



The Disney World

OCTOBER-NOVEMBER '65





Contributors:

Arthur Allighan
Frank Allnutt
Walter A. Granger
Ben Hartigan
Bob Jackson
Tom Jones
Bob King
Chollie Levy
Dick McKay
Ed Meck
Fred Miwa
Wendall Mohler
Bob Moore
Hans Muth
Dick Pfahler
Pat Powers
Joe Reddy
Lee Reem
Charlie Ridgeway
Karl-Heinz Scheffler
Ken Sieling
Joe Westreich

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John Conner

Art Direction:

Norm Noceti



Suzanne Pleshette and the



Brutus gets a lesson in Dachshund duty from Dean Jones and Suzanne.

Suzanne Pleshette Leaves A Fond And Lasting Impression At Studio

Actresses may come and actresses may go — in a pleasant and growing live-action condition here at the Studio — but few, if any, leave the impression among all those who worked with them that Suzanne Pleshette has left, first during the production of *The Ugly Dachshund*, then in *Bullwhip Griffin*.

No one who has warmed to her charm and wit, let alone her looks, is likely to forget her. Suzanne (don't you dare call her Susie) is nothing if she is not one of the best actresses around, either in Hollywood or on Broadway, where she is equally at home and equally well known.

But Suzanne is relatively new to WDP, where she came aboard January 4 to play the Dachshund-loving wife of Dean Jones. Roddy McDowall, a great friend of hers offstage from way back, was the lucky fellow as Bullwhip Griffin in *Bullwhip Griffin*, completed last July.

Some compare Suzanne's brunette beauty to that of Elizabeth Taylor, her dimensions to those of Sophia Loren, and her vivacious come-hither charm to that of Marilyn Monroe. But the Pleshette composite is strictly Pleshette, the product of an acting career that began under the knowledgeable aegis of her well-known exhibitor father, almost before she can recall.

She is a marvelous comedienne, on and off stage, and one had better think twice before crossing swords with her in repartee. She has a deeply serious side to her acting, a fact duly noted and

applauded by the Broadway critics. And, as Walt brought out in *Griffin* simply by assigning singing to her, she has a distinctive kind of voice that, despite little formal training, proved remarkably effective.

Suzanne, whose father is Gene, now a vice president of ABC, and whose mother is Geraldine, attended Manhattan's fashionable Finch College for young ladies before resuming her career as an adult in *Compulsion* with Roddy McDowall and Dean Stockwell on the New York stage.

Then she played starring roles in *The Golden Fleecing*, *The Cold Wind and the Warm*, *Two for the Seesaw*, and *The Miracle Worker*, all thoroughly dramatic stage productions.

In Hollywood she has starred in a dozen important pictures, including *Rome Adventure*, *The Birds*, *40 Pounds of Trouble*, *Wall of Noise*, *Youngblood Hawke*, *A Distant Trumpet*, *The Geisha Boy*, *A Rage to Live*, *Fate is the Hunter*, *Mr. Buddwing*, *The Ugly Dachshund* and *Bullwhip Griffin*, and has guest-starred on most of the leading television shows between picture assignments.

Although Suzanne seems as assured of continuing success as any actress could be, stardom isn't the whole ball of wax for her, "I'd much rather see my kids graduate from high school than see myself on the late, late show fifteen years from now," she says. "Wait till Mr. Right comes along."

Cal Arts Presented With New Campus At Golden Oak Ranch

Groundwork for one of the world's most beautiful campuses was laid this Fall when Walt Disney Productions presented the California Institute of the Arts with a 38-acre package of historic land, hewn out of the company's picturesque Golden Oak Ranch near Newhall in the San Fernando Valley.

The announcement was made by Roy, who pointed out that both he and Walt have had a long and intensive interest in development of professional musicians and artists, and feel that Cal Arts is now, and will continue to be, one of the outstanding schools for the training and education of future leaders in every area of the arts.

"We talk a lot about the so-called 'cultural explosion,'" Roy said, "but we sometimes forget that increased appreciation and participation in the arts will require ever-increasing numbers of performers, teachers, and thor-

oughly trained professionals. We must be certain that quality is improved along with quantity. Industry has recognized the need for finding competent professionals in every field, and will look to institutions such as Cal Arts as a continuing source of artistic manpower."

