. Black; Kathy Sawyer, feature writer for the Tennessean in Memphis; Mrs. Norma E. Eckdahl, feature writer for the Herald-Leader, Lexington, Kentucky; Eugene Wyatt, Sunday editor of the Tennessean, Memphis, and Mr. and Mrs. Fred H. Schmutz of Little Rock, Arkansas, where Mr. Schmutz is program director for KARK-TV.

The Tennessee-Ohio-Kentucky-Arkansas visit was followed a week later during October by a contingent from Florida and Alabama, whose members pose with Walt, above. Left to right, they are Mrs. Emily Bavar, Florida Magazine editor for the Sentinel-Star in Orlando; Ben Davis, executive editor of the Alabama Journal, Montgomery, Alabama; Mrs. Starling Ennis of Birmingham, Alabama; Mrs. Ben Davis; Mrs. Fred Pettijohn; Mr. Pettijohn, executive editor of the News in Fort Lauderdale, Florida; Mr. Ennis, feature assignment writer for the News-Post Herald of Birmingham; Mrs. William Gentry of West Palm Beach; Howard Kleinberg, feature assignment writer for the News, Miami, Florida; Mrs. Kleinberg, and Mr. Gentry, editor of the All Florida Magazine, Post-Times, West Palm Beach, Florida.



November brought newsmen and their wives from farther north and west. Left to right in this photo with Walt they are Edward Ballard, city editor of the American, Baltimore, Maryland; Mrs. Ballard; Charles Werner, cartoonist for the Star, Indianapolis, Indiana; Mrs. Werner; Mrs. Harold Schellkopf; Mr. Schellkopf, Sunday editor of the Dispatch, Columbus, Ohio; Harry Hamm, editor of the News-Register in Wheeling, West Virginia; Mrs. Hamm; Andrew Bernhard, editor of the Post Gazette, Pittsburgh, Pennsylvania; Harold J. Wiegand, director of the editorial page for the Philadelphia Inquirer, and Mrs. Bernhard.



Mr. and Mrs. Al Sherman and sons Dick and Bob hold a rare re-union with old friend Maurice Chevalier.

Sherman Brothers Sign New Contract

Bob and Dick Sherman, probably the busiest pair of song writers in moviedom, signed a new three-year contract with the Studio recently without breaking stride in their heavy schedule and got an assist in celebrating the event from their famous song-writing father, Al, who, with the senior Mrs. Sherman, dropped by to see them and an old acquaintance, Maurice Chevalier.

The Sherman sons have been working with Walt under contract for five years now, their song-writing and scoring projects encompassing scores of motion pictures and television shows. Since their penning of the Oscar-winning *Mary Poppins* songs and score, Bob and Dick have turned in tunes on no less than nine movies and are hard at work, now, on their tenth, *The Happiest Millionaire*.

They wrote the songs and score for *Winnie the Pooh and the Honey Tree*; the title song for *That Darn Cat*; the songs for *Those Calloways*; the title

song for *The Monkey's Uncle*; the title song in *Follow Me, Boys*; and the songs for *Bullwhip Griffin*, *The Gnomobile*, and *Monkeys, Go Home!* as well as *The Jungle Book*.

For *Monkey's*, the Shermans have penned *Joie de Vivre*, which, as in the case of father Al's *Livin' in the Sunlight*, *Lovin' in the Moonlight* 35 years ago, will be sung by Chevalier. Al wrote *Livin'* for *The Big Pond* and Maurice in 1930, and had not seen the old boulevardier since, until that recent trip to the Studio.

BENNY BENEFIT:

Walt Shows At Special And Sends Jack Packing To Park

His pockets stuffed with free tickets to Disneyland, Walt received one of the on-screen television ovations of all time when he made an unannounced and hilarious appearance on an NBC special, outbennyng his host, Jack Benny, in verbal sorties on the latter's supposed frugality.

It was a sketch that will not be soon forgotten, the way the pair of seasoned entertainers exchanged banter and boffs, starting out with the dour expression Walt managed when Jack opened the proceedings putting the bite

on him for the free Park ducats.

Walt didn't keep anyone in suspense very long. He was anxious to undo Benny and produced a hundred and ten sets of free rides, enough for everyone. He got laughs, and a huge handclapping, too, as the camera departed front and center and wandered through the ranks of the recipient-watchers.

Jack decided to show his gratitude then, by doing a take-off on foreign film-making, rewriting the script of *Marriage Italian Style* so that it had a funny, Disney approach. *Beauteous*

Elke Sommer played Maria Poppinini, and floated via umbrella into her role as governess at the Benny domicile, while Bob Hope essayed the role of Marcello, the roguish chauffeur.

The Beach Boys pitched in with a 30-piece orchestra to help Benny pack for the trip to Disneyland. There was a *Jolly Holiday* skit, and some zesty singing of *Mozarellaprovolononeparmesanoriccotta* before Benny caught himself a handful of umbrella and popped off, *Poppins* style, to Disneyland.

'That Darn Cat' Gets Off To Great Start At Music Hall

That Darn Cat, a picture that rocked preview audiences and then set British theater-goers to rolling in the aisles, got off to a roaring start in the United States as the holidays arrived with its tumultuous showing in New York City's show-window Radio City Music Hall.

Chollie Levy, our ad-publicity chief in Gotham, fired a glowing 200-word report on *Darn Cat* as this edition went to press.

"New York's Rockefeller Center, with thousands of hopeful ticket-buyers storming the boxoffices of the Radio City Music Hall to see Walt's *That*

Darn Cat might well be named Disneyland East this Christmas holiday season," Chollie said.

"All day, every day, long lines of adults, with a sprinkling of youngsters, queue up at the Avenue of the Americas entrance and trail back to Rockefeller Plaza. Here, the police have erected cordons of barriers that resemble a maze out of *Alice in Wonderland*.

"It has been estimated that this huge corral holds in excess of five thousand people at peak hours. Surrounding the flowing tide of *Darn Cat* ticket buyers are the skyscrapers of the Center, the huge eight-story-high Christmas tree, the spires of St. Patrick's and the Rockefeller skating rink.

"Superimposed on all this activity, the people in the waiting *Darn Cat* lines listen to a veritable symphony of holiday music composed of a chorus of angels' voices from Saks Fifth Avenue

singing *Naughty or Nice*, the fitting strains of *White Christmas* from the Center skating rink, punctuated by the clear happy tones of bells from the nearby cathedral and church belfries.

"Standing in line for up to three hours to see *Darn Cat*, in 30-degree temperatures, can be tough. But the long lines are there, the people are smiling, favorable word-of-mouth continues to mount, and the toughest hard-ticket buy in New York is the Music Hall.

"And the biggest weeks of all are yet to come."

Yes, this was only the prelude to 400 key-situation openings that were soon to follow the Hall across the nation.

This kind of reception, however, colorful and encouraging, would not be news to the press and *Darn Cat* fans in the United Kingdom where, believe it or not, *Darn Cat* was doing just about *Mary Poppins*-type business.

Part of the line at the Music Hall.



'Firsts' In Director, Chimp Crew, And Town Hit 'Monkeys, Go Home!'

Quite a few "firsts" marked the light-hearted filming of a light-hearted picture, light-heartedly called "*Monkeys, Go Home!*," during 50 days of production here on the lot with Maurice Chevalier, Dean Jones, Yvette Mimieux and various other players, including four chimps, doing the funny story before the cameras.

The "firsts" were the chimps, which made Hollywood history as olive grove pickers; the director, Andy McLaglen, newcomer to the lot and the towering son of actor Victor McLaglen; a French village, and Monsieur Chevalier's visit to Disneyland.

