

# The Disney World



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*Contributors:*

Bob Coburn  
Carl Frith  
Chuck Grizzle  
Ben Hartigan  
Bob Jackson  
Eddie Jones  
Bob King  
Fred Koehler  
Fred Miwa  
Wendall Mohler  
Bob Moore  
Charlie Nichols  
Pat Powers  
Marty Sklar  
Jim Stewart

*Editor:*

John Conner

*Art Direction:*

Norm Noceti



*The first Disney studio: a Hollywood garage in which Walt and Roy launched a legend.*



*A comparatively huge Hyperion Street lot materialized in 1926 among the Los Feliz hills.*



*And finally there is the Burbank studio, shown here in a recent aerial photo. A good part of the low-roofed Hyperion buildings were moved to Buena Vista Street in 1939 and can be seen to some extent here, some of them tucked away behind the massive sound stages, others on the inner edge of the main parking lot.*

# The LIVING LEGACY of WALT DISNEY



IN its June issue, the *Reader's Digest* devotes five expansive pages to "The Living Legacy of Walt Disney."

It is a priceless legacy, the *Digest* points out: "Though the genius that started it has gone, Disney's empire continues to flourish, spreading through the land products of his matchless imagination."

Disney's empire . . . 250,000,000 people watching a Disney movie somewhere in the world, 50,000,000 people inviting the *World of Color* into their living rooms each Sunday evening, 150,000,000 people reading a Disney newspaper comic strip, 50,000,000 people listening to a Disney record, 7,000,000 people visiting Disneyland . . . and on and on.

Disney's empire . . . it reminds you of the time a reporter asked Walt if he were going to run for public office. "Why be a governor or senator," Walt replied, "when you can be king of Disneyland?"

Disney's empire . . . "My greatest reward," Walt once told the people of Canada in a broadcast over the CBC, "is that I've been able to build this wonderful organization."

It is, indeed, a priceless legacy. And now, as the *Reader's Digest* so aptly put it, "the show goes on, as Walt planned it."

This issue of *The Disney World* looks at the world Walt set in motion — a world of ideas and projects that will go on and on, building on the creative foundation

Walt established over the course of four inquisitive, confident, productive decades.

It is that foundation — in sound stages and magic kingdoms and idea factories, in production teams and Disneylanders and "Imagineers" — that you see on the cover.

At the top are views of Mineral King, WED Enterprises, and Disneyland. Below, the Music Company and 16mm Building, Florida's projected city of EPCOT, and Denver's Celebrity Sports Center.

The back cover is even more important, for it represents the very essence of "The Living Legacy of Walt Disney."

These are some of the people, more than 4,000 in all, who will carry on the traditions — people like the young and vigorous at Disneyland, the experienced designers and engineers at WED, and the production units on the back lot, many of whom worked at Walt's side for 30 years.

And so our cover is, as Walt was and as the company is today, a mixture of yesterday and tomorrow, of dream and reality. Solidly anchored in the present, we look to the future. There lies the challenge.

Now the challenge is ours.

But as Walt said so many times in recent years in describing the organization he built, and of which he was so proud:

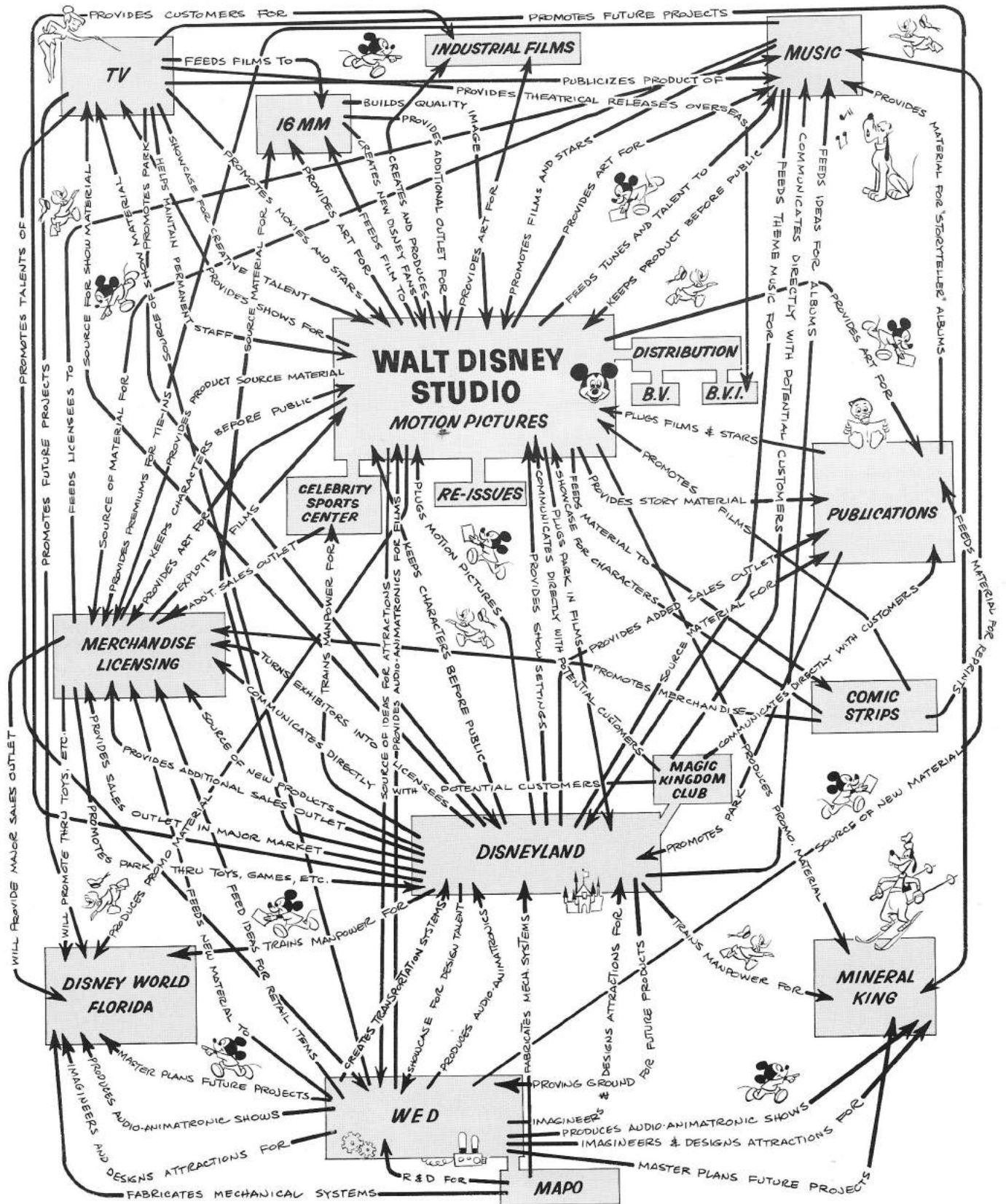
*"We have never been more ready to carry out these exciting assignments"*

# "DISNEY'S LAND: dream, diversify - and never miss an angle"

The headline above first appeared nearly 10 years ago, in the February 4, 1958 edition of *The Wall Street Journal*. The headline introduced an article describing, in admiring detail, how the various divisions of Walt Disney Productions work in concert, complementing one another both creatively and in the marketing areas. A Disney chart, similar to the one below, helped tell the story graphically.

In the 10 years since the *Journal's* article appeared, Walt Disney Productions has indeed dreamed, diversified and missed very few "angles." All areas of the company have grown by leaps and bounds, and new projects have become major parts of the dream and the diversification.

The busy chart below illustrates how "the show goes on, as Walt planned it."





A  
**MESSAGE  
 FROM  
 ROY**



Along with twelve of your company's key management and creative personnel, I recently toured the research laboratories of some of America's largest companies. The technical things their scientists are doing amazed — and excited — all of us. It really emphasizes your faith in the American free enterprise system to see the world of tomorrow these companies are creating today.

But as fascinated as we were with what they are doing, these giants of American industry were even more interested in what *we* are doing at Walt Disney Productions. At Bell Labs, RCA, Dupont — wherever we went, it was obvious that Walt had put his finger right on the needs of industry for a showcase for their technologies and new products. "Disney World" was easily the most exciting idea everyone wanted to discuss.

Sometimes I think we all get too close to the proverbial forest to see the trees we have been growing. We have a lot of very tall trees that Walt planted over the years. And in the years to come, these trees will keep right on growing and maturing all over the world.

The past few weeks have been some of the most exciting in the company's history. I am sure by now that you are all aware of the legislation signed into law by Governor Kirk of Florida, relating to our Disney World plans. As I said to the people of Florida, this legislation provides us with the solid legal foundation upon which we can build the greatest dream of Walt's life.

As this is written, the status of the Mineral King project continues to rest with the access road. Our ability to make the natural wonders of Mineral King available to public use and enjoyment depends entirely upon approval, by the Interior Department, of the state of California's request to build a two-lane, all-weather road through a portion of Sequoia National Park. We are gratified by the action of the California Highway Commission in approving a plan to finance construction of

this new road over a seven-year period, ending with its completion in 1973.

As the pages of this issue of *Disney World* will show you, these plans for the future, as important as they are, are only part of the tangible strength of Walt Disney Productions. At this moment, we have the finest motion picture release schedule in the company's history, including our first hard-ticket show, *The Happiest Millionaire*. We have the funniest cartoon feature the company has ever made in *The Jungle Book*. We have a new television contract with NBC. And, with the new Tomorrowland area now open at Disneyland, the Park's attendance will pass seven million for the first time, during 1966-67.

Our company, and Walt's name, have a really wonderful position in the world. It is a name that is good — more than good — anywhere in the world. It has stood us in very good stead in dealing with American industry. We have dealt with the tops of them, and the tops of the tops. And with the tops of government, too.

So never sell yourselves, or the company, short. And approach your jobs with the certain confidence that we know where we are going and we are bound and determined to go there. We believe in that which means a long-time employment for you and an opportunity to grow and expand with your company. And we are going to need all of you.

By the way, I think I should say, too, that we always consider that films are the core, the hub of our organization. We will try to have one *Mary Poppins* a year, at least.

*Roy D. Disney*

President and  
 Chairman of the Board



*Roy and Florida's Governor Claude Kirk.*

## **Disney World Expected To Boost Florida Economy By \$6,600,000,000**

During its initial construction stage and first ten years of operation, Disney World will directly generate \$6,600,-

000,000 in measurable economic benefits for the state of Florida, according to estimates by Economic Research Associates.

This impressive prediction was first revealed by Florida's Governor Claude Kirk as he spoke before a Disney-hosted invitational presentation in Winter Park last February. Relating total investment to new economic activ-

ity, the figure is comparable to our company's experience in Orange county, California, where Disneyland has generated more than \$1,000,000,000 in new investment and payrolls for the people of California.

Of E.R.A.'s \$6,600,000,000 estimate, \$3,978,000,000 will result from expenditures by new tourists attracted to Florida. Two billion, two hundred and sixty-one thousand dollars of the total represents new payrolls for jobs created by Disney World, including construction workers, tourist-oriented employment, industrial employment, and the additional retail and service employment created throughout the state.

The remainder of the total economic impact will come from materials and equipment purchased for construction and the necessary support facilities in the surrounding community.

By the end of its tenth year of operation, it is expected that Disney World will have meant an additional 50,000 full-time jobs for Florida residents, half of them to be Disney World-oriented, with the remainder needed to support this new population. These 50,000 new jobs will support an increase in population of about 128,000 people.

In just its first year of operation, Disney World can be expected to create 7,585 new full-time jobs in basic tourist-oriented activities. This represents more people than are employed by the entire corporation today, and points up the opportunities for growth in the company during the years just ahead.



*A cosmopolitan hotel, towering 30 or more stories, will be the theme building of EPCOT's completely enclosed commercial center, the hub of a project that is expected*



*A dramatic view of February's huge press conference in the Park West theatre, Winter Park, Florida.*

## Roy Praises Florida For New Laws Aiding Disney World Progress

When new legislation needed for Disney World in Florida was signed into law by Governor Claude Kirk last May, Roy issued a widely-published statement praising the chief executive, a helpful Legislature, and his new "fellow citizens" throughout the Sunshine State.

It was a Friday morning, May 12, and the weather, in keeping with Florida's nickname, was bright and warm. A dozen of our key executives stood beside Roy and, with members of Florida's Legislature and the press, witnessed the Governor's formal signing of laws designed to provide a solid legal foundation on which to build the multi-million-dollar Disney World.

"Governor Kirk, members of the Legislature, and fellow citizens of the state of Florida, the ceremony taking place this morning, here in the gardens of your Governor's mansion, will, I hope, serve to call attention to an important new partnership between the people of Florida and all of us at Walt Disney Productions," Roy said. "The legislation being signed today by Governor Kirk will enable us, working together, to accomplish two very significant objectives.

"First, it will provide a solid legal foundation upon which we will be able to bring to reality the greatest dream

in Walt Disney's life. Second, it will mean that our company can bring to the people of Florida an attraction which, to quote Walt, 'More people will talk about and come to look at than any other area in the world.'

"We at Walt Disney Productions are deeply grateful for the careful consideration and analysis of this legislation which was carried out by the members of the Florida Legislature. We are thankful that it received full public hearings and that the members of the Legislature were able to satisfy themselves and the people of Florida that we were indeed asking for no concessions, for nothing more than a solid legal foundation upon which to build this immense attraction. We are gratified that this legislation received sponsorship and legislative support on a statewide basis, for we believe Disney World will benefit the entire state.

"The entire delegation from Orange and Osceola counties, in which we will soon be making our home, has given us the utmost in cooperation since the inception of this project. I would particularly like to call attention to the work of Senators Bob Elrod and Bill Gunter, and Representatives John Ducker and Henry Land of this delegation. These four men acted as floor leaders and primary sponsors for the Disney legislation.