The gift was accepted by Mrs. Richard Von Hagen, chairman of the Cal Arts board of trustees, who said "Both Roy and Walt Disney, throughout their careers, have made tremendous contributions to the world of music and the arts. This most generous gift significantly insures the continuing progress and expansion of professional and top quality training for Southern California and throughout the country. Cal Arts is deeply grateful."

Established three years ago through the consolidation of Chouinard Art Institute and the Los Angeles Conservatory of Music, Cal Arts has been hunting for that site which would best serve the development of a major institute for college-level, professional education in all the creative and performing arts, and had recently determined that the Golden Oak site, part of a 727-acre spread, would be the most ideal location.

Work on construction is expected to begin immediately, with first classes to be held in the Fall of 1967. A student body of around 1,200 is in the planning, with living facilities on or adjacent to the campus for a large percentage of students and faculty, and visiting artists from throughout the world.

For commuters, the San Diego, Foothill and Antelope Valley freeways in the next few years will bring the new campus to within 20 to 30 minutes' driving time of major centers like Hollywood, Westwood, Burbank, Pasadena and downtown Los Angeles, and not more than fifteen minutes from any part of the San Fernando Valley.

The Golden Oak Ranch has a long and spectacular history. It was on this site, near a centuries'-old live oak, that gold was first discovered in California seven years before the more famous gold rush of 1849 at Sutter's Mill. The ranch first belonged to the Mission of San Fernando, which was founded in 1797. It was eventually secularized by the Mexican government and granted to Dona Jacoba Feliz y Lopez Del Valle. A succession of other owners followed until, in 1959, it was bought by WDP, and has since been the location for the production of a number of motion pictures and television shows.

A significant moment in the life of Cal Arts: Roy presents the deed for a new campus to Mrs. Richard Von Hagen.



Disney Air Line Gets New Plane, Increases Operational Facility

While remaining at two planes, one for short and the other for long hops, the Studio airline greatly improved its overall operational facility with the recent purchase of a prop-jet King Air 90, replacing the original Disney aircraft, a propeller-driven Queen Air 80.

The new Beechcraft, one of the most popular conveyances in corporate aviation, joins the bigger and faster Grumman Gulfstream in the ever busier business of getting Disney executives and personnel hither and yon along the southern California and continental paths of airborne commerce.

King Air, carrying ten including crew, powered and pressurized to cruise at 270 miles an hour at up to 23,000 feet, will cover the western states while the Gulfstream, capable of 350 miles an hour up to 30,000 feet, will continue to handle the long-haul load.

Speaking of hauling, the Gulfstream recently logged 8,300 miles in 26 flying hours carrying Dean Jones, Card Walker, Irving Ludwig and others of our sales operation to seven cities in eight business days pitching *That Darn Cat*.

As a matter of fact in just 100 days, up to the moment of this writing, the bigger plane, with two crews, spent 466 hours in the air flying 138,641 miles which, if laid end to end, would circle the earth just five and a half times. The daily average was a respectable 1,950 miles.

The Gulfstream is swiftly earning a reputation as one of the busiest aircraft in corporate aviation, itself a mushrooming affair involving the operation of 34,500 planes owned by over 18,000 firms, literally dwarfing the scheduled carriers' 2,100 aircraft numerically.

Directed by Dick Pfahler and an advisory board consisting of Woolie Reitherman, one-time airline pilot turned animation director, an insurance expert and three senior airline pilots, the Disney airline is based at the Lockheed Air Terminal's Pacific Airmotive Corporation facility, and is serviced by PAC mechanics, with Disney maintenance chief Ed Henderson supervising.

Jim Stevenson as pilot and Frank Gamble as co-pilot alternate trips with pilot Kelvin Bailey and co-pilot Jim



The new King Air, outside and in.



Bissell on the Gulfstream, while pilot Chuck Malone and co-pilot Bob Wall handle the controls on the King Air.

The stewardesses are Peggy Meacham, Hycy Engel, Jane Berky, Ann Roberts and Jo Heob. Dona Whitney is the dispatcher.

The Studio took to the air on its own

about three years ago with purchase of the now-gone Queen Air. Next up to bat, on order now and due to check in some eighteen months hence, will be a turbo-jet Grumman II whose capability will be roughly that of a Boeing 707, with an intercontinental range suitable for flights to any point in the world.