Monkeys is the story of a young American's frantic attempts to operate an olive farm in the Provence country with trained monkey labor. The Gallic comedy first came to Walt's attention in 1961 when he read and purchased the galleys of G. K. Wilkinson's novel, *The Monkeys*, during one of his trips to the Continent. It took four years to get the screenplay he wanted, with Maurice Tombragel, by now a well-seasoned Disney writer, doing the final, finished job.

The biggest problem was getting the four chimps to perform their olive-picking tasks on cue. Like children they would rather play than work but trainer Stewart Raffill, wielding a firm hand, kept their noses to the proverbial grindstone until their scenes were perfected.

Director McLaglen, too, found monkey business to be the bane of show business but despite this fact brought his first screen comedy, as well as his first Disney picture, in on schedule.

A reverse case of runaway production, this French-located story was filmed in its entirety right on the Studio's sound stages and back lot. To avoid a lengthy and costly location jaunt to the south of France, Walt and his co-producer, Ron Miller, brought France to Burbank by converting the old Zorro set into a quaint Provence village and turning another part of the back lot into an olive farm, complete with aged farmhouse and grove of fruit-bearing trees.

At the company's wrap-up party Chevalier confided to those about him that for all his long years, wide experience and many, many travels, he had never seen Disneyland.



For a Londoner, born within the sound of Bow bells, the smile Arthur Allighan is wearing here for Walt must be a mighty brave one. Because it was Walt, not Arthur, who discovered there is a Disney Place, upon which they stand, plus an adjoining Disney Street, too, in London, which you might say doubled the discomfiture.

Sitting in a rundown warehouse district, Disney Street and Place proved a bit less tidy than, say, Disneyland, which led Walt to observe, "Well, if the area has got the name Disney, we've got to clean it up!"

After a bit of laughter, Arthur began thinking of having the Lord Mayor tear the place down, just for luck.



The old Zorro set turned Provence village, with Yvette Mimieux and Dean Jones in the foreground between scenes.

"But now that I have the time and opportunity," he continued wistfully, "who will I go with?"

"I've seen Disneyland many times," spoke up Yvette, his blonde and beautiful co-star, "and I'd love to show you around."

And so it came to pass, the old and still very young boulevardier doffed the

clerical robes of his role and resumed his Parisian attire for a finale to his part in one of the Studio's most interesting on-the-lot productions.

As for his first visit to Walt's Magic Kingdom, Maurice concurred, "It was worth waiting ten years to see. It is overwhelmingly wonderful and the highlight of my trip."

Books By Evans, Sklar Launch Company In The Publishing Business

Martin A. Sklar of WED Enterprises, better known around the shop as Marty, and Morgan Evans, a Disneyland landscape artist, better known as Bill, not only got themselves a book each, but books that at last put the company into the publishing business with both feet.

The difference in licensing books, as WDP has been doing for years, and publishing yourself is in the financing, hiring of printers, employment of editors, and the acquisition of accessory services such as distributing.

In the case of the Sklar and Evans books, it was decided to go first class, so excellent and commercial are they. Marty's book is *Disneyland*, an expanded version, written especially for the Park's Tencennial, of a volume first published last year. Bill's book is *Disneyland, World of Flowers*, a colorful rundown on Park plants with notes on

both cultivation and species history.

Both books, hardcovers designed by Tom Golberg of the Studio's Publications Department, were intended for sale primarily at Disneyland. But the demand for and interest in them has been so great that motels and stores in Southern California have repeatedly asked permission to sell them.

Disneyland is printed under contract by Arnoldo Mondadori, our publisher in Italy, and *World of Flowers* by Western Printing and Lithographing, our U.S. publishers since 1932.

Walt And Disneyland Top Themselves Christmas Show-Parade

Walt and our Disneyland crew, who believe in topping themselves at every turn of the season, produced one of the most fantastic Christmas parade shows ever put together for any holiday anywhere.

It was packed with new merriment, new acts and new Disney characters, all the product of an organization devoted to the fantastic in entertainment. From Santa himself to honest-to-goodness jet-powered, high-flying spacemen, the emphasis was on production, originality, spectacle and fun.

The show-parade, appearing each afternoon and evening from Saturday, December 18 to Tuesday, January 2, consisted of twenty-three units, each with its own cast of characters and a routine so specific and energetic that the whole column needed to stop periodically so that the players might have full swing.

Some of the new characters that kept the kids pop-eyed and the adults on their toes were a calico horse, a smoke-breathing dragon, a comic camel with knocking knees and a couple of twirling humps, a towering rooster and watusi-walking chickens, ballerina butterflies, a gorilla houdini, and a Wonderlandful cat-faced caterpillar 20 feet long and six feet thick.

Best of all, perhaps, was Winnie the Pooh, his lovely honey tree and all his pals from the featurette of the same name, making their public debut with grandiose bows and a playlet or two.

Old-timers poking along amid the merry flap included Pluto, the crowd



Walt and Mrs. Disney at the big parade.

from *Fantasia*, Snow White and Prince Charming, seven dwarfs or so, Alice and a bunch of nettled playing cards, and Peter Pan and his charges imitating their picture performances courtesy of a live-wired trampoline.

And, of course, the far-famed Disneyland band played along for music and laughs, ably accompanied by a lady

bug string ensemble, a few noisy Pearlies and a still noisier rock-'n-roll group aptly attired as scarecrows.

The whole was inaugurated by a spectacular premiere, to which Walt invited a host of stars and at which Dick Van Dyke read the Christmas story against a beautiful background of 1,200 choral voices.

Honey Of A Promotion Sets Up Winnie Pooh For Some Sweet Start

It will never do to pooh-pooh the box-office chances of Walt's featurette, *Winnie the Pooh and the Honey Tree*, set for release in February with *The Ugly Dachshund*. Because, if advance notice is any criterion — and in this famous case it is certain to be — Winnie is a winnah.

Promotions like the kid fashions featured by Sears, tours like the 22-city affair set for a late January start, spreads like that carried in *Look* magazine, and a tremendous news coverage, have set to wagging all tongues, young and old, about the picture.

Sears' public relations department has released a Press Coverage presentation running to 120 pages and filled with photo facsimiles of news stories that have appeared in papers from coast to coast, all based on the Studio's Pooh fashion show and bearing headlines like POOH BEAR CRASHES IN-

TO STYLE and POOH'S HAUTE COUTURE and SEARS TELLS BEAR FACTS OF FASHION.

The Studio tour, featuring five brand new Pooh characters from Disneyland, sets out on the Gulfstream January 27 for Miami and from there, through the rest of January and on to February 18, hits Atlanta, Washington, D. C., Baltimore, Philadelphia, Boston, Buffalo, Cleveland, Detroit, Minneapolis, Milwaukee, Chicago, Indianapolis, St. Louis, Kansas City, Houston, Dallas, Denver, San Francisco and, finally, Los Angeles.

The question of who could outmug who, which first broke out between Dick Van Dyke and Dinky on the Lt. Robin Crusoe, U.S.N. set, was caught by the lens of a Globe Photos photographer and thence found its way into the pages of the top Sunday supplement, This Week Magazine. And if, as they say, one picture is worth 10,000 words, then here are 40,000 of them, so funny that even Van Dyke couldn't resist a break-up.



Archibishop Of Bogota Writes High Praise Of 'Mary Poppins'

"Although this film has been already released with great success in various Latin American territories, we think it is important that the opinion of Monseigneur Card Concha, Archbishop of Bogota has on *Mary Poppins* be known and spread out," writes A. Cupit, the Rank Organisation's publicity director for all Latin America. "That opinion was expressed in a letter, photographic copy of which we are attaching . . .