"In addition, all of the members of your State Cabinet have worked closely with us since we began our initial planning of the Florida project. They have been of inestimable value in explaining to us existing Florida statutes. And of

course, Governor Kirk, I would like to express my thanks to you for your continued interest and for the cooperation which the entire executive branch has extended to our legal staff.

"You have made possible our future participation as good citizens in the state of Florida. The responsibility is now ours to carry out Walt Disney's imaginative plan.

"Now, I am sure you are all interested in where we go from here. The twelve men with me today will be charged with the immense task of making Disney World a reality. We will now begin an extensive program of water control and site preparation on our 43-square-mile tract near Orlando. We expect that this program of land improvement will take approximately eighteen months. During this time our key creative staff at WED Enterprises, Inc., in Glendale, California, will begin the design and engineering of the project's first phase.

"We have set a target date of early 1971 for the completion of this initial phase, and plan for it to include: a new amusement theme park, similar to our famous Disneyland in California; an entrance complex to receive the more than 6,000,000 guests we expect during the first year of operation; approximately 5,000 theme motel rooms, half of which will surround and be compatible to the new amusement theme park, and the other half of which will be located near the entrance complex; numerous facilities for all types of outdoor recreation, and a monorail system

*(turn to page 10)*



*This cutaway rendering shows how differing modes of transportation will be channeled into non-conflicting traffic flows below the pedestrian level of EPCOT. The transportation lobby, shown in the top half of this view, will be located directly beneath the 30-story theme hotel and will be the central arrival-departure point for all passengers using the monorail (upper right) or the newly-designed WEDway PeopleMover (upper left).*

## The Public Need Is Touchstone In Walt's Concept For EPCOT

Back in the days when he used to take his own daughters to old amusement parks, and sit by himself while they rode the merry-go-round, Walt saw the need for "some kind of family park where parents and children could have fun together." The result was Disneyland.

Quite a bit of that same spirit is reflected in the plans Walt had for Disney World in Florida, and especially for EPCOT — the Experimental Prototype Community Of Tomorrow.

In the special 25-minute film he prepared to tell the story of EPCOT, Walt faced up to the great challenge that such a community poses:

"I don't believe there's a challenge anywhere in the world that's more important to people everywhere than finding solutions to the problems of our cities," Walt said. "But where do we begin — how do we start answering this great challenge?"

"Well," Walt continued, "we're convinced we must start with the *public need*. And the need is not just for curing the old ills of old cities. We think the need is for starting from scratch

on virgin land and building a *special kind* of new community.

"So that's what EPCOT is — an experimental prototype community that will always be in a state of becoming. It will never cease to be a living blueprint of the future, where people actually live a life they can't find anywhere else today."

Walt had projected EPCOT as "the heart" of Disney World's 27,400 acres — one of the largest single parcels of land ever earmarked for development by a single corporation. Sixteen miles southwest of Orlando, it is halfway up the Florida peninsula, and slightly closer to the Atlantic coast than the Gulf.

Walt saw EPCOT as "a showcase to the world for the ingenuity and imagination of American free enterprise." In this living showcase, about 20,000 people would actually live in a dynamic city offering a complete array of services to meet the social, cultural, commercial, recreation and transportation needs of its permanent residents . . . and its visiting population from all around the globe.

In the center of EPCOT, 50 acres of commercial and business activities would be completely enclosed, and thus "climate controlled"—protected day and night from rain, heat and cold, and humidity. A cosmopolitan hotel and convention center would tower over the very center of the city. And stores and whole international streets would re-

create the character and adventure of places around the world.

In EPCOT the pedestrian would be king — only electric-powered vehicles would travel above the streets of its central city. To accomplish this goal, Walt planned two separate but interconnecting transit systems to move people into and out of EPCOT with speed, safety and comfort — the monorail for rapid transit over longer distances, and the WEDway PeopleMover for shorter travel distances.

Monorail, of course, has proven its mettle in eight years of operation at Disneyland, and this Summer the PeopleMover has also been unveiled in a practical proving ground. In Disneyland's new Tomorrowland, the first PeopleMover installation can carry more than 40,000 visitors every day.

For EPCOT, the PeopleMover was designed to serve as an intermediate speed system connecting the residential neighborhoods with the center city.

It was Walt's goal that EPCOT would "take its cue from the new ideas and new technologies now emerging from the creative centers of American industry. And most important of all," he said, "when EPCOT has become a reality and we find the need for technologies that don't even exist today, it is our hope that EPCOT will stimulate American industry to develop new solutions that will meet the *needs of people* expressed right here in this experimental community."



# WED Begins Planning New Theme Park For Disney World

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There probably will be a nostalgic "main street" of yesteryear . . . but not just like Disneyland's Main Street.

At the end of the main avenue, a castle will rise over the park . . . but it won't be the renowned symbol of Disneyland, Sleeping Beauty Castle.

These are some of the preliminary ideas that are beginning to grow in sketches and renderings and scale models at WED Enterprises. They are ideas for a new family entertainment park, a new "Disneyland" if you will, that will be transformed into concrete and steel and, one day soon, into the sound of laughter and happy children — of all ages.

"We're coming up with a basic philosophy for the theme park in Disney World," says Dick Irvine, WED's vice-president in charge of design. "And we're approaching it as we would have with Walt: tossing out ideas, working with them, building on them and fin-

ally coming up with a product that we'll all be proud to say is 'Disney' all the way."

In the early imagineering stages, the WED staff is working on three things simultaneously:

- The engineers are studying the special soil and climate conditions of central Florida.

- The show people are developing new ideas for attractions and adventures — some based on Disneyland, some re-staged and based on practical experience at Disneyland.

- The architects are working out the overall appearance of the theme park, which will differ from Disneyland in California if for no other reason than the nature of the land itself. Because of water conditions, for example, there can be no basements housing either show or service facilities, as there are in Disneyland.

Irvine recalled a meeting in which Walt had spelled out some of his thoughts about the Florida theme park.

There would be "a lot of things like Disneyland," Walt said, because the public would expect it. Many people, Walt pointed out, will go to the Florida park who will never be able to visit Disneyland in California. And, Walt said, "Disneyland attractions are proven, engineered and ready to go into the new park."

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There will be as many differences as similarities between Disneyland in California and the unnamed theme park in Florida, according to Irvine.

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As they complete assignments in the Tomorrowland development at Disneyland, the WED design, engineering and architectural staff is being assigned to various phases of the Disney World project . . . as is the staff of technicians at MAPO, Inc., WED's subsidiary for prototype research, development, testing and fabrication.

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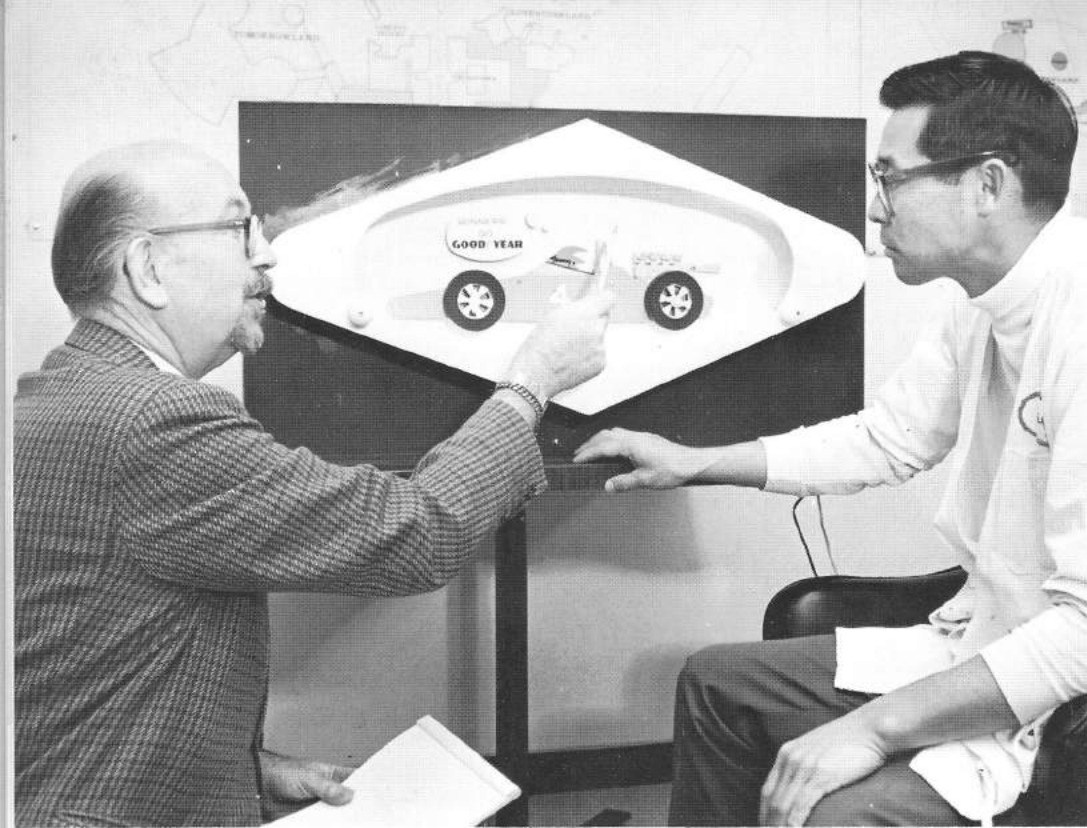
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WED staff members Tee Hee and Mitsuo Natsume check out the model of an animated display designed for Goodyear's new Disneyland attraction.

## WED Staff Interprets American Industry In Three Dimensions

Within the company most of us tend to think of WED Enterprises in relation to the kind of entertainment we participate in when we ride through *It's A Small World* or the *Pirates Of The Caribbean*. But others outside the company — in American industry, specifically — have taken a bigger, broader view of what Walt built and accomplished with WED's designers, architects and engineers.

WED's roots date back to the early 1950's, but it is doubtful whether anyone then imagined that the new kind of family entertainment park being created at Anaheim would one day be called "the greatest piece of urban design in the United States today."

James W. Rouse, developer of the new town of Columbia in Maryland, opened the 1963 Urban Design Conference at Harvard by saying just that, and more: "I find more to learn in the standards that have been set and the goals that have been achieved in the development of Disneyland than in any other single piece of physical development in the country."

Tributes like Mr. Rouse's demon-

strate the professional respect earned by the staff of WED Enterprises over the years. The word *Imagineering* (i.e., the blending of creative ideas with technical know-how) has become the unique symbol of a unique staff that, working at Walt's side, created some of the world's most popular entertainment for Disneyland and the New York World's Fair — famous landmarks like Sleeping Beauty Castle, and pioneering transportation systems like the brand new PeopleMover, and before that the Disneyland-Alweg Monorail System, first in the Western Hemisphere.

Not so well known is another aspect of WED *Imagineering* — the ability and experience of its staff in interpreting American industry to the public. It is the kind of assignment that might be called, "three-dimensional image building."

WED has, of course, worked with industry since the earliest days of Disneyland. But early assignments were comparatively minor, in contrast to 1967.

Today the pavilions opening in new Tomorrowland are mammoth affairs capable of handling from 40,000 to 50,000 people a day. And often, before a project is ready for construction crews, every working drawing, sign, design idea — every word in the show's script — has been discussed, reviewed and, finally, approved by the corporation concerned. The pavilion must represent a company's best foot forward, must not

only preserve but improve its "image."

The big change began with the Disney role at the World's Fair, when Walt and the WED staff became the prime designers for much of what went into the Ford, General Electric and Pepsi-Cola pavilions. The basic assignment: "be a good host to the public, entertain them — but don't forget that the paramount idea is to tell our story at the same time."

Thus, there was an *International Gardens* in the Ford Pavilion to portray a world-wide company; a *Carousel of Progress* at General Electric to tie in with the company's "progress is our most important product" theme; and the entire "It's A Small World" concept, whose touchstone was Pepsi-Cola's basic desire to create a show saluting the children of the world.

For the new Tomorrowland at Disneyland the WED staff has been working closely with half a dozen major companies. They are A. T. & T., Coca-Cola, General Electric, Goodyear, McDonnell Douglas, and Monsanto.

In each instance there is a basic theme the company wants developed. At General Electric, for example, the emphasis is on cities, and what *today* could be if all-electric systems were to work powering everything from transportation to night golf courses. The WED solution has been worked out in one of the biggest three-dimensional models ever designed, the 115-foot *Progress City*.

For Monsanto, a scientifically-oriented company with many non-consumer products, Walt and the WED staff devised the *Adventure Thru Inner Space* — a ride aboard an "Automobile" into a world where snowflakes look huge while the guests seem to have shrunk greatly in size. And there is a post-show area in which science is shown demonstrating some exciting everyday roles. This is called *Miracles From Molecules*.

Both attractions, incidentally, feature catchy tunes by Bob and Dick Sherman — GE's *There's A Great Big Beautiful Tomorrow*, and Monsanto's *Miracles From Molecules*.

These corporate assignments often take members of the WED staff around the country, to the home bases of individual companies to meet scientists, advertising managers, etc. But such trips pay off in understanding, the key to interpreting any idea. As a Ford representative told the WED team after a two-week tour of that company's divisions in 1962, "Now you know as much about Ford as anyone working for us."

## Figures Stand Still But Audio-Animatronics Keeps Moving Forward

If there is one thing in Disneyland you can be relatively sure will stand still, it's an Audio-Animatronic figure. So far, at least, those marvels of the Disney-style space age have learned to talk, but not to walk.

But the "state of the art" has never stopped moving forward. In fact, if there is one thing at WED that never seems to stand still, it is the advancing *technology* of Audio-Animatronics.

In just four short years since its introduction in Disneyland's Enchanted Tiki Room in 1963, Audio-Animatronics has progressed from the now simple singing and swaying of birds and flowers to the myriad complexities of the 60-some sword-waving, pistol-firing buccaneers who inhabit the *Pirates of the Caribbean* adventure, opened at Disneyland to rave reviews in April.