Walt Goes On TV To Boost Toys-For-Tots

The Toys-for-Tots campaign put on by the Marines each year got an unexpected and highly welcome shot in the arm at the Studio the other day when Walt ran into Kelvin Bailey, one of the Studio's pilots, and asked him what he was doing afoot and so far afield.

Bailey, a reserve Marine officer who has put a great deal of time and trouble into getting toys together for unfortunate kids at Christmas, explained with so much enthusiasm that Walt decided to help. He proceeded to tape a television spot sounding assembly to all viewers who can and will assist.

The program, getting to be as famous as the Marines' esprit de corps in other matters, is in its seventeenth year and going stronger than ever.

"Last year more than 3,000,000 toys were given to more than a million kids," Kel reports. "We got our message across with some 250 hours of television time, plus a thousand hours of radio and forty thousand column-inches of ads and publicity in newspapers—all public service donations, we are happy to say.

"This year it should be even better, with Walt giving us that big TV assist."

Both Are Named Russell And There The Similarity Begins

Their surnames are Russell, and there the similarity only begins.

Both work for Walt, starring in Disney features, *Bullwhip Griffin* on the one hand, and *Follow Me, Boys* on the other.

Both are great young ball players, capable of stealing a base as fast as a movie scene.

Both race midget cars.

Both have the same dimensions, standing five feet, one inch tall, and weighing 95 pounds.

Both are veterans of half a dozen features and half a hundred television shows.

Both are in their early teens.

And there the similarity ends. One is named Bryan and the other Kurt; Bryan a Disney contract player appearing in *Bullwhip*, Kurt a newcomer to Disney pictures, playing in *Follow Me*.

Baseball is their main game. And for a good reason. Kurt is the son of the



Kelvin Bailey, Mrs. Bailey, and helpful friend.

Yankee outfielder-turned actor, Bing Russell. And Bryan got to be a protege of Mickey Mantle and Roger Maris while working with them in the movie, *Safe At Home*.

Both Kurt and Bryan tried out for *Safe At Home*, with Bryan winning out. But then, Kurt does a little better

on midget track. He copped a world's record for the quarter-mile when a mere 8-year-old.

With both kids, though, the sequence of interests is the same: acting first, then baseball, then cars. And, since the photo finish for the *Safe At Home* job, both have been pals.

Kurt and Bryan give it the old baseball try.



Cruise Of The Eagle Includes Walt On Its First Pacific Journey

Eagle, the Coast Guard's famous training ship, took another Disney cruise recently, not for the motion picture cameras, but, in a sense, for Walt himself, who came aboard for a couple of quiet days under sail.

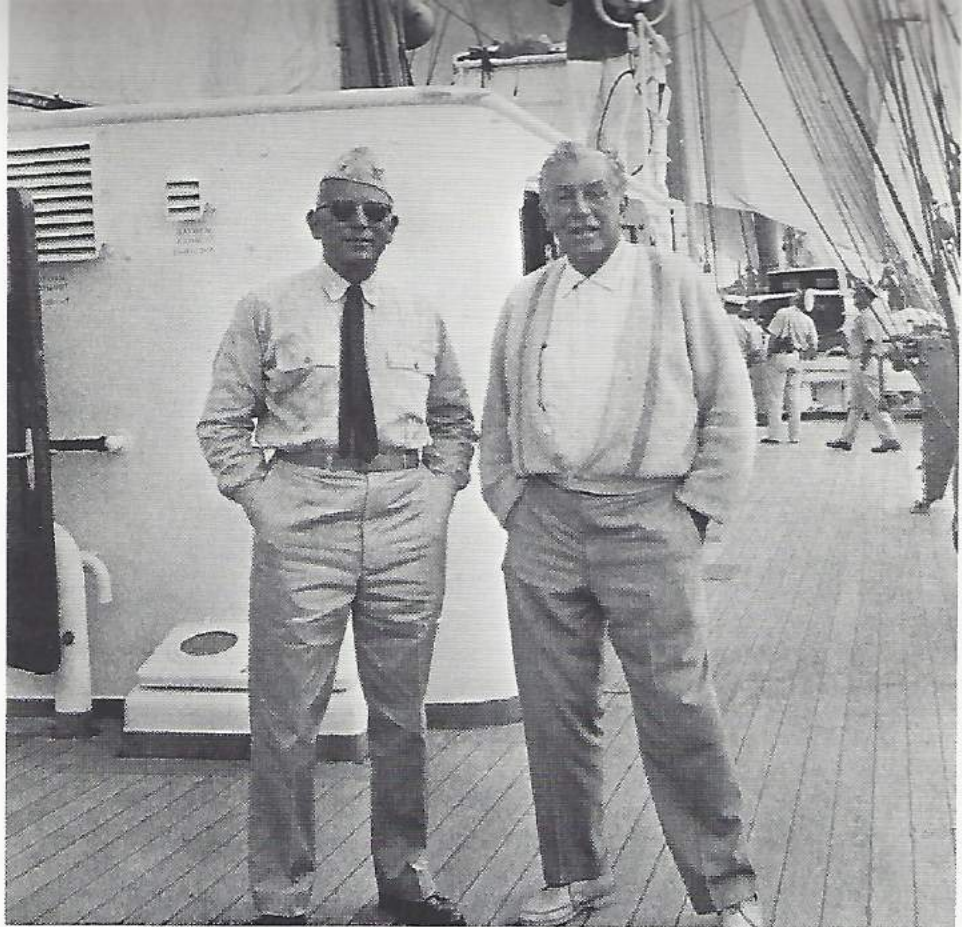
It was the Eagle that Walt starred in his featurette, *Cruise of the Eagle*, several years ago, covering the annual 69-day odyssey of the square-rigged barque, manned by undergraduates of the Coast Guard Academy at New London, Connecticut.