"Maybe this will facilitate similar proceedings before the church authorities in each country."

Church authorities in Mexico and a Catholic lay group in Panama similar to the Legion of Decency have already given their blessings publicly to the picture.

A translation of Archbishop Concha's letter, issued of course in Spanish, said:

"I have had the positive pleasure of seeing the projection of the picture, *MARY POPPINS*, by Walt Disney. This picture is a delightful spectacle which leaves (one with) a sensation of spiritual tranquility.

"The musical part, the songs and the acting of the characters make pass a short while of wholesome entertainment that contains a worthwhile message.

"I don't hesitate to recommend it to all the public children, young people and adults."

Mary Poppins was to be released in Argentina right after New Year's. It went out in Brazil starting at Christmas, and prior to that began its run in all Central America plus Mexico, Colombia, Peru, Chile and Puerto Rico.

'Pooh' Represents Fanciful Departure In Film Animation

For Walt, undisputedly producer of the mostest and the bestest in cartoon motion pictures over the years, the animation of *Winnie the Pooh and the Honey Tree* constitutes a fanciful departure in production procedure.

During the film's planning and animation stages, Walt and Director Wolf-



He tenido el positivo placer de ver la proyección de la película *MARY POPPINS* de Walt Disney. Es esta película un delicioso espectáculo que deja una sensación de tranquilidad espiritual. La parte musical, los cantos y la actuación de los personajes hacen pasar un rato de sana diversión que contiene una provechosa enseñanza. No vacilo en recomendarla para todos los públicos: niños, jóvenes y adultos.

+ S. Card Concha

ARZOBISPO DE BOGOTA

Bogotá, setiembre 30 de 1965

High praise from a high church official.

gang Reitherman referred time and again to Ernest H. Shepard's original pen-and-ink sketches, so that all of A. A. Milne's legendary characters — Winnie, Christopher Robin, Eeyore, Piglet, Tigger, Owl, Kanga and Roo — would come to the screen exactly as Pooh fans have known them for more than 30 years.

"In painting the backgrounds for the featurette, we often employed transparent water colors, so that the elusive charm of Shepard's free pen-and-ink drawings would predominate over the colors," explained Woolie, and added:

"Indeed, we feel that the characters on the screen are as close to Shepard's original sketches as an animatable character can be."

The featurette certainly stands as a tribute to the ever-increasing popularity of A. A. Milne's four children's classics — *When We Were Very Young*, *Now We Are Six*, *Winnie-the-Pooh* and *The House at Pooh Corners*. The picture is adapted from one of several adventures contained in *Winnie-the-Pooh*.

Although the four books have sold more than ten million copies and have been translated into twelve languages, with *Winnie-the-Pooh* enjoying 211 printings since its first publication in 1926, the books were originally intended as adult and college-age reading.

An acclaimed playwright for the Theatre Guild and a contributor to the fashionable magazines *Punch* and *Vanity Fair*, Milne found his books in wide demand among intellectuals and the college-aged at first. It was later, when these young people began reading the poems to their own children, that *Winnie-the-Pooh* became established as a children's classic.

The book's continuing popularity among the status set is proved by the 1961 success of *Winnie-Ille-Pu*, a Latin translation by Alexander Lenard which sold over 100,000 copies and reigned for many weeks on national best-seller lists, a rarity for any foreign-language publication, not to speak of a dead language one.

Letter From Paris

Coming to the post behind some of the brightest fanfare ever accorded a motion picture — including a lively trans-Atlantic telephone greeting from Walt for the Paris premiere — *Mary Poppins* is off and running all over Europe, with early reports indicating a repeat of the fabulous business Mary has done in the U. S. Sitting in his Burbank office, Walt spoke to the French people for ten minutes as part of a two-hour program over Radio Francaise.

From Berlin to Tel Aviv, to pick one extreme, and from Copenhagen to Rome, wonderful grosses and audience reactions are pouring in. Copenhagen, our first opening on July 16, is still going strong and will, unquestionably, continue well into 1966.

There is a strong indication that we will continue up to Easter in Paris, Rome, Milan, and Berlin, where we opened in October, with more wonderful grosses. Our picture has captivated European audiences and it is hard to appraise in which country its success is most phenomenal. One day it seems to be Sweden, where our Stockholm exhibitor is talking about an eighteen-month run, and the next the Berlin figures look so great Germany may shape up as the hottest *Poppins* country on the Continent. Hamburg, Munich, Frankfurt, Cologne and Stuttgart only opened at Christmas, which is further complicating the forecasters.

The Paris premiere was highlighted by Walt's radio interview, which was expanded by the French National Radio into a marvelous one-and-a-half hour program, devoted entirely to *Poppins* and Disney, and which was widely heralded in France. At our premiere in the Ermitage theatre the list of distinguished guests was headed up by the American Ambassador and Mrs. Charles Bohlen, and the Supreme Commander, Allied Forces in Europe, General Lyman Lemnitzer, and Mrs. Lemnitzer, among others. The penguins, costumes imported from Burbank, and the Pearlies from London, added to the colorful evening. The event was covered by French TV.

Our French publicity team, headed by Jean Nachbaur, staged a wonderful campaign, highlighted by numerous TV plugs, and Armand Bigne's merchandising division pitched in with tremendous efforts, all the details of which are too long to list. Armand and his team worked with equal effectiveness in Belgium, Switzerland and Holland.



The English *Mary Poppins*, Jean Munro, uses a plane instead of an umbrella.

Next came the Milan premiere, a charity event for the benefit of the Italian Red Cross, at which Walt was awarded a distinction for the "very special contribution he has made to the technical and artistic evolution of motion pictures" in the form of a parchment from the Italian Cineteca. Lionello Dottarelli, our Italian publicity chief, handled the affair admirably, as he did the entire Italian campaign. The gala was a most colorful event, with a Disneyland parade including a *Mary Poppins* band, Disneyland hostesses, an Italian *Mary Poppins*, plus Mickey and the penguins, drawing attention throughout the city prior to our opening.

Italy, incidentally, is a country where musicals have never been successful and the first exception was *My Fair Lady*. *West Side Story*, which had been successful in many countries, was a great disappointment in Italy, so we are doubly delighted at the immense success of *Poppins*.

At the Berlin premiere, preceded by a campaign so impressive that a new adjective would have to be invented to describe it in less than three pages, distinguished guests were headed by Mayor Willy Brandt and the British Military Commander in Berlin, who sponsored our premiere. Hans Muth and Karl-Heinz Scheffler, our German team, had worked long and hard on this outstanding campaign.

Parades, stage shows, promotions of all kinds including a huge conversation-building balloon that hovered over Berlin, marked the sparking of *Poppins* everywhere. Some of the prettiest pieces of promotion were the elections of an Italian *Mary Poppins*, Tania Malvano, and an English one, Jean Munro.

Similar contests were underway in other parts of the Disney world, but Miss Munro's case was typical. The Cardiff, Wales school teacher, whose victory capped a six-month newspaper campaign, won a mink coat, a flight to Paris and a whirlwind tour of New York City. Said she:

"It was the most thrilling experience of my life and my youngsters, who have never gone anywhere to speak of, loved hearing about my travels. They were not in the slightest disappointed that I didn't get to use a *Mary Poppins* umbrella for the journey."