On its way from the *Tiki Room* to the pirate lair in New Orleans Square, figures programmed through the Audio-Animatronics system have taken the New York World's Fair by acclamation,

*It's A Small World*), brought American history to life (spend a few *Great Moments With Mr. Lincoln*) and battled to the prehistoric death (visit the *Primeval World*.)

And that is just the beginning. This Summer in Tomorrowland, a new generation of Audio-Animatronic figures will portray four generations from the same family in the General Electric show. And a whole "Mission Control" center, including flight director and eight crewmen, will introduce McDonnell Douglas moon voyagers to the complexities of space travel.

Created by WED Research & Development, Audio-Animatronics is a system that electronically combines and synchronizes voices, music and sound effects with the movements of animated figures. Once they are programmed into a given pattern of movement, the life-like actions of the figures can be repeated over and over again, always on cue, show after show throughout the day.

Today's achievement is seldom tomorrow's potential in Audio-Animatronics. A case in point is *Pirates of the Caribbean*.

Thirty-six hundred guests (per hour) sail aboard small boats right into the middle of the action as the buc-

mayor in the well, auction fair ladies to the highest bidder, and finally set the whole town ablaze . . . all in 15 minutes of near continuous action.

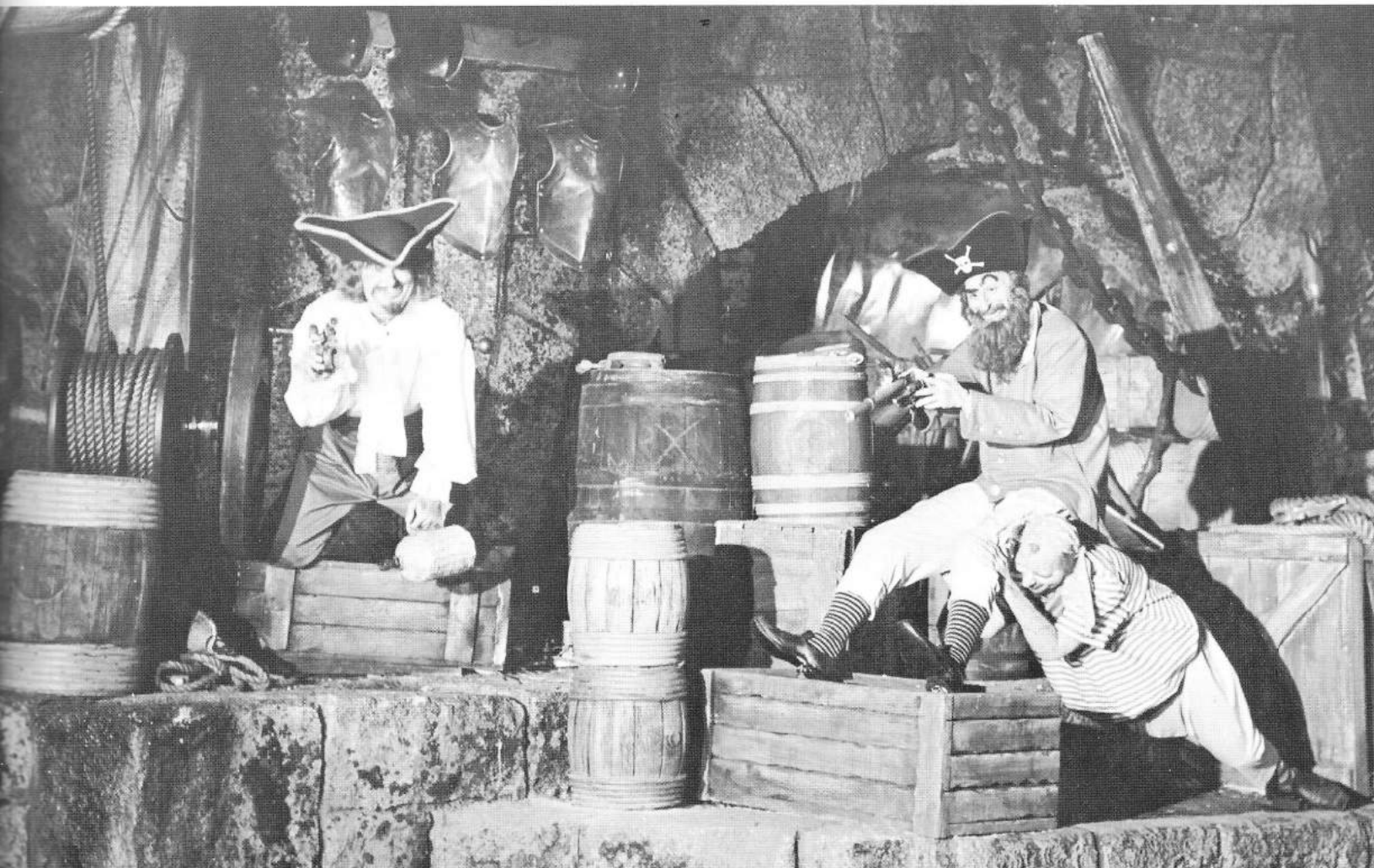
Exciting? "Most thrilling of all Audio-Animatronic experiences," wrote the *Chicago Tribune*. "Bound to be the star in the Park's crown," reported the Los Angeles *Herald-Examiner*. "One of the Park's most spectacular," said the Los Angeles *Times*.

Yet take the word of Marc Davis, WED designer who has worked with Audio-Animatronics since Tiki Room development days: "The technology keeps right on moving forward."

"We started out hoping to make the GE families live up to the pirates," Davis says. "Now—with the new equipment and experience we have proved out in the pirate show—the GE figures already can do some things even the pirates can't. And the Mission Control flight director in the McDonnell Douglas pre-show will probably take another step forward . . . just because we keep on building and plussing as we go along."

So when the Mission Control center opens sometime in August, don't be too surprised if one of the most notable steps forward is, indeed, that tentative first Audio-Animatronic step.

*With the Pirates of the Caribbean it's all bluster. There's not a footslogger among them.*



## Roy Praises *(continued from page 5)*

running almost the full length of the property. The airport of the future may be constructed at this time although a final determination has not yet been made. It will also be necessary to construct a certain amount of housing for employees within our development during the first phase.

"The second phase, to include the Experimental Prototype Community of Tomorrow and the industrial park, will, of course, take longer. As Walt once said, 'It will always be in a state of becoming. It will never cease to be a blueprint of the future, where people actually live a life they can't find anywhere else today.'"

Details of the Florida project were first revealed at a February gathering of 908 legislative, civic, industrial and educational leaders, in the Park West theatre in Winter Park, Florida. There, Roy and six of our vice-presidents made their first joint appearance with Governor Kirk. The presentation was highlighted by a 25-minute film in which Walt personally presented his plans for the mammoth attraction. Making clear his excitement over the project, he closed the film by saying, "With the technical know-how of American industry and the creative imagination of the Disney organization, I'm confident we can build a living showcase that more people will talk about and come to look at than any other area in the world."

Land on which Disney World is to be created runs to about twice the size of New York's Manhattan Island—some 27,400 acres. The first phase of development is expected to cost at least \$200,000,000. And before construction can begin, an \$8,000,000 program of water control and site preparation must be completed.

Walt had devoted many years to dreaming the dreams which culminated in the announcement of this, potentially the greatest entertainment-recreation attraction in the history of the world. With the plans for Disney World, Walt left us a legacy and a challenge—a challenge which may take fifteen years to achieve in its entirety.



*WED's Glendra von Kessel applying an ancient art: the European and Asiatic technique of painting on the reverse side of glass, then mirroring the entire panel. The beautiful, colorful mirrors, designed for the interior of Mademoiselle Antoinette's Parfumerie in Disneyland's New Orleans Square, are classic ideas dating back to the Fourteenth Century.*

## Fowler, Irvine Named Co-Chairmen of WED Board; New Members Added

It isn't so often that companies acknowledge the importance of their creative staffs by naming key members to the Board of Directors. But then, WED Enterprises is an unusual company.

The creative team that Walt gathered and blended at WED to design Disneyland and future projects is unique in the entertainment and recreation industry. In several recent moves, Walt Disney Productions pointed up the key role of these *imagineers* by naming two of them as new members of

the WED Board of Directors and a third as co-chairman of the subsidiary's board.

Presiding over the seven-man directorship in the future will be Richard F. Irvine, WED's vice-president in charge of design, and Joseph W. Fowler, vice-president of Walt Disney Productions in charge of Disneyland operations.

Irvine, a former motion picture art director, joined WED in 1953 to assist Walt in the planning and design of Disneyland. Fowler, a retired Rear Admiral, came aboard a year later as director of construction at Disneyland. He has worked closely with WED on all construction related to the expansion of the Magic Kingdom through the years, and on the construction of *It's A Small World* at the New York World's Fair.

At the same time, three new members were added to the WED Board of Directors. They include Robert B. Brown, WED project designer; John C. Hench, WED's supervising project designer, and Donn B. Tatum, vice-president and administrative assistant to the president of Walt Disney Productions.

Hench, who has been with the company since 1939, and Brown, who joined WED in 1963, are among the key project designers now turning their creative talents to the design of Disney World in Florida. Tatum is also a member of the Walt Disney Productions Board of Directors.

Other members of the WED Board are William H. D. Cottrell, president of RETLAW Enterprises, Inc., and Orbin V. Melton, president of WED.



*A dramatic afternoon view of the Disneyland parking lot, demonstrating the kind of traffic the Park is generating for Anaheim and environs.*

## STAGGERING IMPACT:

### Power Of Park Generates Billion-Dollar Tourist Industry

"The tourist-recreation industry has generated an economic impact of more than a billion and a quarter dollars on the Disneyland area since July, 1955. That's just under \$3.40 per second!"

That startling breakdown — a conservative estimate even at that for Disneyland's first 378,432,000 seconds of operation — was the way Jack Lindquist, the Park's director of marketing, recently illustrated the staggering economic impact of the Magic Kingdom and the brand new industry it brought to Anaheim — the tourist-recreation industry.

The occasion was a gathering of the California Association of Convention Managers, meeting in Anaheim to preview the city's brand new Convention Center, which opened officially with a gala dedication on July 12.

The Convention Center itself is symbolic of what has happened in and around Anaheim since the day in 1954 when Walt Disney chose the "home on the Santa Ana River" (Anaheim) as the site for Disneyland. For Disneyland's impact reaches far outside the berm that surrounds the Park.

As Lindquist told the convention managers, "Disneyland gave Anaheim the foundation for a brand new industry. And with 60,000,000 folks (Disneyland's total attendance over the

years) passing through an area, they are bound to drop a little loose change along the way.

"The tourist-recreation industry," he continued, "goes far beyond the hotel-motel, restaurant, gas station business level. In depth it affects nearly every strata of commercial life. And to this direct flow, add employee payrolls, purchases for goods and services, new construction, taxes of all types, and all the other ancillary support functions that directly and indirectly make up this mammoth market."

Those 60,000,000 people, collectively, represent nearly one-third the entire population of these United States. To serve them, an area of Southern California that was little more than a quiet orange grove a dozen years ago has become the major family recreation center of the West. In fact, the Greater Anaheim area now has:

- 94 hotels and motels with 4,300 rooms (there were four motels and less than 100 rooms in 1955);
- A 44,000-seat baseball stadium, home of the American League California Angels (last year, their first in Anaheim, the Angels led the American League in home attendance with 1.4 million customers — outdrawing the New York Yankees by a quarter-million fans);
- And now, the 9,000-seat multi-pur-

pose Convention Center, which will host trade and industrial shows, and theatrical and sporting events.

Its major business, however, will be the "family convention," once an anachronism, but now a highly promotable idea that finds Dad at the business sessions while Mom and the kids enjoy Disneyland. In this field the Disneyland area has pioneered, setting a pattern that soon will be repeated with the opening of Disney World in Florida.

Economists call the importing of tourist dollars into a community "new money" — legal tender forever lost to the area in which it was earned because it is expended in another. They say, too, that the tourist-recreation industry has "a greater economic velocity and multiplier effect on its environment than any other known industry."

At \$3.40 per second over a period of twelve years (or 378,432,000 seconds) the total take runs to exactly \$1,286,668,000, an impact that is bound to effect staggering changes. One look at the before and after of the Disneyland-Anaheim area will begin to give you some idea of what the state of Florida will experience when the much bigger Disney World begins to be operational there in the 1970's.

## New Tomorrowland Ranks With The Original Park As A Major Milestone

"When future reviews are written about the important milestones in Disneyland's history, 1967 may rank with the Park's opening day at the top of the list," the company's recent annual report declared, continuing: "Never before have so many major companies placed so much faith in the ability of the Disney organization to communicate with the public through shows and exhibits at Disneyland."

As this magazine went to press, the prophecy of January was about to become the promise of July, month of new Tomorrowland's "official" press opening. Built at a cost of \$22,000,000 (compared to the \$17,000,000 it took to open all of Disneyland in 1955), the revised and updated Tomorrowland is an adventure, Disney-style, into the world of science and industry. And though the name is futuristic, the concept developed by Walt and the staff at WED Enterprises is really a step into the *near* tomorrow — into the world of the possible.

Half a dozen of America's major corporations have made substantial investments in the new Tomorrowland. Each will greet the Park's 4,000,000 Summertime guests with pavilions and shows that are really of World's Fair

caliber, in size and scope.

There is the Bell System, with an all-new production of the Studio's popular *America the Beautiful* film; Coca-Cola, with a garden restaurant and bandstand that will attract both diners and dancers; General Electric, with the WED-created theatre show, *Carousel of Progress*, that entertained 15,800,000 people at the New York World's Fair; Goodyear, showcasing the PeopleMover as a new concept in transportation; McDonnell Douglas, presenting a new version of the *Flight to the Moon*; and Monsanto, offering its guests a ride on the Atomobile into a startling *Adventure Thru Inner Space*.

"Showcase" is really the word for this Tomorrowland.