If I am leaving out details of success stories and premieres in Copenhagen, Tel Aviv, Brussels, Oslo, Helsinki, Geneva and Zurich, it is not because the openings or grosses are less impressive, but because of lack of space. Austria and Holland opened for Christmas and in both countries big campaigns have been underway for many months. Our entire team in Europe and each one of our distributors deserve congratulations because everyone really did a tremendous job in launching our wonderful film. — *Herb Fletcher*

Huge Scout Audience Potential Seen For 'Follow Me, Boys'

If every Boy Scout in the world were seated elbow to elbow at screenings of *Follow Me, Boys*, it would be look to your laurels, Mary Poppins. Because *Follow Me* is about the Scouts and according to their World Bureau, exactly 9,366,962 young-feller-me-lads and their Scoutmasters belong to the marvellous organization.

The U. S. figure is a sizeable 5,585,700 Cubs and Scouts, aged 8 to 17, and adult leaders. If the magazine measur-

ing stick of three or four readers to a single copy — i.e., the family readership — were applied, one might figure a Boy Scout-and-family potential of from 16,000,000 to 22,000,000 enthusiastic ticket-buyers in this country and, possibly, a grand total of over 37,000,000 throughout the western world.

And then there are the Girl Scouts and Brownies, all really part of the movement, who number 3,660,814 young ladies, with families of their own, who conceivably will be well represented in among *Follow Me* audiences.

All of which adds up to quite a publicity potential, one which is now being assayed in the Studio publicity department. For one thing, the scoutistics on movie audience potentials should inter-

est the general, big-circulation magazines. And, for another, there is the Scout magazine, *Boy's Life*, circulation 2,410,000, plus *Scouting*, a magazine for adults, circulation 1,330,098, both sure-fire platforms for discussing Walt's big picture in the most attractive of terms.

The Scout organization, well established in the minds of the general public and perfectly capable of speaking up for itself, is all set to do its bit in speaking out for the first real feature ever produced on Scouting.

Follow Me, Boys seems to be a natural, then, for some 40,000,000 people directly interested and untold numbers who belong to the regular Disney audience and/or simply like topgrade family entertainment.

'Mary Poppins' Pleases The Emperor Of Japan

Mary Poppins made it in Japan, in a big way, with no less a personage than Emperor Hirohito himself on hand to join in the fun.

Toshishige Ishikawa, from our Tokyo office, sent in this interesting report:

"The Charity Premiere of *Mary Poppins* which was held Monday evening, November 29, 1965 at Yuraku-za, Tokyo, under the sponsorship of Walt

Disney Productions Japan, Ltd. . . . turned in undoubtedly a most brilliant film affair of the year when it was honored and highlighted by the arrival of the Emperor and Empress at the theatre front at 6:55 p.m., welcomed by the other Imperial families and dignitaries headed by Prince and Princess Takamatsu, Princesses Chichibu and Mikasa . . .

"The gala atmosphere of the event was very colorfully presented in the theatre front following the idea of Hollywood World Premiere at Grauman's Chinese with a Mickey Mouse, the redcoats and 'Mary Poppins of

Japan' who was selected from a few dozen applicants as a cover girl in promotion campaign of *Mary Poppins*. The whole thing turned out to be a real eye-catcher and drew such a big crowd from the neighborhood that the police had a hard time to keep them in order.

"The show went on perfectly in every respect. The reaction was just top-notch. The Emperor and Empress seemed very pleased with the picture and they looked much more cheerful when they came out to the lobby after the show than they looked as they came in earlier in the evening."

In the royal row at Yuraku-za, reading from the left: Princess Yoko, Princess Yasuko, Princess Chichibu, the Emperor and Empress, and Prince and Princess Takamatsu.



HOUSE OF BOOM:

Retired Italian Captain Has Everything But The Admiral's Gun

From Lionello Dottarelli in Italy comes a bit of there's-nothing-new-under-the-sun news: the story of a somewhat real-life counterpart of Admiral Boom's *Mary Poppins* house.

The newspaper, *Il Gazzettino*, carried a letter to the editor which went like this:

"Yesterday I saw the very interesting film *Mary Poppins* and was surprised at the laughter of the audience during the scenes which showed an old retired admiral who continued to live his former role on the roof of his London house. This is no novelty! Here just outside Venice is a bizarre facsimile of this motion picture invention, surely prior to the idea of the American film writer.

"If possible, I would like people to be able to take note of this through your publishing the enclosed photograph. The house is located at Campalto on the bank of the Osellino. It is provided with a landing stage, with multi-colored lights; it has signs such as 'Beware of the Dog,' 'Look out for the Propeller,' 'Slow Down,' 'Private Anchorage,' ...

"At night several floodlights illumi-

nate the whole scene which, as can be seen from the photograph, includes a captain's bridge, a steering wheel, fire pump, directional lights, anchor, life preserver, the Lion of St. Mark, radio antenna, smoke stack, wind signals, etc. Whoever built it I imagine lives there very happily. They say it is a former captain of the Aenil. The opinions of his family are not known.

Nostalgica Frenesia



From Italy, a frenzied bit of nostalgia.

"Vittoria Rocelli, Venice."

What Vittoria doesn't know is that no screen writer thought up the house of Boom. It is in the original *Mary Poppins* stories. And what the former captain of the Aenil doesn't have is a gun that goes boom, shaking the neighborhood to its gunwales. A salutary difference!

Hollywood Reporter Lauds Disney Publicity

Don Carle Gillette, who not only edits *The Hollywood Reporter* with an apt blue pencil and long experience at the difficult game, but also continually sticks his neck out with a hard-hitting and candid front-page column called *Tradeviews*, took a little time and a long paragraph recently for some incisive praise.

It was directed Disneyward and it said:

"Much of the almost automatic acceptance of any Disney film has been credited to the drawing power of Walt Disney's name as a guarantee of a good show. What a lot of people in the industry apparently don't know is that the Disney organization gives its pictures about the longest and most penetrating

in-depth local promotion of any pictures released. Disney's compact distribution arm, Buena Vista, does not have as many branch exchanges as the bigger major companies, but its field men appear to cover more territory, work harder and give exhibitors more of the kind of cooperation and accessories that they can use in promoting Disney films at the local customer level."

And *Boxoffice*, the trade magazine that prides itself with a steady hold on "the pulse of the motion picture industry," threw a big verbal bouquet at the company for its great job in using a fresh promotional approach to the selling of movies.

In a guest editorial writing stint M. B. Smith, vice president and advertising director of the Midwest's large Commonwealth theatre chain, criticized the industry for a dearth of "glamour, punch and salesmanship" in getting across its message to the pub-

lic. A "lack of progress or education in the trends of our times" and "too much art and not enough common sense" were other faults that Smith singled out.

"If we were to honor the company doing the best job today in the selling of motion pictures, we'd give 'the medal' to Walt Disney's organization, and the Buena Vista Distributing Company," Smith stated. "The recent group of seminars which they held across the country on *That Darn Cat* gave forth a flood of information.

"They are a group of men who develop their own campaigns. They don't farm them out to an agency that knows little about show business, and the selling of motion pictures. They select storylines, and write copy that breathes with interest for the average man. And they sell tickets with a vim and vigor that is quite phenomenal. This industry needs more of this kind of thing," Smith concluded.

The World Of Olin And Copyright is View of The World of Disney

Although it's no secret at the Studio that everyone must watch his copyright P's and Q's, chief guardian of the ramparts is Spence Olin, who's been up to his legal eagle ears for years in helping cast the mold for a much-needed U. S. copyright law.

Spence's world — and ours — of copyrightable matters is a huge one. A look at it gives more than a hint of the Disney world's scope.

"At the very foundation of WDP's activities are copyrights for almost 16,000 works," Spence reported recently to a Congressional committee on copyright revision. "These include roughly 1,450 books, some 650 magazines, 2,650 musical works, about 9,500 comic strips and other illustrations, 190 models, designs or other works of art, and almost 1,300 motion pictures."

"In order to keep pace with the merchandising and licensing activities for our cartoon characters," says Spence, "we have subsidiary companies or licensed representatives in more than 20 nations."

For instance our comic magazines are published in 18 languages in 38

countries, with a monthly circulation of more than 14,000,000. Our syndicated comic strips reach a weekly readership of 96,000,000, worldwide.

Spence assumed his current title as vice president and general attorney in charge of talent, properties, copyrights and patents on November 20, 1964; but if he could have looked ahead from his college days, no one would have been more surprised than he at his present complex and taxing occupation.

While attending the University of Illinois and then night school at Chicago-Kent College of Law, Spence worked variously as a bus boy, law clerk and program seller at football games. And while awaiting his admittance to the California Bar in 1936, he sold ties at Bullock's.

Spence came to the Studio in July, 1945, a few weeks before V-J Day. Since then he has handled assignments on copyright, trademarks, literary properties, talent contracts, and composer-publisher contracts and relationships.

"In our 16mm business, a direct offshoot of our basic motion picture production, we currently have in effect lease arrangements with 568 school systems, 21 universities and 143 public libraries," continues Spence. "This calls for rental contracts with 16mm distributors in all but one of the 50 states," he says.

"Our catalog of 16mm educational

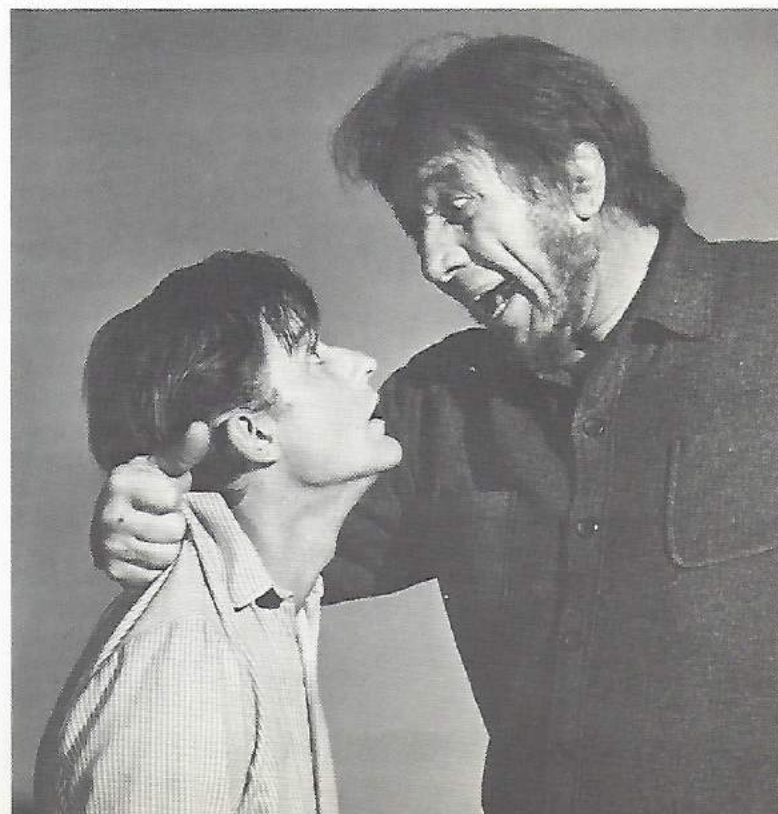
films lists 74 different titles. Everything we publish must be copyrighted, for if a song, cartoon character or other idea is printed just once without a copyright notice, we lose completely our exclusive rights to the property. Even your copy of the Disney World is copyrighted to protect the cartoon characters pictured in it from time to time."

In addition to keeping an experienced eye on such details, Spence represents the Disney name in civic and professional organizations, like the Los Angeles Copyright Society, of which he is a past president; the American Bar Association, where he was recently elected to the Council of the Patent, Trademark and Copyright Division; and the Big Brothers of America, where he serves on the Board of Directors for both the Los Angeles Chapter and the national organization.

"The purpose of the Big Brothers is a simple one," says Spence. "It is to let fatherless boys know there is someone interested in them. Big Brothers try to spend a day or an evening a week with their Little Brother as a part of the organization's One Man, One Boy approach."

Spence and his wife, the former Mary Junior, have a grown son, Spencer, Jr., who is an assistant professor of history on the UC's new Irvine campus in Orange County.

Syn Cat, little star of the big picture, That Darn Cat, discovered the other day he had a powerful friend or two, particularly in the muscular person of Mike Mazurki who on the Bullwhip Griffin set picked up Roddy McDowall by the scruff of the neck much as Roddy had picked up S. C. by the scruff of the neck on the That Darn Cat set. Roddy sounded his protest much like S. C. had. "Me? Wow," he shouted. "I was only kidding." "Oh, yeah?" Mike shouted back. "Well, so'm I. Let me know when you'd like to be put down!"



Letter From London

A sleek white sportscar streaking along Britain's first motorway, the M1, throughout the summer months carried Britain's latest young man in a hurry — Peter McEnery.

Reason was that Peter, 25, tall and handsome, was trying to be in two places at once.

Not only was he appearing in two plays at Stratford-upon-Avon, *The Merchant of Venice* and the *Jew of Malta*, but he was filming a hundred miles away in the starring lead role in Walt's *The Fighting Prince of Donegal*.

This was his timetable:

"If I was filming I had to get up at 6:45 a.m. to get to the Studios by

8:00," Peter explains. "I would film all day.

"If I was at Stratford the next evening it would mean getting up at 6:45, be at the Studios at 8, and film until 1 o'clock. Then I would drive to Stratford and get there at 4:30 p.m.

"I would then get ready for the 6:30 performance, leave the theatre around 11 and drive straight back to Pinewood for filming the next day. I'd get back around 1:30 a.m. At 8 I would be awakened again.

"If I had a matinee, naturally, I didn't film that day after finishing work the previous evening at 5:50. I would drive to Stratford in the morning, do the matinee of *The Merchant of Venice* and the evening performance of the *Jew of Malta*.

"I did this twice a week and Satur-

days sometimes, too."

On top of this, Peter's make-up for his acclaimed role as Ithamor in the *Jew of Malta* took him two hours to put on. "At one time it took me two and a half hours," he explains, "but I've now got it down to a fine art."

For 50 days out of a shooting schedule of 59 Peter was filming the title role, Hugh O'Donnell, in *Prince of Donegal*.

"It was a physical demand and mental one," he reflects. "But it had advantages working in two different mediums.

"If it could be worked out in the future the same way, I would do it again."

Prince of Donegal is a rumbustious action adventure set in the era of Elizabeth I.

— John Wil

Peter McEnery, young man in a hurry.



New Little LP Series Gets Industry Notice

Jimmy Johnson recently rolled up production sleeves and came up with a big helping of look-and-listen entertainment called the Little LP series.

Basically it's a combination standard 45 rpm disk recorded on long play speed, and a 24-page full-color illustrated storybook. Eight Disney classics are included in the November release of this new entry into the musical category reserved for little listeners and beginning readers.

Each little long-playing record contains two songs, many from the original soundtrack of Disney feature films, plus an exact narration duplicating the text of the booklet, helping the child become conditioned in reading skills.

What has had the record sales industry sitting up and taking notice is the fact that Johnson's music men products sold over 300,000 copies, sight-unseen to retailers across the country. All that had to work with was the basic concept of the Little LP's, because the first series were still on the presses.