It is a showcase for the ideas of American industry. With song and humor, Monsanto tells how life is better today because of *Miracles from Molecules*. General Electric brings an entire city to life in an "Anarama" (animated diorama) depicting what is possible with today's all-electric technology. Bell previews the coming age of communications, including a Picture Phone tie-up that allows Disneyland visitors to talk with guests in the Bell pavilion at EXPO 67, in far-off Montreal, Canada.

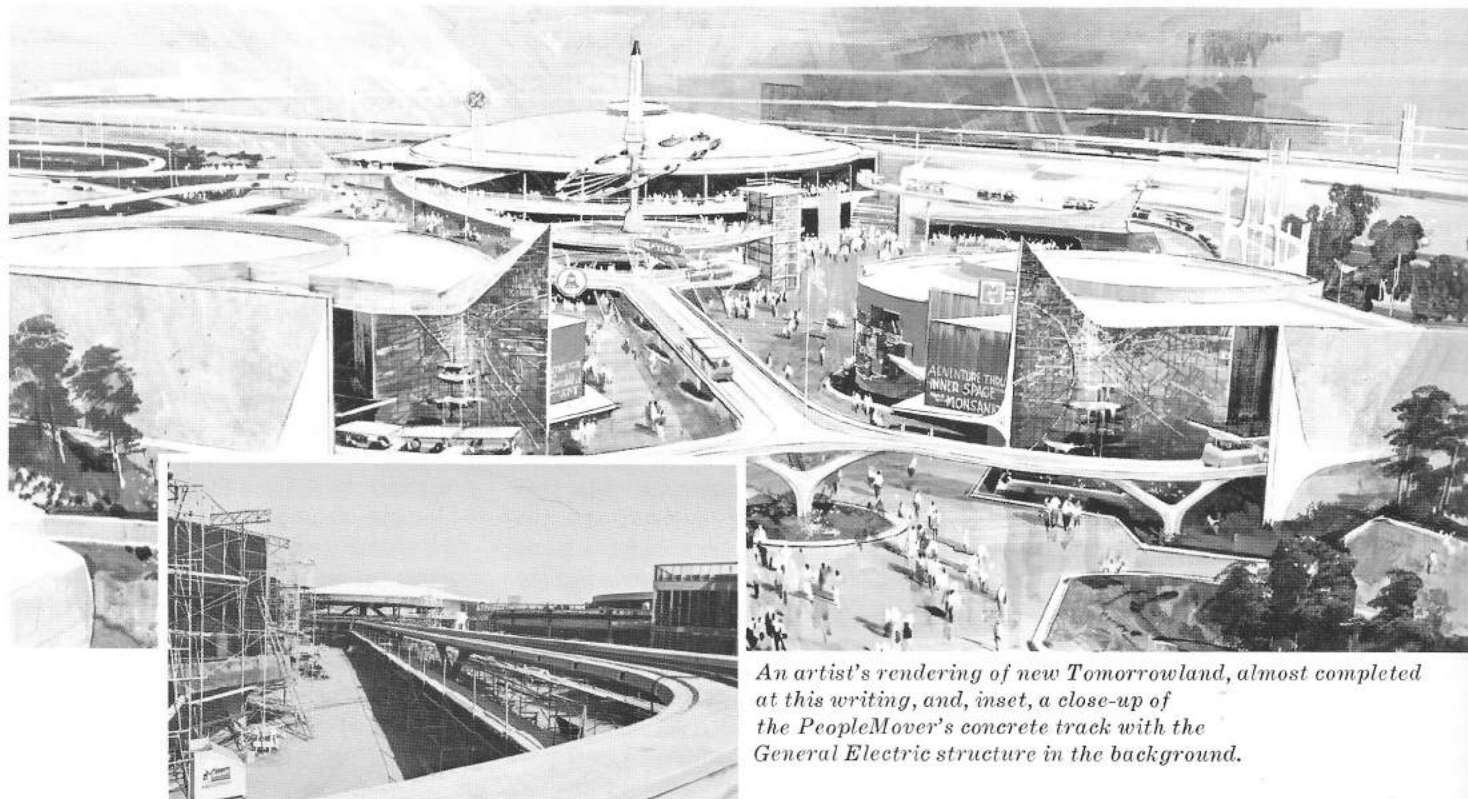
It is a showcase for new ideas in transportation. Goodyear's sponsorship of the PeopleMover will not only provide a preview of all the new shows in Tomorrowland as the cars circulate throughout the area; it will also show-

case Walt's idea for an intermediate-speed transit system that moves non-stop — continuing to move even while passengers are boarding or disembarking.

And, above all, Tomorrowland is a showcase for the entire spectrum of Disney entertainment. There is film — the Studio-produced *America the Beautiful* for Bell, surrounding audiences with the majesty of our great land through the magic of Circle-Vision 360. There's Audio-Animatronics — from the warm and humorous characters of GE's *Carousel*, to the efficient director of "Mission Control" in the McDonnell Douglas spaceport. There's the magic of special effects — the creation of the incredible universe of inner space, viewed by passengers who ride through Monsanto's *Mighty Microscope* into the world within a tiny snowflake.

There is, too, an overall design quality and integrity. To create and build this new area — about twice the size of yesterday's Tomorrowland — required nearly three years' time and every one of the design, architectural and engineering talents Walt gathered and blended at WED.

It was a monumental task . . . and it will forever be a monument to the idea Walt expressed way back in 1955, when he described Tomorrowland as "a vista into a world of wondrous ideas, signifying man's achievements . . . a step into the future, with predictions of constructive things to come."



An artist's rendering of new Tomorrowland, almost completed at this writing, and, inset, a close-up of the PeopleMover's concrete track with the General Electric structure in the background.



## Disneyland way is Carefully Planned At Disneyland University

When the president of Monsanto visits his company's new Tomorrowland pavilion this Summer, chances are the hosts or hostesses wearing the Monsanto wardrobe won't even know who he is. But, as a guest in the Monsanto pavilion, he will receive the same welcome every other visitor enjoys. And that means a courteous "hello" and friendly smile from a neatly dressed, efficient young man or woman.

The "Disneyland way" — the manners and mannerisms of the "Good Host" — does not happen by accident. It was planned that way. Today, it is a world-famous Disneyland tradition.

At the University of Disneyland this Spring and early Summer, more than 6,000 "students" attended classes, learning their on-stage and backstage role for the biggest vacation season in the Magic Kingdom's history.

The over-all theme is an appropriate one, for this or any Summer. It is called, "The Walt Disney Traditions at Disneyland."

The University of Disneyland is an outgrowth of Walt's philosophy about the Park—what it is, and what it means to the public. It is also an outgrowth of the practical experience of operating Disneyland — the person-to-person "role" of creating happiness for others through entertainment.

"The first year," Walt once told a reporter, "I leased out the parking concession, brought in the usual security guards — things like that. But I soon realized my mistake. I couldn't have outside help and still get over my idea of hospitality. So now we recruit and train every one of our employees. I tell the security officers, for instance, that they are never to consider themselves cops. They are there to help people. The visitors are our guests.

"It's like running a fine restaurant. Once you get the policy going, it grows."

The orientation and training program that has made this possible has already "graduated" more than 20,000 people — tour guides, Adventureland boat pilots, street sweepers, ticket sellers, restaurant hostesses, and perhaps a dozen "Plutos" — the hidden but smiling faces that have played the playful pup from inside the life-size Pluto costume.



*A class at Disneyland University hears about the "Disneyland way" from Bob White.*

This Spring, the University's classrooms (now housed in permanent quarters on the second floor of Disneyland's new Administration building) were filled not only with new employees, but with all supervision, permanent and permanent part-time employees, and all returning seasonal Disneylanders.

"It's a refresher program for everyone, no matter how long they've been here," says Dick Nunis, Disneyland's director of operations. "We're not just trying to *preserve* what Walt established at Disneyland — the challenge that we in the organization have today and in the future is to *build* on the great traditions of showmanship and friendliness and respect for people that we learned so well from Walt. When we say 'every guest is a VIP' at Disneyland, we really mean it, and our guests expect it. It's a tradition."

The program, organized by Lew Johnson, supervisor of training, and Van France, senior staff assistant at the University, is a "total approach" to Disneyland guest relations training. It begins with pre-employment "casting" of each new employee (aimed at making the first impression of Disneyland a friendly one) and ends with "role instruction" — the on-the-job aspects of

preparing a new Disneylander to meet and greet the public.

In between is an all-day session designed to turn employees into Disney hosts and hostesses, and to create "roles" rather than "jobs."

The day begins with a friendly Disney welcome and continues with a comprehensive introduction to the world of Disney entertainment that includes a 20-minute slide-film presentation, and an overview of the organization — past, present and projects for the future. Then there's "The Disney Traditions," with subtitles like "Disney Ways," "VIP Treatment," "Disney Terms," the "Disney Look" and "Building the Tradition."

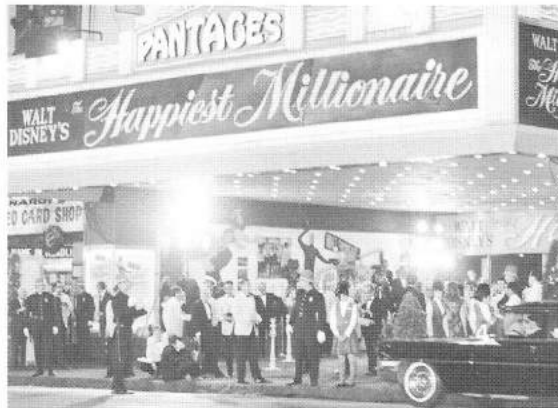
The afternoon session includes the "Nitty Gritty" (how to use your time card, etc.), a backstage guided tour, and a final wrap-up when the new employee receives an orientation package of printed material and, finally, meets his area supervisor. On-the-job "role instruction" begins the next day.

"What we're aiming for," Van France says, "is a naturalness and natural look that doesn't grow quite as naturally as everybody might like to think. Neat, natural, courteous, friendly—that's the Disney look, and the Disney way."



**At THE HAPPIEST MILLIONAIRE premiere**

1. Early arrivals turn out fit as a Biddle for the kleig lights and the KTTV color cameras.
2. Tommy Steele, Greer Garson, Mrs. Von Hagen and Fred MacMurray.
3. Emcee Steve Dunne talks to Lesley Ann Warren and John Davidson.
4. Society makes the scene for the many-colored evening's excitement.
5. The Fred MacMurray family enjoys George's antics.
6. Mr. and Mrs. Tommy Steele prompt a fortuitous welcome.
7. Guests settle down to an unprecedented Main Line reception at the Palladium.



## 'The Happiest Millionaire' Debut One Of Moviedom's Most Lavish

One of the most lavish motion picture premieres in the history of the industry launched *The Happiest Millionaire* in a million-dollar evening on the fair night of Friday, June 23 at the Pantages theatre, probably Hollywood's most noted premiere house.

The gala evening was particularly special because it was the first major benefit for the California Institute of the Arts, Walt's most cherished dream for a major professional school for all the creative and performing arts.

Just before the benefit screening, Mrs. Richard R. Von Hagen, who succeeded Walt as chairman of the Cal Arts Board of Trustees, made this announcement:

"As of 12 noon today (Friday), the indications were that ticket purchases and additional contributions by the people in this audience resulted in a sum totalling somewhat more than one million dollars."

The audience, sitting in seats costing \$125 and \$250 each, represented a cross section of Southern California's business and professional circles, the motion picture industry itself, and society.

Premiere activities began at 7 p.m. when an hour-long show over television station KTTV, and the arrival of spe-

cial guests, began. A good many of the early arrivals were brought to the beflowered and red-carpeted Pantages forecourt and lobby to be on the show, some of them for interviewing by Steve Dunne and some for Army Archerd, while Bill Welch was the color commentator.

Among those presented to the TV audience were Mrs. Von Hagen, Mrs. Norman Taurog, who headed the women's committee planning the premiere; Mrs. Ronald Reagan; Bill Anderson, WDP's vice-president in charge of production, and members of the *Millionaire* cast, Fred MacMurray, Tommy Steele, Greer Garson, Lesley Ann Warren and John Davidson.

The stream of notables arriving during the spectacular hour preceding the start of the picture at 8 o'clock included Mrs. Walt Disney and Mrs. T. Markoe Robertson, the original Cordelia Drexel Biddle whose role is played so well in the picture by Miss Warren.

With Mrs. Robertson came a small host of Biddles and Dukes: her son, Anthony Drexel Duke, and Mrs. Duke, and children, Nicholas, Josephine, December, John and Tony Duke, Jr. from New York, and from Philadelphia, Mrs. Anthony J. Drexel Biddle, Jr. and her daughter and son, Margaret and An-

thony J. Drexel Biddle III.

The happiest millionaire, whose story is dramatized in the musical, was Anthony J. Drexel Biddle, noted socialite, sportsman and trainer of Marine Corps troops in jujitsu during two world wars. It is played by MacMurray who turns in one of the best performances of his marvelous career.

The whole premiere was set in the carefree days that were the lot of Main Liners in pre-war 1916. Following the Pantages affair, all special guests were escorted down a long two-block red-carpeted and canopied stretch of Argyle street to the Palladium, which was done up in the best Louis and Georgian to represent the exquisite interior of a Biddle mansion. Twenty vignettes of entertainment were spotlighted along the way.

At the Palladium, MacMurray, Miss Garson, Steele, Davidson and Miss Warren staged a hilarious take-off on a typical scene from the picture, with songwriter Richard M. Sherman joining in, before champagne was poured. While the guests still dined, dancing began to the sophisticated music of the Jimmy Henderson orchestra.

"There's never been a party like this one," said one of the awed guests. "And there never will be another."

## Nine Lessees Join Disneyland In Buying Look Magazine Section

A significant example of how participation in Disneyland can "go to work" for a company outside — as well as inside — the Magic Kingdom is hot off the presses. When a recent issue of *Look* Magazine was home-delivered to 7.6 million subscribers (over 20 million readers), it contained nine full pages of advertisements directly related to the Park.