When the storyteller finally hit stores, sales went skyward. Four hundred thousand copies were sold in the first ten days, an unusual feat in the record field. The holiday demand came so great that Jimmy had to order a second printing running to a quarter of a million sets.

The Little LP sells for a dollar, and has up to 14 minutes of playing time on it.

Letter From Burbank

During a discussion of various things Disney, including this magazine, at the recent Buena Vista Sales convention in Burbank, Roy suggested that perhaps a little more information on what the World needs from offices throughout the Disney world would be useful to all readers.

Walt and Roy are most interested in seeing that every area, department and important development in the Disney world is covered from time to time as events dictate. Material need not be submitted to Burbank in strictly story form but interesting details and pertinent where-when-why-and-how facts are required if the editorial staff is to produce interesting copy. And pictures

are especially useful in keeping an interesting look about the magazine.

More attention has been paid to the World by our overseas people in recent months. But too many times we will receive pictures without copy, often with too-sparse caption material and, occasionally, without any informational word at all.

The World is looking for impersonal material, as opposed to personals and idle chit-chat — material having to do with interesting, important items, incidents and successes.

Biographical stories are used, but not simply as biographies. We like to report on interesting people when interesting news concerning them gives us a reason. For instance, we did a bio-news story on Mel Melton, president of WED Enterprises, not merely because

he is president — not news in itself — but because WED and Mel have acquired a new plant, a vastly increased work load, and a bigger role in the Disney world.

A producer or director engaged currently in a motion picture production, or an artiste who is or just has been on the lot, warrant notice to whatever length and in whatever detail their work and personalities seem to indicate. We strive always for interest and color.

The Disney World is a house publication originally designed as a means of improving intra-world communications. But it tries to be interesting and informative, and genuinely needs everyone's help toward this end.

— John Conner



Up for a shot of the new King Air on the wing, the company's Gulfstream turned from that to get the first good clear Picture of the Studio from on high in quite a long time. The air was especially clear after week-long rains.



GETTING DONALD'S NUMBER:

Girl From Down Under Wins Prize, Long-Distance Laughs

Not so long ago the telephone rang insistently in Donald Duck's office at the Studio and, of course, Clarence Nash picked it up. That's Ducky's job, speaking for the Duck, especially when the latter is on stage or on tour.

Glenys Ramsay of Ipswich, Australia, was on the line, ready to cash in on a couple of prizes she'd won in a Disney cartoon character drawing contest conducted in connection with the *Disneyland* show and involving 6,000 other entrants. The first prize: a 20-pound bank account *and* getting to talk to Donald Duck in Hollywood.

Well, you don't get to talk to D. D. just like that. Clarence Nash comes first in the chain of command.

"You will have to get him through Mr. Nash," the toll operator told Glenys. "Just a moment, please."

When Ducky came on, Glenys shouted: "Hello, Mr. Nash? Mr. Clarence Nash?"

"Yes, this is Ducky — I mean, Mr. Nash."

"I'm Glenys Ramsay. You don't know me, but I won a television contest and

one of the prizes is getting to talk to Donald Duck."

"Yes," Ducky said, leaning back in Donald's swivel chair, "but he's not here. That is, I speak for Donald. Most of the time. When he's on television *and* in the movies."

"I know. It's keen talking to you, Ducky."

"You are . . ." Ducky replied absent-mindedly.

"Glenys. I'm calling from Australia. Ipswich."

"Oh, yes. Ipswich. I think Donald's been there. On television."

"And the movies," Glenys reminded him.

"Yes, Ipswich? That's near Brisbane and Sydney, isn't it?"

"Well, in the same country. The contest I won was put on by station BPQ-TV in Brisbane."

"Great. There's nothing like a contest to bring people together, huh?"

"No, sir," laughed Glenys. "Tell me about yourself, Mr. Nash. How do you make Donald talk?"

"Oh, that's no trouble. The big trick is getting him to stop."

"Oh, Ducky . . . You're deliberately misunderstanding me."

"Of course." Ducky chortled. "That's our Donald. How do I make him talk? It's quite easy. You just go 'isck wa watt wong watt so wong bit ban alluva game!'"

Glenys laughed. "Very funny," she said, "now, can you interpret for me?"

"Sure. It's Donald butting in to say he's awfully glad to be hearing from you way down under and please call again."

"Wonderful. When should I call Ducky Donald?"

"When you win another contest," Ducky said, and hung up.

Glenys laughed and went off to get her 20 pounds.

"Hello, there," says Glenys Ramsay way down in Australia, figuring she's talking to Donald Duck, and "Hello, there" says Clarence Nash, way up there in Burbank, figuring he's talking for Donald Duck.

Thirteen Characters Soup Up Soap Promo

In Finland, Farmos Oy, that nation's number one soap company, is up to its box tops in one of the most successful promotions ever — thanks to Mickey, Donald, Huey, Pluto, Goofy, Snow White and all seven dwarfs.

These thirteen famous Disney characters, cast in plastic which may be painted by children, have been packaged, one to each box of Visko soap. When their collection of figurines is completed and decorated, the Finnish children may enter them in a nationwide contest.

The promotion, negotiated by Toke Carlson of our Copenhagen office, was originally scheduled for six months and a total of 550,000 models. However, in the first three weeks 220,000 were sold — an amazing number when you consider there are only 4,500,000 people in the whole country.

Mickey and the gang took the news calmly. They've racked up big grosses before.



Ex-Scout Andy Engman Helps Eagle With Wings

On the theory that it takes a Scout to help a Scout, Andy Engman put aside his adult cares the other evening and set out to attend the twenty-first annual Eagle Scout Recognition banquet at the Hollywood Palladium as sponsor of Eagle Scout Paul Stenerson from Downey, whose brief but life-long ambition is to be an animator for Walt Disney.

There were a thousand in attendance in the vast Palladium, among them speakers like Jimmy Doolittle, who as everyone knows led the first bombing raid against Japan proper during World War II.

But Andy got a few words in himself, during the evening, advising young (17) Stenerson that the road to any successful job in the world of art is a slow and difficult one. And Paul was readier than ever, come the eve-

ning's end, to stick to his guns and major in art at college, with animation in mind.

Andy knew whereof he spoke. He has been with Walt for 28 years and currently serves as an animation supervisor, solving production problems on properties like *The Jungle Book*, *Winnie the Pooh* and numerous other cartoon projects.

Andy was a Scout, long ago, then became a Scoutmaster and, finally, as his troopers grew old enough to become Explorers, continued on as their advisor. Paul Stenerson was impressed, and so were his parents, who wrote Andy:

"We wish to gratefully 'thank you' for the personal interest you showed Paul, taking time from your busy schedule. He came home with enough inspiring thoughts to keep him going forever.

"We as parents believe the hours you spent with him have given Paul a greater resolve to finish high school and go on to college. This has been a great concern to us."

Purpose of the dinners is to give an Eagle Scout the opportunity of sitting down and talking to someone proficient in the field of endeavor in which he has expressed interest.

While Paul and Andy kicked their mutually favorite subject around, General Doolittle was saying from the rostrum:

"How well we would do if all of our people were to live in accordance with the Boy Scout Law and Oath; we would be trustworthy, cheerful, thrifty, brave, clean and reverent. And we would do our duty to God and country.

"These 500 boys here tonight represent an even better, stronger America than we have ever known."

Andy Engman and Paul Stenerson: one good Scout deserves a hand from another.