The idea for the *Look* section began eight months ago, when representatives of the Park's Marketing and Lessee Relations divisions toured the country visiting our national lessees. The trip had two major purposes: first to keep our associates in industry abreast of all the new developments taking place at

Disneyland, and second to invite their participation in the *Look* section.

The result is on display in the June 13 edition. Four Disneyland lessees, Eastman Kodak, United Airlines, Wurlitzer and Global Van Lines, bought full-page ads, while two others, Pepsi-Cola and Frito-Lay, combined to take one full page. Carnation and Santa Fe scheduled half pages, and Sunkist a sixth of a page. All ads were in full color.

Various marketing staff members throughout Walt Disney Productions participated in creating three additional pages for Disneyland itself. One was built around a "There's always something new at Disneyland" theme; the second introduced new Tomorrowland; and the third offered, for 25 cents, a special 48-page magazine entitled "Summer '67 at Disneyland."

In addition to the three "editorial-ad" pages, company personnel created the advertisements for Kodak, Santa Fe, Pepsi-Cola and Frito-Lay, Global Van Lines and Sunkist, working direct-

ly with the corporate advertising staffs at each company.

The entire *Look* section is symbolic of the greatly increased use of the Disneyland name and symbols by national advertisers.

More and more of our lessees are making outside use of their participation inside Disneyland. United Air Lines has run a continuing series of full-page magazine ads centered around Disneyland; Pepsi-Cola and Coca-Cola each have recently completed strong regional promotions using a combination of media; Carnation is about to embark on a major sweepstakes, and many lessees are using the Park's backgrounds and symbols for their television and publication ads.

One of the most successful of these was a national magazine advertisement for Monsanto's *Home of the Future*. Ballyhooing the fact that "15,000,000 visitors later, this home still has a future," it drew the strongest readership of any ad in the company's history, according to Monsanto testimony.

## DISNEY DIRECTORS:

### Corps of Top Talents Grows To Even Half-Dozen

With the recent signing of two top talents for television, John Newland and Robert Totten, our company's corps of directors has been expanded to an even half-dozen, the other four, of course, being Robert Stevenson, Norman Tokar, Michael O'Herlihy and Jerry Paris.

In one way or another television, on or off the lot, seems to provide the kind of versatile maestro this company needs for its exceptional variety of story material, and its policy of forever seeking out the fresh and promising, whether it be for casting, camera, cutting, or sound- and effects-production.

Bob Stevenson, who has been a regular at the Disney directorial reins for a decade, was signed in 1957 to do *Johnny Tremain*, scheduled at first for television but so well handled that it was groomed for motion picture release. Bob went on to direct some of the Studio's best theatrical product, including *Mary Poppins*, *That Darn Cat*, *The Absent-Minded Professor*, *Son of Flubber*, our side-splitting July release, *The Gnome-Mobile*, and, now, another great comedy, *Blackbeard's Ghost*.

When Norman Tokar decided he wanted to make the shift from television to directing movies, it was Walt who gave him that chance with *Big Red* in 1962. Norman had had a tremendous record in showbiz as an actor, writer and director of television series, including *The Donna Reed Show* and *Leave It To Beaver*. His feat with the cast of *The Happiest Millionaire*, a certain successor to *Poppins* at the musical box office, tops a Disney career that includes pictures like *Follow Me, Boys*, *The Ugly Dachshund* and *Savage Sam*.

Before tackling television in Hollywood — directing top shows like *The Man From U.N.C.L.E.* and *Profiles in Courage* — Michael O'Herlihy turned in an outstanding performance as skipper of a 30-foot yawl traveling from Ireland to the U.S. and a job as dialogue director for *Darby O'Gill and the Little People*. He went on to TV-directing elsewhere, then came back to pilot *The Fighting Prince of Donegal*, his first movie anywhere, and now has completed the marvelous musical, *The One And Only, Genuine, Original Family Band*.

The *Dick Van Dyke Show*, which first produced Dick as a name actor, then

Jerry Paris as a name director, got the latter the pleasant task of piloting Dick and the rest of a great cast for *Never A Dull Moment*, one of the company's funniest theatricals. Jerry began as an actor, with roles in *The Wild One* and *The Caine Mutiny* and, on TV, *The Untouchables*, before his directing ability was discovered on the *Van Dyke Show* and he moved behind the camera.

John Newland is not only well known in television for his directing, but for his acting, too, and his emceeing of the outstanding *One Step Beyond* series. As John puts it himself, he has directed "just about everything" on TV and, at this writing, was beginning to put *Boomerang, Dog Of Many Talents* on film as a two-parter for *Walt Disney's Wonderful World of Color*.

Set to meg *Way Down Cellar*, another WWC two-parter, Robert Totten comes aboard as perhaps one of Hollywood's youngest directors. At 30 he has handled the directorial reins on a sizeable number of series, including *Gunsmoke*, *Cimarron Strip*, *Ironhorse*, *The Road West*, *The Monroes* and *Bonanza*.

Club 33's impressive trophy room is part British men's club, part big game hunter's den.



# Club 33 Opens As Elegant, Exclusive Disneyland VIP Center

As more and more major companies have joined Disneyland's list of lessees, there have been more and more requests for a private place to meet and entertain VIP guests and key customers inside Disneyland. The building of

a new Tomorrowland, with its great pavilions and attractions for some of the giants of American industry and business, has finally made the requests a reality with the opening in June of "Club 33."

In typical Disney fashion, Club 33 — named for its address at 33 Royal Street, New Orleans Square — is more than just a VIP lounge. It is part elegant dining room, part refreshment center, part distinguished art gallery, meeting room and private showplace.

This was Walt's concept — an elegant, exclusive club that would really be "a private show within a public show."

The "show" aspects of Club 33 range from its decor and furnishings to its art collection and a special Audio-Animatronic production. The Club includes three main areas: Lounge Alley, the banquet room and the trophy room.

Lounge Alley is a broad vestibule with small tables provided for luncheons and refreshments, and a gallery setting where original paintings will always be on display. For its premiere showing, the gallery will present one of the world's largest collections of original pen-and-ink sketches by Heinrich Kley, one of the greatest cartoonists of modern times. These brilliant, satirical and sometimes bizarre sketches are from Walt's private collection, and have never been exhibited.

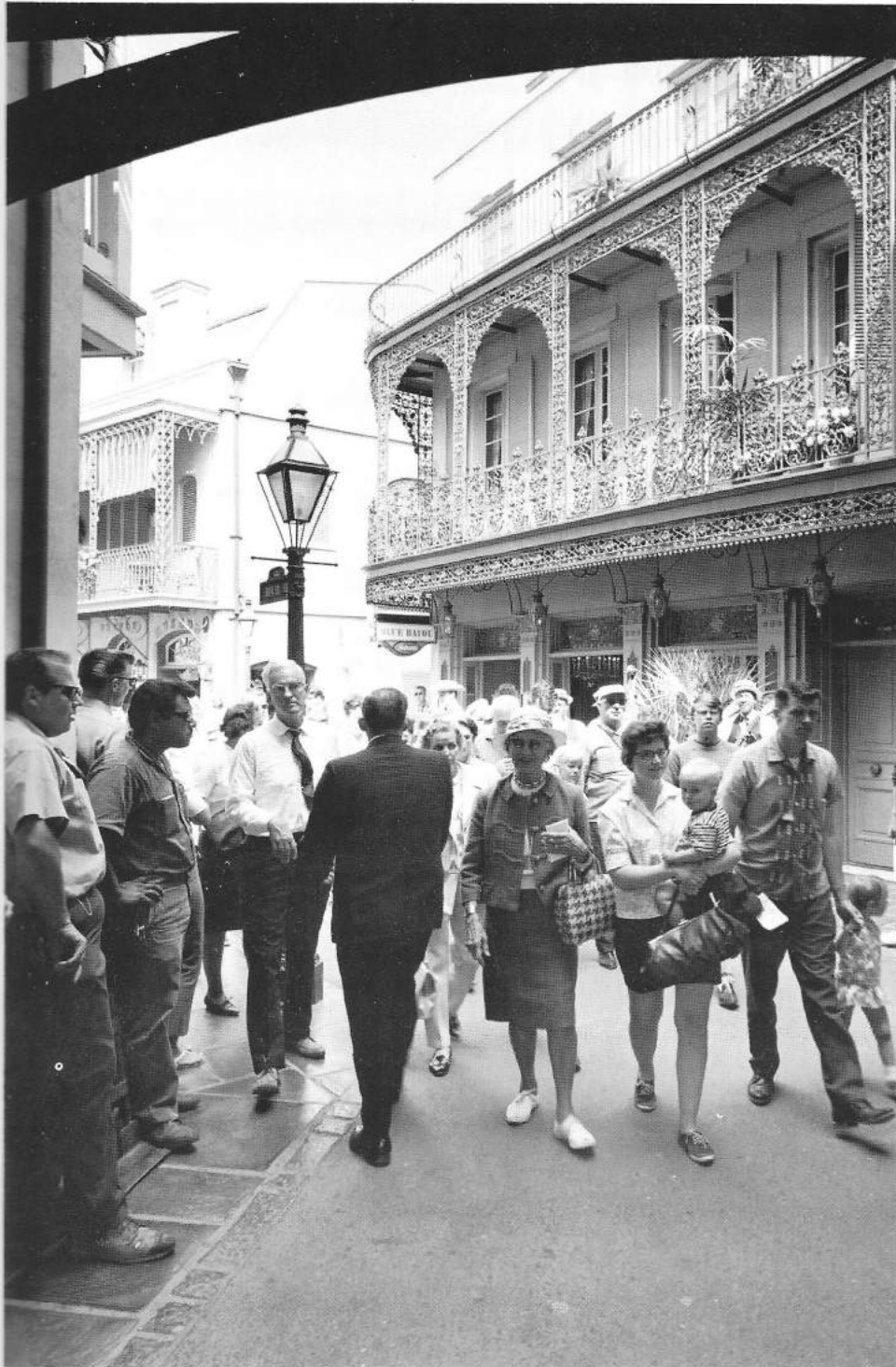
In the banquet room, no expense has been spared to create a setting of elegance where only 78 people may dine at any one time. It has especially-made Napoleonic chairs, imported from Italy; three one-of-a-kind Empire chandeliers, and genuine antique furnishings. The room has one of the most exciting views in Disneyland; its French doors open onto second-story balconies that overlook New Orleans Square and the Rivers of America.

The trophy room was conceived as a private meeting room for luncheon and dinner gatherings. In atmosphere, it is part British men's club, part big game hunter's den. Its paneled walls are lined with samples of the hunter's skills: African antelope, mountain goat, native spears and masks, and even a nine-foot long, solid ivory mammoth tusk.

But there's another menagerie that spins the tallest tales in the trophy room — an owl, a raccoon, two magpies and a leering vulture. As stars of a new Audio-Animatronic show, they "come to life" to entertain club members and their guests. And the wise old owl on his fireplace perch has an even more extraordinary talent: he can carry on a conversation with anyone in the room, before and after the recorded show.

Club 33 opened early in the Summer, exclusively for companies participating in Disneyland. As a private club designed especially to meet the business needs of these companies, its membership will be limited to the Park's institutional and retail lessees.

At the Park, they are predicting Club 33 will become the new "center for VIP guest relations" . . . and an important addition to Disneyland's red carpet service for its lessees and exhibitors.



*The view on Royal Street in Disneyland's New Orleans Square, where Club 33 lives. The entrance can be seen to the right in the background.*



Producers Harry Tytle, Jim Algar, Bill Walsh, Bill Anderson, Ron Miller, Winston Hibler and Roy E. Disney, left to right, survey a bright future.

## Seven Producers, Picked By Walt, Dedicated To Disney Entertainment

The seven key producers who will carry on Walt Disney's tradition of quality family entertainment share at least two common qualities: They were picked by Walt for their assignments, and they worked at his side for many years — a combined total of 165 years, in point of fact.

Last October 1, in New York City, Walt talked about these men and the entire Disney staff as he accepted the *Showman of the World* award:

"The Disney organization now has more than 4,000 employees," Walt said. "Many have been with us for over 30 years. They take great pride in the organization which they helped to build. Only through the talent, the labor and the dedication of this staff could any Disney project get off the ground. We all think alike in the ultimate pattern."

The seven producers, and their years with Walt Disney Productions, include Bill Anderson, 25 years; Bill Walsh, 27; Winston Hibler, 25; Jim Algar, 33; Ron Miller, 10; Harry Tytle, 31, and Roy E. Disney, 14.

In addition to his role as vice-president in charge of production, Bill Anderson has many highly successful pictures to his credit as co-producer with Walt, including *Swiss Family Robinson*, *Old Yeller*, and *The Moon-Spinners*, plus *The Happiest Millionaire*, which premiered this June, and another musical, *The One and Only, Genuine, Original Family Band*, which will be released next year.

Bill joined the organization in production control during 1943, moved on

to the Ink and Paint Department to oversee its reorganization and expansion, later became assistant to the Studio production manager and then, in 1951, rose to production manager. He was named vice-president in charge of operations in 1956, and in 1960 was elected to the board of directors.

In Bill Walsh, a top writer as well as producer, the Studio has one of the finest production talents in the motion picture industry. Enormously creative, he helped Walt develop *The Mickey Mouse Club* for daily television, put the famous Davy Crockett movies and series on the theatrical and TV roads, and went on to important roles in building big box-office features like *Mary Poppins*, *That Darn Cat*, *The Absent-Minded Professor*, *Son of Flubber*, *The Shaggy Dog*, and our February, 1968, release, *Blackbeard's Ghost*.

He joined the Studio in 1940 as a publicity and advertising specialist, wrote gags for the Mickey Mouse comic strip, turned out motion picture trailers and, finally, in 1950, when Walt decided to bet on the promotional possibilities of television, wrote the first Christmas show.

A former actor from Harrisburg, Pennsylvania, Winston Hibler joined Disney in 1942 as a story man and dialogue director on cartoon features like *Melody Time*, *Alice in Wonderland* and *Peter Pan*. With the advent of the popular *True-Life Adventures*, Hib's distinctive style as a narrator became well known.