Western Printing Renews An Old Acquaintanceship

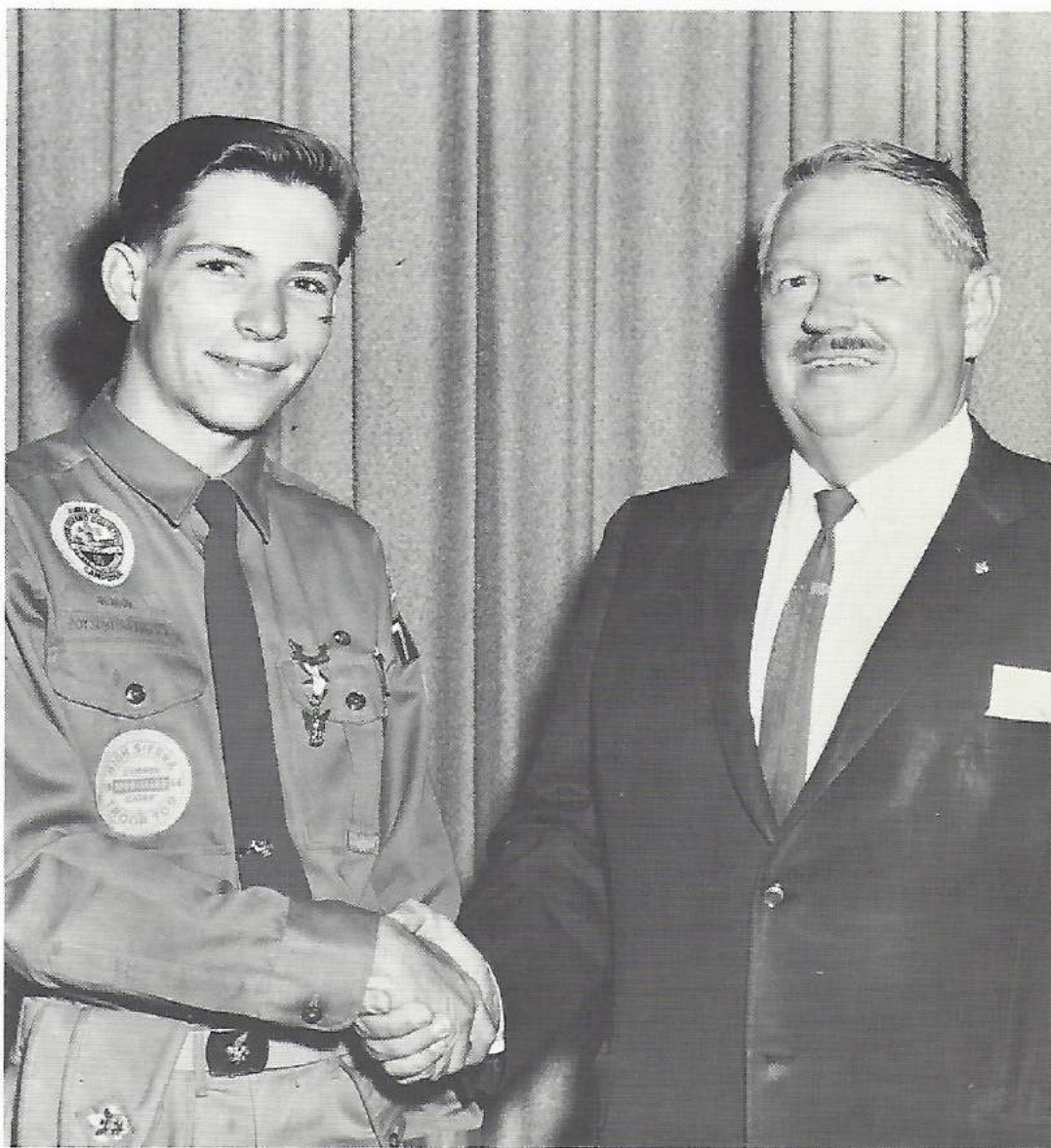
The Western Printing and Lithographing Company renewed an old acquaintanceship recently with the signing of a new long-term publishing contract with Walt Disney Productions, extending to December 31, 1970.

The new five-year agreement extends a friendly and warm relationship which began 33 years ago. Few businesses have been as close as Western and Disney, and few pacts as profitable for all concerned.

Western Printing was one of the original investors in Disneyland, and it still has an interest in the bookshop at the Park. Western's books are the basis of Disney publishing programs around the world, and have brought joy and happiness to countless millions of children.

Through the years Western has produced and published through its subsidiaries many kinds of juvenile books, games, puzzles and other printed items featuring the Disney galaxy of children's adventure heroes, fantasy characters and storybook folk.

Speaking from his Los Angeles offices, Herman Johnson, president of Western, said his company looks forward to continuing close workings with WDP in planning publications tied in with the multitude of Disney creations and enterprises.



Big Drum From Anaheim Still Tallest of Them All

Disneyland is still booming the biggest solo in tom-toms around. Challengers come and challengers go, but our ten-foot, six-inch basso remains top drum in the world of percussion.

Now and then a university here or a college there finds itself called upon to build a bigger and louder drum and inevitably, however odious, comparisons must be made, usually in the unsuspecting press, and the Park's giant tom-tom finds itself being put to the test again.

For instance, the University of Texas and Purdue University, apparently without checking each other or Disneyland, laid claim to beats over any other. But some incisive probing determined one drum to be merely an eight-footer, the other a nine-footer.

Then the University of Arkansas, still unlearned in the ways of drum-beating a la press, rolled out a ten-footer and began beating its chest over the affair. It was an impressive performance, but this baby wasn't half a foot big enough.

The Big Noise from Anaheim is still the tallest of them all.



The Big Noise at Disneyland, cynosure of all ears.

Disney Audience Includes Growing Teen-age Numbers

During a recent premier showing of *That Darn Cat* in Detroit, where the picture and Hayley Mills appeared as part of a benefit for a needy children's camp, the audience, of course, roared with laughter minute-to-minute through the plush, first-nighter showing. But each time the wave of laughter began at the rear of the theater where, in the less expensive general admission seats, the teen-agers had gathered.

Which merely pointed up a growing awareness at the Studio that the Disney family audience is rapidly including much more than ma, pa and the smaller children. Irving Ludwig gave articulate voice to the matter in the 1965 anniversary issue of the *Independent Film Journal* in a piece titled *The Young Adult, A Great And Growing Audience*.

"It has become increasingly clear that the 'family audience' is not limited to pre-teen children and their parents,"

Irving wrote. "It also includes a huge and growing audience, the young adults, ranging from the teens to the late twenties, and including single people and young marrieds.

"This is an audience that thirsts for entertainment, makes its own critical evaluations, and has independent control over a tremendous amount of buying power. It is not only a key audience in itself, but it is the audience that in the very near future will determine the entertainment habits of an entire generation of new families. Any organization hoping to grow in the field of family entertainment must make a bold, sustained effort to meet the demands of this all-important audience.

"There is no question that Walt Disney intends to retain leadership in family entertainment. The man, and the company, that has pioneered so many phases of this field is now inaugurating a fresh new look in motion pictures with product that will appeal to the young adults, without losing the vast following that has already been cultivated.

"In making a bid for such a broad audience, there is the obvious danger of spreading yourself too thin, so that in

trying to put a little more into y product for each type of movieg there is not enough to sustain the enthusiasm of any one group through

"Fortunately, the creative mind hind all of our product is Walt Disney and he has overcome this hurdle with typically masterful solution. He gone straight to the common denominator of all audiences — fun — and projected an entire lineup of important features on this simple but universal premise.

"The components of this product look consist of bright young stars as well as titles right off today's best seller lists and out of the catalogs of time favorites. The technical plant that will produce these films is unmatched in the industry, and there are some coming pictures that pose such tremendous scientific problems that Walt Disney Productions is perhaps the only studio capable of making them.