Several of his projects have won awards, including the television show, *Operation Undersea*, which won an Emmy, and the theatrical documentary, *Men Against the Arctic*, which won an Oscar. Altogether, Hib has worked on 42 theatrical features, serving as co-producer on such films as *Follow Me,*

*Boys!*, *The Ugly Dachshund*, *Those Calloways*, *Big Red*, *Nikki*, *Wild Dog of the North* and *Perri*.

In more than three production-packed decades at the Studio, Jim Algar has been writer, narrator, director, co-producer or any combination of these on 45 motion pictures and TV shows, winning, or sharing in the winning, of 22 awards, including a number of Oscars.

Walt discovered him on the Stanford University campus where he had proved himself a cartoonist of considerable ability. His first job was as an animator on *Snow White and the Seven Dwarfs*. Others of his pictures include *The Living Desert*, *The Vanishing Prairie*, *The African Lion*, *Secrets of Life*, *The Legend of Lobo* and *The Incredible Journey*. Our Summer release, *The Gnome-Mobile*, which Algar co-produced with Walt, is the first film to make extensive use of Audio-Animatronics for part of the story.

Ron Miller, the newest member of the company's board of directors, has turned in an enviable record during his decade with the Studio, starting out as a second assistant director, then going on to first assistant, associate producer, co-producer and now to producer.

His credits as associate producer include *Bon Voyage*, *Summer Magic*, *Son of Flubber*, *Moon Pilot*, *The Misadventures of Merlin Jones*, *A Tiger Walks*, and as co-producer include *The Monkey's Uncle*, *That Darn Cat*, *Lt. Robin Crusoe, U.S.N.*, *Monkeys, Go Home!* and the recently completed *Never a Dull Moment*.

Few people know the Studio more thoroughly than Harry Tytle, who began as a traffic boy in 1936 and went on to work in Camera, animation checking, scene planning, cutting, as a car-

(turn to page 29)

## World Of Color Gets New Format And Full Complement Of Sponsors

Walt Disney's *Wonderful World Of Color*, which has made great contributions both to the image and market impact of the company since its television debut as *Disneyland* in 1954, begins the 1967-68 season, its fourteenth in the medium, with a new opening format and fully sponsored.

His hour-long shows over the years brought Walt to audiences everywhere. He was artistically unique, a pioneer of form as well as of content in telling an appealing story to a viewing world on the eve of universal in-the-home electronic entertainment. TV made Walt not only a household name, but a tradition with the public, lauded for his creative and productive genius.

Through the years, under *Disneyland*, then *Walt Disney Presents*, and now *Walt Disney's Wonderful World Of Color*, the popular family anthology series remained one of the most respected, high-rated and award-winning programs on the networks.

In September, when the new season begins, WWC will have a new format for introducing the weekly episodes in the absence of Walt, whose emceeing did so very much to put set-buying and color-viewing into the big-profit column.

Each will be a one-minute set of quick scene cuts kaleidoscoping Disney motion pictures, television, the Florida project, Disneyland — the entire Disney world — plus random, candid shots of Walt himself.

None of the lead-ins will be designed for a particular kind of show, but will be run sequentially over a ten-week period to give variety to each presentation.

*World Of Color* will open on a new vote of confidence from NBC-TV. At Walt's death the network had the choice in its written agreement to continue the series for another year, or drop it completely from the programming schedule. NBC chose not only to keep *World Of Color* but to contractually renew it for the 1968-69 season, with an option for another year of broadcast airing.

In a recent release, the Gulf Oil Corporation announced its purchase of one-half sponsorship backing of the Disney offerings every other week for the teleyear. RCA and the Eastman Kodak Company, which have been WWC sponsors from the start, will jointly cover the remaining weeks.

A fair sample of what is in store for future weeks on the variety bill from the Studio's reservoir of product is everything from a comedy Western to some of the company's popular nature subjects, and an order of bright cartoon fun.

*Lonely Lighthouse Keeper*, a compelling outdoors drama about an animal-loving ex-sea captain, set on a remote Channel island off the California coast. When it comes to laughs, *Nuthin'* is an off-beat Western two-parter, paced by rip-roaring frontier action and down-to-earth humor.

Heading the list of nature and animal adventures are *Run, Appaloosa*, *Run, Pablo And The Dancing Chihuahua*, *One Day At Beetle Rock*, *The Wild Heart* and *My Family Is A Menagerie*.

A choice number of upcoming WWC all-cartoon shows are scheduled, including *Pacifically Peeking*, featuring a new character, Moby Duck; *How The West Was Lost*, with a testy, tetches Old Timer; and *The Little Ranger of Brownstone Park*, starring that portly little pen-and-ink fellow, Ranger J. Audubon Woodlore.

One of the world's most delightful places is Disneyland, and *Wonderful World of Color* pays tribute to it. Audiences will be given a gala sight-seeing trip in *Disneyland*, *The New Magic Kingdom*, treating them with an entertaining look at the recently opened *Pirates of the Caribbean* ride and the new Tomorrowland attractions.

*The Fighting Prince of Donegal* and *The Monkey's Uncle*, former successful movies turned into TV multi-parters, help round out the list for the coming season.

*Kitty Porteous and Andrew Penn, stars of The Wild Heart, make friends with a fierce-looking Redtailed hawk in the television show, scheduled for Walt Disney's Wonderful World of Color this Fall.*





Winston Hibler and Woolie Reitherman, producers of *The Aristocats*, get a laugh out of some inspirational character-sketching for the catty cast.

## Hibler, Reitherman Named Producers For New Feature Cartoon

Winston Hibler and Woolie Reitherman have been named producers for a new and exciting feature cartoon project aptly called *The Aristocats*, with Hib concentrating on story and Woolie handling the directorial reins in a streamlining of procedures that is designed to produce animated features in the Disney tradition.

"Animation has a strong, interesting and exciting part in the future of Walt Disney Productions," Hibler said. "With the formation of our new animation production unit, we are dedicated to carry forward Walt's unmatched tradition in cartoon entertainment, and we will be staffed on every level by men who worked as many as 30 years with the master showman in this special art.

"It is a natural consequence of Walt's death that there would be a re-evaluation of how we would go forward."

*The Aristocats*, a charmingly hilarious tale of five felines and their misadventures in a Paris of some 50 years ago, was scheduled for live-action origi-

inally, but now will go into production — probably this Summer — as the company's successor to *The Jungle Book*, now being readied for release next Christmas.

Blocking out an early treatment for *Aristocats* are Larry Clemmons, Ralph Wright, Ken Anderson, Vance Gerry, Eric Cleworth, Sven Svendsen and Roy Williams. They are working closely with Dick and Bob Sherman, who have been assigned to write a full complement of songs for the picture. Anderson is also serving the unit as a specialist in art styling and character development.

For Hibler, one of the Studio's seven live-action producers, the new role is pretty much like returning to an old one. He headed up animation story units on early features like *Cinderella*, *Peter Pan* and *Melody Time*.

Reitherman began his Disney career 34 years ago as an in-betweener and has moved up steadily through animator, assistant supervisor and, finally, to feature animation director. He has a great number of cartoon credits to his name, including *The Sword in the Stone*, when, for the first time in Studio history, he was the overall director for an entire animated feature. Under the new unit setup the title of producer has been added.

As soon as the *Aristocats* outline is approved, story crews will be assigned to develop specific sequences in preparation for full-scale production under Reitherman and Hibler.

Meanwhile, the animation department continues with its work on the second *Winnie the Pooh* featurette. The approximately 25-minute cartoon is scheduled to reach the answer print stage in February, 1968.

Ham Luske's unit is hard at work on animation for four episodes of *Walt Disney's Wonderful World of Color*. In various stages of production are *Nature's Charter Tours*, *Pacifically Peeking*, *The Danube*, and *Nature's Better Built Homes*.

Ken Peterson and Les Clark are utilizing animation in the public service film entitled *Family Planning*, which is being done for The Population Council of New York for distribution in the developing countries. This short will be approximately 11 minutes in length.

"It will be the continuing purpose of the animation department to search for good animation feature properties like *The Aristocats*," Hibler concluded, "and to maintain a proud continuity of quality production in this most important field."



## Circle Vision 360 Hit At Disneyland, Canada's EXPO 67

Twelve hundred people stand right now in patriotic union inside a theatre in Montreal. Around them — all around them — the majesty and spectacle of Canada fills the giant screens . . . the power of a glacier, the Gallic spirit of a Quebec carnival, the glory and pomp of the Royal Canadian Mounted Police on parade. And the music begins:

*"O Canada! Our home and native land! True patriot-love in all thy sons command!"*

At this same moment, inside a theatre in Tomorrowland at Disneyland, 1,000 people stand in red, white and blue tribute. Around them — all around them — the pageantry and panorama of America fills the giant screens . . . the power of a pristine wilderness, the gaiety of a Dixieland jazz combo in old New Orleans, the grace and calm serenity of the Statue of Liberty in New York harbor. And the music begins:

*"America, America. God shed His grace on thee. And crown thy good, with brotherhood, from sea to shining sea."*

These vastly different tributes to two neighbor nations are entertaining capacity audiences at almost every performance — one at Canada's EXPO 67 world's fair, the other at Disneyland.

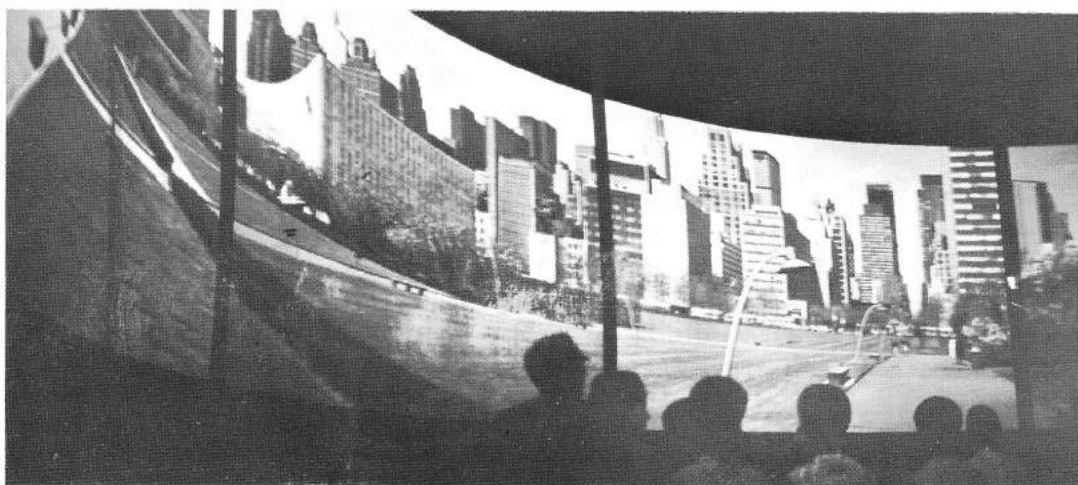
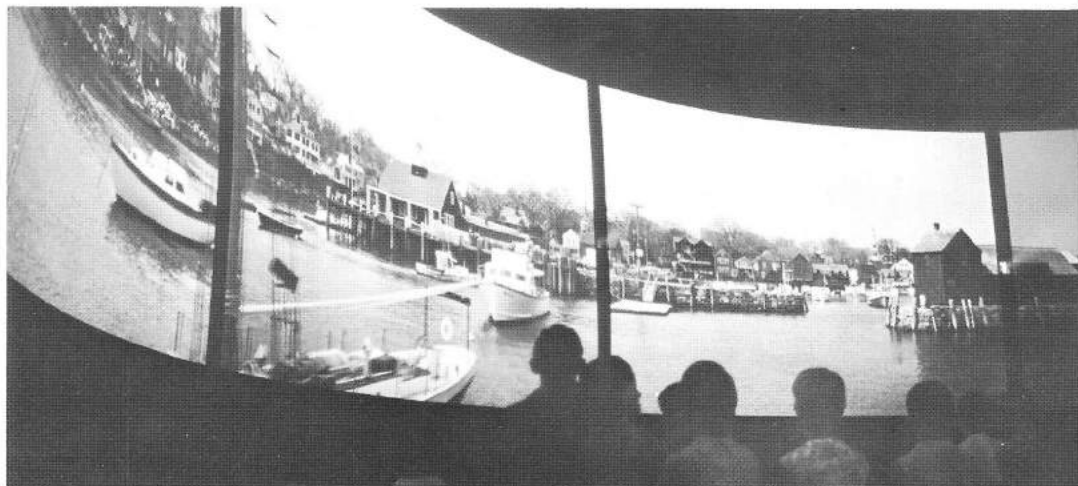
Both are sponsored by the Bell System...specifically, The Telephone Association of Canada, north of the border, and A.T. & T. and Associated Companies here in the United States.

And, most significantly, both films were produced by Walt Disney Productions.

These are shows that could only be done through the magic of the Studio's new Circle-Vision 360, the vastly improved successor to the original Circarama process first introduced at Disneyland in 1955, and later the hit of fairs and exhibits in Brussels and Moscow. The new system employs twelve-channel sound equipment, instead of three-channel, and 35mm film instead of 16mm. The result is better film quality, greater screening area, and a much greater audience capacity for each showing.

The reaction to both films has been, in the words of Dick Pfahler, "fantastic."

"At EXPO 67, for example, our *Canada 67* film was the number one attraction in the early weeks of the fair



*Three scenes from the new Circle-Vision 360 : George Washington's home at Mount Vernon, New York, at the top; a shoreline view of Rockport, Massachusetts, in the center, and New York City at the bottom.*

. . . surpassing even the Russian pavilion in popularity," said Pfahler, our Circle-Vision production chief. "There were lines two hours long, and in the first two weeks alone Canadian Bell hosted 365,000 people."

One of the biggest dividends of the film has been an unexpected political one: It has brought the historically disparate French and British peoples of Canada closer together. Many Canadian politicians are calling it a film of national importance, surpassing anything they have ever seen in value to

the Canadian nation.

There is an international goodwill bonus, too. The two Bell Systems are cooperating in demonstrations of the Picture Phone, so that guests at the Canadian Fair, and visitors to Disneyland, may communicate across the border, in sight as well as sound.

*Canada 67* was produced by Walt Disney, co-produced and written by Jim Algar, directed by Robert Barclay, with Dick Pfahler as associate producer. *America the Beautiful* was produced by Jim Algar and written by Sam Thomas.

## Walt's Idea At Mineral King

The challenge Walt saw at Mineral King was to make it an example of man's determination to meet the ever-growing public need in a manner that will at all times be in harmony with the area's great natural beauty.

He saw a unique opportunity for the State and Federal governments and private enterprise to work together to

provide a year-round recreational adventure for everyone at Mineral King.

The needs of all Californians and their visitors today and in the future will always be the determining factor in planning the project and in serving as host.

Mineral King, Walt said, would be ". . . a challenge to the accomplished

skier and a good place to put skis on for the first time . . . the ideal spot for an old-fashioned family outing . . . home base for wild-life students, hikers, fishermen and campers . . . the perfect retreat for those who just want to get away for a breath of fresh, invigorating mountain air."

## Mineral King Project Still Hinges On Road OK From Park Service

It is now almost two years since Walt answered the call of the U.S. Forest Service for proposals from private sources to develop a year-round recreation facility at Mineral King, an alpine wonderland of vast natural beauty in the High Sierra.

With its wealth of trained manpower in recreation and a proven record in bringing the wonders of nature to the public, Walt Disney Productions, in December, 1965, was awarded a temporary three-year permit from the Forest Service. The company began immediately to meet all requirements of the temporary permit, so that, one day, the natural wonders of Mineral King Valley and ski slopes would be available to public use and appreciation.

The major hurdle to make Mineral King accessible has been an all-weather road from the town of Three Rivers into Mineral King Valley — a distance of about 26 miles.

Late in April, the whole Mineral King project took a giant stride toward reality when the California Highway Commission approved a plan for the financing and construction of State Road 276. The construction timetable announced at that time calls for this two-lane road to be completed in 1973.

Today, however, the opening of Mineral King to public enjoyment is still a matter of U. S. Park Service approval.

At the moment, agencies of the California state government are working with both the U. S. Park Service and the Forest Service to obtain final approval of the road's route. As we go to press, these efforts are continuing and should be worked out to our satisfaction in the very near future.

Crux of the problem is an eight-and-a-half-mile stretch of road that would pass through an isolated portion of Sequoia National Park, thus requiring the approval of the National Park Service and the Department of the Interior. Until this approval is forthcoming, the company cannot fulfill the requirements of its temporary permit and thus qualify for a long-term lease on 80 acres of land in Mineral King Valley.

Settlement of the road question at an early date could mean a grand opening of the Village and eight ski lifts to White Chief, Eagle and Mosquito bowls when first snow falls in the Winter of 1973.

On the opening day there would be provisions to accommodate from 6,000 to 8,000 skiers on the slopes at one time. Lodging would be available for more than 1,200 overnight guests at opening.

The project's first phase, scheduled for completion five years after the opening, will include fourteen ski lifts to serve as many as 12,000 skiers on the slopes at one time, and an expanded and completely self-contained village.

Since receiving that temporary planning permit from the Forest Service, almost a year and a half ago, our company has completed numerous research and planning activities and is presently engaged in others that are designed to guide the project's development.

Economic studies by company staff and by independent firms have been

completed and are constantly being updated as new data becomes available through our research programs.

Also completed are studies in geology, soil and terrain, water sources, flood control and water drainage.

Preliminary studies have been conducted on weather conditions, safety requirements, ski layout, lift locations and slopes, parking plan, survey of access roads and resort research of more than a dozen U. S. and 22 European Alpine resorts.

WED Enterprises began in early Spring to develop a land-use plan in which village facilities will best utilize the land and protect natural resources such as trees, streams and rock formations in Mineral King valley.

Researchers are now studying facility requirements for the opening year and for the completion of the first phase, five years thereafter.

Future planning activities will include further studies on parking facilities below the valley, in-valley transportation methods, village architecture, and ski slope layout and lift locations.

The studies and plans completed and projected are designed to assure that the Disney facilities in Mineral King surpass any contemporary Alpine-type recreation area in terms of master planning of facilities, visitor accommodations, activities for all ages, operations and conservation techniques.



*Dorothy Provine gives Dick Van Dyke a hand in Never A Dull Moment.*



*Buddy Ebsen and Janet Blair, playing Papa and Mama Bower in The One and Only, Genuine, Original Family Band, dance to a lively tune in front of the family barn with, right to left, Lesley Ann Warren, Kurt Russell, Debbie Smith, Jon Walmsley, Smitty Wordes, Heidi Rook, Bobby Riha and Pamelyn Ferdin, all eight playing the Bower children in the exciting musical.*

## Studio Readying Finest Motion Picture Release Schedule Ever Offered

"We have the finest release schedule Walt Disney Productions has ever offered."

That is the optimistic forecast of Card Walker, WDP's vice-president in charge of marketing, made in mid-May as he looked down the list of nine feature motion pictures scheduled for release through mid-1968.

"Walt left us in the strongest position we have ever been in with motion pictures," Walker said. "Our re-issues for this Summer included the biggest grossing pictures in Studio history before *Mary Poppins*; and in *The Happiest Millionaire* and *Blackbeard's Ghost*, we should have our biggest grossing pictures since *Poppins*."

*Mary Poppins*, you will remember, finished its two-year trip around the world with a gross of \$46,064,000.

One reason for Card's optimism is the fact that there is something for everyone in the lineup — Disney clas-

sics, top-name stars, teen-age favorites, family fare, and, above all, two of the funniest Disney films ever in *The Jungle Book* and *Blackbeard's Ghost*.

The twelve-month box office lineup began with the re-release, in combination, of those two laugh riots, *The Shaggy Dog* and *The Absent-Minded Professor*. Marching off to work less than a month later came the film that made cinema history — Walt's first full-length animated classic, *Snow White and the Seven Dwarfs*. It is the fifth time out for *Snow White*, and the domestic gross this time around is estimated at \$5,000,000.

It is history now, but the happiest event of the Summer could have been the evening of June 23, when *The Happiest Millionaire* had its Cal Arts benefit premiere at the Pantages Theatre in Hollywood. The gala event introduced a musical that has everything, including a cast headed by Fred MacMurray, Tommy Steele, Greer Garson, Geraldine Page, Gladys Cooper, Hermione Baddeley, Lesley Ann Warren and John Davidson.

Opening as a reserved-seat feature in eighteen cities this Fall, *Millionaire* will go into broader release next year.

In July the company was set to release *The Gnome-Mobile*, a feature-length comedy, starring Walter Brennan, Tom Lowell and those *Mary Poppins* kids, Matthew Garber and Karen Dotrice. It is a dual role for Brennan as both grandfather and gnome-grandfather in a whimsical adventure set in northern California's majestic redwood forests. James Algar co-produced with Walt this very tall tale about very short people.

It has now been nearly four years since the release of a new Disney feature-length animated film but *The Jungle Book* is worth waiting for. To be out at Christmas-time, it is easily the funniest full-length cartoon ever in our long history of cartoons.

Inspired by the classic Kipling tales about the jungle boy, Mowgli, and his friends from the animal kingdom, *Jungle Book* is a real tribute to Walt and the finest animation department in the business. The comical cartoon characters — Baloo the bear, Bagheera the panther, King Louis the ape, Shere Kahn the tiger, Kaa the sneaky panther and Colonel Hathi the pompous ele-

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*The idea is not a friendly one, but Dick falls for it anyway.*

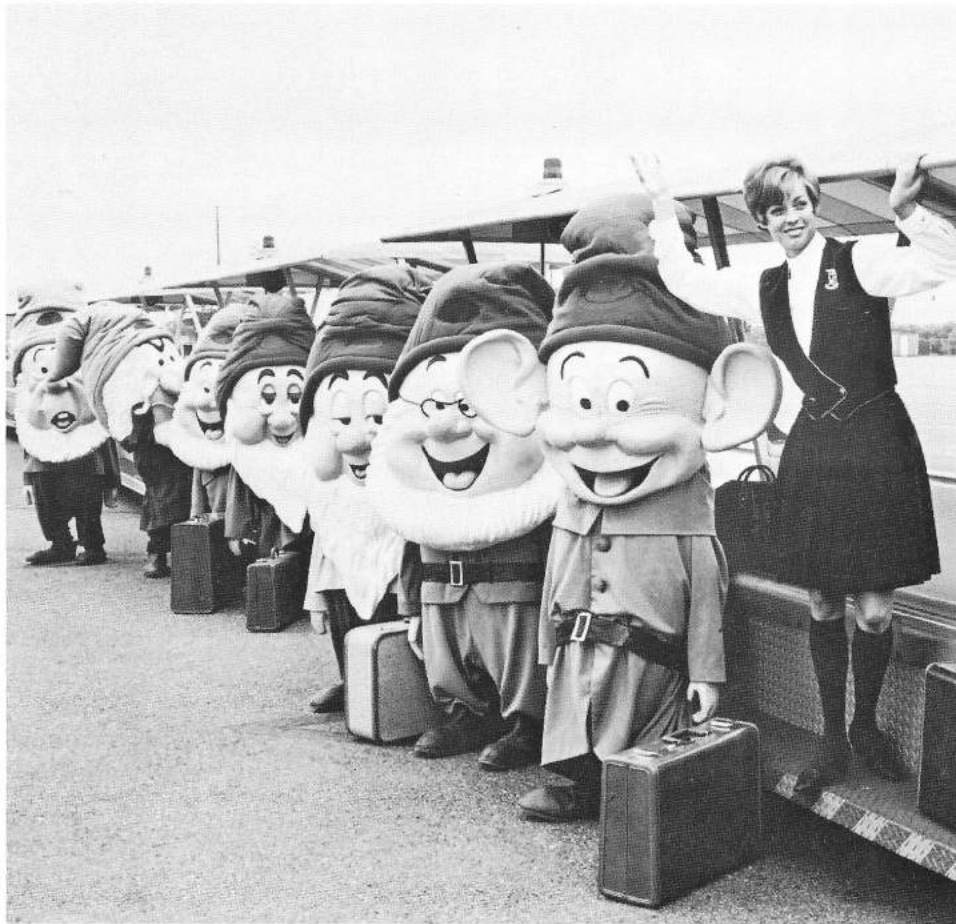


*In nothing flat our hero and his cigar are hors de combat.*



## TOTAL MARKETING:

### 'Snow White' Campaign Typical Of Company's In-Depth Sales Concept



*Disneyland Ambassador Marcia Miner and the Snow White characters return triumphantly from a tour of the nation publicizing the remarkable cartoon feature's fifth release.*

Typical of the kind of in-depth support our total marketing concept gives motion pictures is the campaign that has launched *Snow White and the Seven Dwarfs* in the United States and Canada this Summer, setting it up for probable new records at the highly-receptive box office.

*Snow White*, the company's oldest feature and still one of its most successful, is in its fifth release with — at this writing — more than 4,000 engagements anticipated for its thirtieth year of screenings. The bookings promised to exceed those obtained for last Summer's box office champion, *Lt. Robin Crusoe, U.S.N.*

The \$5,000,000 gross we see this time out for the picture has been the subject of one of the most extensive merchandising campaigns ever accorded a Disney feature, commanding as it does a promotional tie-in effort representing an outlay of more than \$1,000,000.

Major manufacturers like Nabisco, Clorox and Royal Gelatin are utilizing *Snow White* premiums and identification in their promotions and national advertising, making this probably the biggest coordinated marketing program ever assembled for any re-release.

The kind of promotional efforts that did so much for *Winnie the Pooh and the Honey Tree* was set up to kick off the June playdates. Disneyland's Ambassador to the World, Marcia Miner,

*Several hundred Japanese line up to see a Disney perennial, Fantasia, at the Miyuki-za theatre in Tokyo.*



of Disney characters in a three-week, eighteen-city tour that stretched from Los Angeles to Miami to Toronto. Appearances were made at children's hospitals, theatres, stores, and radio and television stations.

In addition to this, plus a saturation advertising and publicity campaign, Snow White's ever-growing image benefits constantly from built-in assists like its songs, which have been recorded more than 100 times and have sold an estimated 50,000,000 records, and the books, comics, games, toys and other merchandise based on the movie, en-

000,000 units.

More than 14,000,000 people have enjoyed the Snow White attraction at Disneyland, and perhaps as many as 20,000,000 have seen the characters in ice and stage shows. Perhaps the greatest selling point for the film is its long-time world-wide exposure. More than 200,000,000 men, women and children have gone to see *Snow White* over the years.

Since its premiere release in 1937 this marvelous motion picture has been re-issued four times, in 1944, 1952, 1958 and, now, in 1967, coming out to

It is truly a classic, never losing its luster for the young, who view it for the first time, or for the older, coming along to live a childhood experience over and over again. With each new appearance the picture draws an ever bigger audience.

Through its four releases, *Snow White* grossed more than \$20,000,000 worldwide. It holds an honored place in Variety's list of all-time box office champs, its standing there bettered only by *Mary Poppins* among the Disney winners.

## Foreign Market Is Good And Growing For Disney Pictures

The foreign market is bullish for Walt Disney pictures. This ever upward swing has come about through the development of a close-knit management team, the establishing of wholly-owned distribution systems around the world, and by strengthening ties with organizations which still handle sales of Studio product on a third-party basis.

Where ten years ago our own employees sold only to the domestic market, today they sell directly and supervise film distribution in 90 per cent of the world market.

Success abroad is also due to the fact that Disney films speak an international language like few other Amer-

ican-produced pictures. And their wide acceptance has helped make 1966 a bonanza year for foreign sales, like no other in the company's history.