"In addition, the sales and merchandising team needed to reach the vast new audience—family plus young adults—has been carefully groomed within the framework of the Disney organization, and is now ready to take on the great new challenge."

Walt Launches 1966 As Grand Marshal Of The Rose Parade

(continued from inside cover)

letters had been received suggesting he be asked to follow in the footsteps of former U. S. Presidents, generals (like Omar Bradley), admirals (William H. Halsey), distinguished actors (Bob Hope) and actresses (Mary Pickford).

The Rose Parade began in 1889 as a picnic, then acquired a football game, between Michigan and Stanford in 1902, and finally a reputation that has made the name, Pasadena, as famous as any on earth.

Michigan School Wins Place in New Year Sun

Durand, Michigan, population 3,400, had a place in the sun on New Year's Day when its high school band was seen and heard by better than 100 million in-person and TV viewers of the Tournament of Roses Parade.

The young musicians brought glory to their small town by winning the Disneyland Holiday Band Contest, a nationwide competition in which hundreds of high school bands were judged by a panel of experts on their ability to

play and march to *Mary Poppins* music.

Along with the Rose Parade performance, the boys, their director, Robert Green, and a score of Durand officials, were treated to round-trip air travel by United Air Lines, strutted their stuff on Band Day at Disneyland, were guests of Walt at a special screening of *That Darn Cat* and *Winnie the Pooh* at the Studio—and recorded their version of the *Poppins* music, which will be released on the Buena Vista label.

The day Durand's mayor heard of the school's signal victory, he called a civic holiday. School was closed.

Florida's V.I.P.'s Fly Out To Begin Working On Project Problems

(continued from page 1)

sion; Edward Cowart, of the Attorney General's office; Burrell Mawhinney, assistant to the comptroller; Charles D. McClure, general counsel, the comptroller's office; Wilken McDuff, of the Attorney General's office, and Scott Robson, of the Intangible Tax Division.

They arrived on Thursday, December 16, and stayed until the following Sunday morning, holding meetings with Walt, Roy, and the staff, and touring and reviewing various aspects of the company's operations at the Studio, WED and Disneyland.

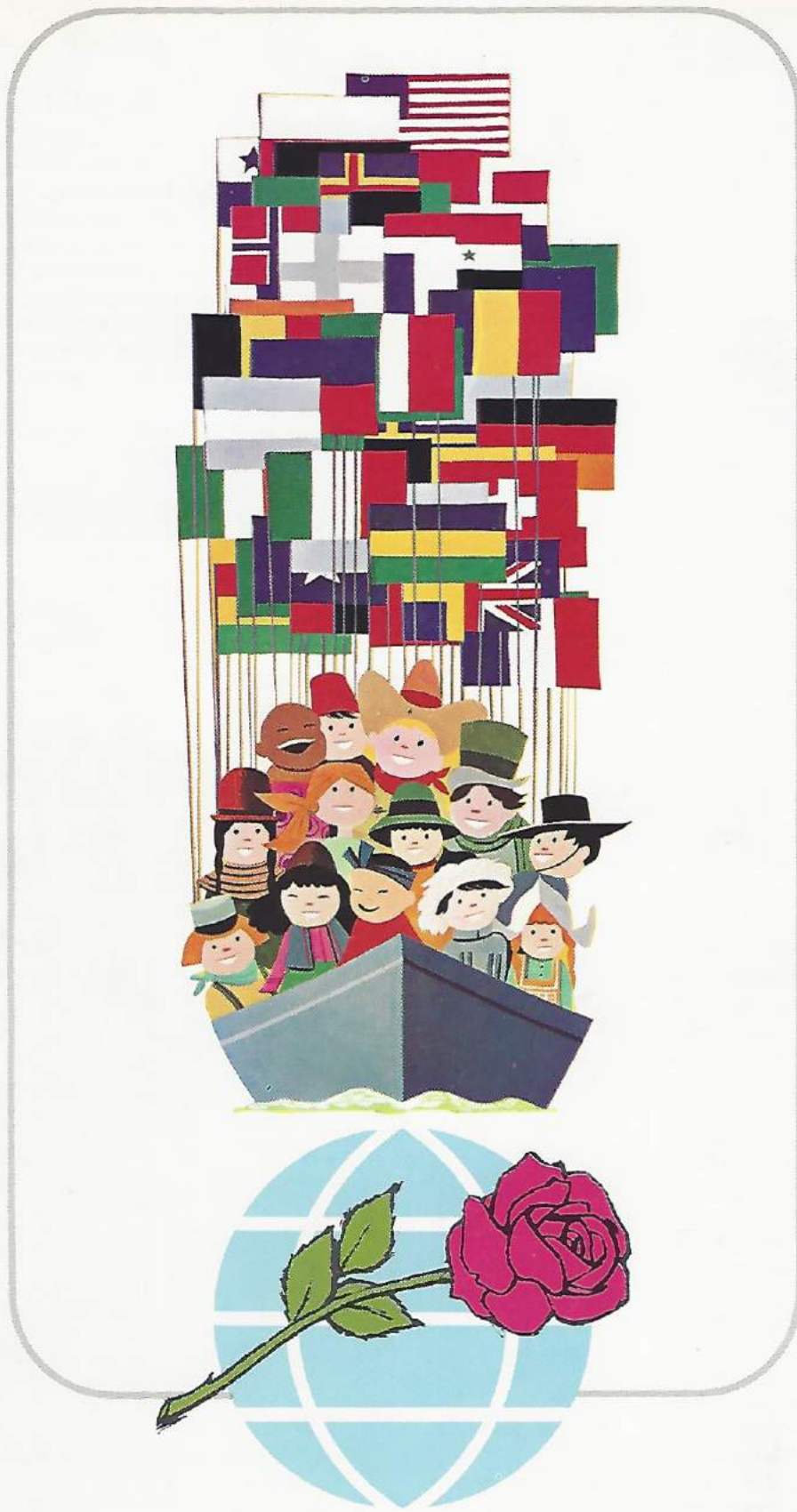
"They need to study our operation in considerable detail so that they can advise us on how Florida tax laws would apply to our proposed project," Roy said.

"For instance, they were given a thorough behind-the-scenes tour of Disneyland so that they may thoroughly understand the Park's operational aspects. And at WED they were shown how attractions are researched, created and put into operation."

Following full schedules by day, the Florida visitors were Walt's guests on Friday night at the third annual WED and Retlaw open house, and on Saturday night at the colorful premiere of Disneyland's *Fantasy on Parade*.



Walt poses with members of the Florida delegation and our Florida legal counsel during meetings in Burbank on Project Florida who are, left to right, Charles D. McClure, general counsel, the Florida comptroller's office; Scott Robson of Florida's Intangible Tax Division; Edward Cowart, of the Florida Attorney General's office; Joseph Chapman, administrative assistant to Florida's Governor Haydon Burns; Wilken McDuff, of the Attorney General's office; Paul Helliwell of Helliwell, Melrose & DeWolf; Burrell Mawhinney, assistant to the Florida comptroller; Fred "Bud" Dickinson, State Comptroller; Phil Smith of Helliwell, Melrose & DeWolf; J. Ed Straughn, director of the Florida Revenue Commission, and Harry L. Coe, assistant director of the Revenue Commission.



This is the official insignia for the 77th Annual Tournament of Roses, prepared by the Studio, which used the "It's A Small World" design used for the World's Fair ride of the same name, adding a rose and a representation of the globe as embellishments for Pasadena's famed parade.