Walt Disney Productions' wholly-owned subsidiaries, affiliates or representatives are located in 91 countries beyond the United States and Canada.

The great popularity of Studio product is due to the fact that Disney pictures can talk in many tongues. Our foreign department, and overseas representatives, have been translating pictures into French, Italian, German, Danish, Dutch, Swedish, Norwegian, Spanish, Portuguese and Japanese. In some cases, Disney movie characters even speak in exotic tongues like Korean, Mandarin, Cantonese and Thai.

Films fed into the world market follow pretty much the pattern of distribution in the United States. Six motion pictures make an appearance each year in every nation, generally speaking,

with at least one a feature-length cartoon. The newer movies have been reaching foreign countries about a year after their American debut, except in Britain where the schedule runs neck-and-neck with the domestic one.

For the future, the plan is to continue to move toward wholly-owned operations in Europe and the Far East, and apply there the successful distribution system that has been operating in the U. S., Canada, the United Kingdom, France, Germany, Sweden and Japan.

When this is not feasible or economical the company will continue to maintain associates in distribution.

Effective movie-selling has been accomplished, too, through the total-marketing approach, using advertising tie-ins, merchandising, publications, sheet music, records and comic strips. Television and radio have proved to be a very significant progress factor, as on the American scene.



## Music Companies Tune Up For Extensive Picture Support

With *The Happiest Millionaire* ready for roadshow release, and *The Jungle Book* as our company's choice for this year's Christmas release, the Walt Disney and Wonderland music companies are tuning up for some of the most extensive musical support ever given any Disney feature.

Those who have seen *The Happiest Millionaire*, laymen and critics alike, say the picture's music has the potential of a *Mary Poppins* — if not more — and that Dick and Bob Sherman have again written the kind of material that is bound to get a look-in on the Oscar derby next year.

*Millionaire* recordings will be released in the pattern set by *Mary Poppins*, which sold 5,000,000 sound-track albums in two years and is exceeded in

this department only by *The Sound of Music*.

*Millionaire's* LP 12-inchers, featuring the picture's sound track and the far-famed voices of Tommy Steele, John Davidson and Lesley Ann Warren — all great with stereo pundits — plus that of a newcomer to recordings, Fred MacMurray, stocked the record racks in June, and from early indications gave every promise of being a big hit in sales.

Already in production, a second cast album and a special pop single of *Fortunosity*, the musical's most catching tune, are being geared to tie in with the picture's October premieres. Single sheet and music folios for symphony orchestras and choral arrangements are also scheduled for release.

A great interest in the *Millionaire* score exists within the music industry. Motown, Reprise and RCA Records, and many companies which missed the boat on *Poppins*, are vying for all or part of the Sherman Brothers' songs to be recorded by various artists in albums and singles.

As an added boost, the Second Annual Disneyland Holiday Marching Band Contest will swing into high gear this Fall when high school precision units across the country strut their stuff at half time. The winning band, judged by a blue-ribbon panel of experts on their ability to play and march to *Millionaire's* arrangements, will be given an all-expenses-paid trip to the Park.

*The Jungle Book*, the last animated feature in which Walt was personally involved, will enjoy the same promotional support. Sound-track and second-cast albums, sheet music and selected pop singles, especially *Bare Necessities* and *I Wanna Be Like You*, will be released in plenty of time for Holiday listening enjoyment.

Our music company president, Jimmy Johnson summed up the sales potential of his disc activities this way: "With the prospects of *The Happiest Millionaire* and *The Jungle Book* for 1968, we confidently expect to top the best year we ever had."



There is a lot going for the customers, and the picture, in this original cast sound track album from *The Happiest Millionaire*.

# \$1,300,000 Upjohn Series Demonstrates New Industry Needs

Industry's growing need for and dependency on the kind of creativity this company can provide is amply demonstrated by the \$1,300,000 Upjohn series of 16mm motion pictures on health education now going into production at the Studio.

Under the current agreement, four eleven-minute films will be produced within a period of two and a half years, their cost to be underwritten by the Upjohn Company, one of the world's best-known pharmaceutical manufacturers. Distribution will be made by our company through its 16mm Division.

This is by far the biggest step taken by the Studio in the area of industrial films, entered some years ago when we made *The Restless Sea* for A. T. & T., followed more recently by *Steel and America*, for the American Iron & Steel Institute.

But these two were one-shot projects, developed solely for outside companies and specific public relations purposes. The Upjohn series differs in that the sponsor is interested only in institutional advertising values and is leaving everything to Disney, including the line of approach and the makeup of story material.

"The earlier two films really prepared us for the kind of project the Upjohn series represents," explained Ken Peterson, project producer. "The new series is the best thing we have hit on so far and is what we have been aiming for all along — an industrial film program that will have really long-term values, to the company and its employees.

The first of the four Upjohn motion pictures, to be called *Health and Steps Toward Maturity*, will set up the basic concept of healthful living, establishing the idea that good health can be compared to an equilateral triangle — the three sides being physical health, mental health, and social well-being. One is as important as the other in maintaining a proper balance, the series will emphasize.

Work on *Health and Steps Toward Maturity* was started during April. It will soon be followed by *Stresses and Strains*, dealing with the mental side of the health triangle. An interesting phase of the latter will be a comparison



*Producer Ken Peterson and one of the writers, Bill Bosche, working on the first of a series of Upjohn motion pictures on health education.*

between the way men and animals handle emergencies. Both respond to fear the same way, through an instinct to either flee or fight. But, the problem ended, the animals, with their lesser brains and imagination, can forget and proceed according to normal schedule. But men often cannot, and continue to stew in their own juices over problems both real and imagined. This is enormously injurious to health.

"The series will be, as Walt liked to put it, 'motivational,'" Peterson says. "It will not endeavor to teach or preach but rather to get all who see it to take action and, more important, to learn more about good health practices.

It is anticipated there will be pamphlets and books developed to supplement the films."

The same unit is now working on a special film called *Family Planning* for the Population Council of New York. Plans for its distribution encompass Asiatic, African and South American countries, chiefly, although it is expected it will have some domestic use, too. While this is not an industrial film as such, it does further emphasize an increasing dependency on our company by industry and non-industrial agencies for the handling of their own particular communications and public relations needs.

## Use Of 16mm Materials Enjoys Growing Vogue In Educational Field

In the early days of film distribution, production companies had little regard or imagination for selling films in 16mm. There seemed little future in this kind of distribution.

Today, Walt Disney Production's 16mm film division, operated under the banner of our Buena Vista Distribution Company, is moving forward with an in-depth program of educational materials that includes not only 16mm films, but also 35mm filmstrips, study prints, 8mm single concept films — and even a series of 8mm prints for the home-movie fan.

Headed up by Carl Nater, 16mm has come a long way since the day in 1952 when the company first entered a then highly speculative field. Today, virtually every school system of any size in the United States regularly uses Disney-produced materials as part of its total educational program.

The staple is, of course, Disney films originally produced for general release. In 16mm, they are rented or leased in a wide variety of situations, wherever they do not conflict with the Studio's basic 35mm activities.

"Although we don't ever sell any Disney films outright," Nater says, "we do make long-term leases, some of ten years' duration, which is virtually tantamount to outright purchase from the school's point of view."

It was this activity in the school field that led to the creation of other Disney audio-visual materials oriented to the educational market.

First came 35mm filmstrips produced



Carl Nater demonstrates the technique of cartridge-loading a small 8mm loop projector for two of his staff, Carla Dodd and John Stefanelli.

under license by Encyclopedia Britannica Films. There are now 152 individual strips, all based on Disney films.

Then came the study prints — Disney art in 13x18 inch poster size — designed for use in elementary grades. So far the emphasis has been on teaching basic safety concepts. Study prints are sold in sets — nine different prints to a set. There are six sets, so far, all dealing with safety subjects — fire, pedestrian, school, school bus, home and bicycle. Completed, but not yet released, is one set on early American transportation inspired by the modes of movement represented in Disneyland, and another set presenting American legendary characters like Paul Bunyan, Johnny Appleseed and John Henry.

The 8mm single concept film program, employing a portable, lightweight projector small and simple enough to be handled and operated by a child, is just getting under way with 191 film loops available for school or at home study.

"This is the hottest thing in the field of education today," Nater observed. "Until now if a teacher wanted to use film, she found those available always ran 10, 15, 20 minutes or even longer, and covered much more ground, usually, than she needed. Under our new program, the teacher can get films running one, two, three or four minutes maximum, each dealing with only a single idea — hence the name 'single concept.'"

The film loops now being marketed, all excerpts from the Disney nature film library, are offered with extensive supporting written material in the way of lesson plans and listings to assist in correlating them with existing textbooks.

"We operate just about the same way overseas," says Nater. "I guess our customers are pretty much the same kind of people all over the world with pretty much the same set of needs to be filled."

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### Studio Ready

phant — will be household friends by the time 1968 rolls around.

The New Year will get off to a rousing start with the release of *Blackbeard's Ghost* in February. Penned by Bill Walsh and Don DaGradi, this hilarious comedy was just made for the amazing talents of Peter Ustinov, who stars with Dean Jones and Suzanne Pleshette. It is so good — and so funny — that the company is considering opening *Blackbeard's Ghost* during Christmas week at one Los Angeles theatre to

qualify for Academy Award consideration.

Two other films, which have just completed production, will go into release in the first half of 1968, according to current plans. First up to bat will be the new Dick Van Dyke picture, *Never a Dull Moment*, a feature-length farce, starring Edward G. Robinson and Dorothy Provine, about an actor who is mistaken for a hired killer, then corralled by a crime kingpin to carry out the real thing.

"We think it's even more promising than the last Dick Van Dyke feature, *Lt. Robin Crusoe, U.S.N.*, which was a big grosser in 1966," Walker says.

Wrapping up the twelve-month schedule will be another major musical comedy in the recent Disney tradition — this one *The One and Only, Genuine, Original Family Band*, produced by Bill Anderson. It is packed with eleven songs by the Academy Award-winning Sherman brothers, and headlines another big-name cast: Buddy Ebsen, Walter Brennan, Janet Blair, and those popular young stars from *Millionaire*, John Davidson and Lesley Ann Warren.

Walker sums it up this way: "These all add up to what we feel is the finest schedule we've ever had, at any time. It's a real tribute to Walt and to our creative production teams."



# Company's Organizational Program Is Unique In The Entertainment Industry

The company's Organizational Development program, designed to provide a solid foundation of trained supervision for our future projects, is unique in the entertainment and recreation industry.

Since the first class began on January 31, 1966, exactly 41 men, ranging in age from 22 to 50, have completed the challenging course. Participants have come from every division of the company, including the Studio, Disneyland, WED, Buena Vista and Denver's Celebrity Sports Center.

The program, which has ranged in length from three to thirteen weeks, covers four areas. The first is an in-depth study of all major departments in all divisions and includes sessions with department heads, each of whom outlines his operation and fields all the questions he can handle.

Next is a thorough indoctrination in Disney philosophy through informal but lengthy dinner meetings with our top executives, and through analysis of both the company's product and the men at its controls.

The third area is devoted to seminars with key business leaders outside the company, leadership training, and management discussions.

Last is a group project, a study of one of our company's future projects, such as how best to set up the entrance complex to the Disney World. Each project is researched, individually and

as a group, then presented orally and in writing to executives of the Studio, Disneyland and WED. Many of these ideas have been or may be incorporated in the Disney future.

Another dimension was added to the program this Spring, when, for the first time, the wives of participants were brought to the Studio for a full day's briefing on the projects their husbands were studying.

As of our publication date, six groups have completed the involved course and a seventh has begun. By early 1971, the announced target date for the completion of the first phase of Disney World in Florida, it is anticipated that 185 men will have been graduated from these courses.

The program is headed up by Mike Vance, who has been a management development executive with a number of major corporations, and is a speaker for the National Management Association. He reports to a committee made up of Studio, WED and Disneyland officers.

Vance's office also conducts a two-week familiarization course designed to acquaint promising new employees with company philosophy, projects and procedures.

"However," says Vance, "the length of each program is our least concern. Whatever processes start while the men are in the program do not end, but continue throughout their career with the company. What we hope to develop during the intensified class period is an understanding of company philosophy, which the men will apply when they return to their respective jobs."

Therefore, upon completion of the program, all graduates continue to attend seminars, briefings and other events in their never-ending study of the multi-faceted Disney organization.



Mike Vance, who heads up the company's Organizational Development program, leads a discussion group consisting of three participants who are, left to right, and seated, Gene Hawkins, Lee Kirk and Wendell Warner.

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## Seven Producers Picked

toon assistant on features and shorts, a supervising assistant director of short subjects, as unit manager of short subjects, and as Studio production manager.

With the advent of television he became production supervisor of the hour-long evening shows until, in 1958, he went to Europe to set up a Continental operation as Walt's personal representative, working on pictures and shows like *Miracle of the White Stallions*, *Hans Brinker* or *The Silver Skates*, *The*

*Magnificent Rebel*, *Almost Angels* and *The Waltz King*. He returned to the Studio in 1963 and since has co-produced a number of TV shows, including *Disneyland Around the Seasons*, *Disneyland Goes to the World's Fair*, *The 101 Problems of Hercules* and *A Salute to Alaska*.

Roy E. Disney's writing abilities were discovered shortly after he moved to the Studio from a stint on the NBC-TV *Dragnet* series, and he was tested in Winston Hibler's unit as production coordinator and script writer. In 1959 he co-produced *Mysteries of the Deep*, winner of an Academy Award nomination.

He shared writing credits with Hib and others of that unit on several featurettes, and on the remarkable *Wonders of the Water Worlds* for television. He was given his own unit in 1964, and has co-produced *An Otter in the Family*, *The Legend of El Blanco*, and *My Family is a Menagerie*.

These men, each hand-picked by Walt, are an integral part of the company's creative team. Backed up by many writers, directors, artists, technicians and craftsmen, they are all currently at work on the kind of theatrical and television entertainment for which Walt Disney Productions is famous around the world.