In his travels, which have recently taken him from the threshold of the moon at Cape Kennedy to the jet-swept decks of a great aircraft carrier, Walt found himself finally amid the quietness of a sailing ship whose 22,000 square feet of canvas stood 150 feet high in the wind, ready to carry him back in time.

The Eagle was cruising in Pacific waters for the first time, thus enabling Walt to join Captain E. C. Allen, Jr., Squadron Commander, and some 250 cadets and officers for a long-anticipated voyage.

Certainly the square-rigger is out-moded, to all intents and purposes but one — education. The Eagle provides actual experience at sea for cadets about to receive their Coast Guard commissions. It's a requisite for graduation.

Under the guidance of the ship's



Walt takes a turn on the deck with Captain E. C. Allen, Jr.

masters, the undergraduates perform the duties of regular seamen. Everything from standing watch to charting courses to tracking with radar is included in their training.

Having such a distinguished guest as Walt Disney for a shipmate surely made this year's cruise especially memorable for the cadets, particularly when he chose to accept their dinner invitation over that of the officers'.

Accompanying Walt on the cruise was Peter Ellenshaw, our Oscar-winning matte artist and a leading master of the seascape. Peter, who had done a painting of the Eagle six years ago as she lay at anchor in New London harbor, welcomed the chance to go to sea in her. During the cruise he snapped hundreds of photos, a valuable reference for future movie work, and his painting.

Suzanne Fuller Named Tour Guide Of Year

What are Disneyland tour guides made of? Well, there's beauty and talent and everything nice, plus a lot of good will that they have been exuding ever since the Tour Guide Corps was initiated in 1958 to help first-time Magic Kingdom visitors get the most out of their sojourn at the Park.

Since 1962, as a way of saluting a group that now numbers 85 lasses, Disneyland has been holding open voting among the corps to choose what all, or

a majority, feel to be the most outstanding among them.

This year the honor of Disneyland Tour Guide of the Year for 1965 was bestowed on Suzanne Fuller, a lovely 20-year-old U.C.L.A. co-ed from South Gate, California.

Suzanne, a senior in sociology, has been working at the Park for the past three summers and can describe the colorful wonders of the place equally as well in French.

Awards are not new to Suzanne, who has won many honors, including an "outstanding student" tribute from her high school. She was picked as one of the ten best-dressed co-eds on the Westwood college campus last year.

Suzanne Fuller



New Copyright Law Moves Still Closer To Reality At Hearings

A modern new copyright law, in the planning for a decade, moved closer to actual Congressional processing when, in the period May to September, with Spence Olin of our legal department among more than 150 witnesses presenting a great variety of views, a House Judiciary subcommittee wrapped three months of hearings and sat back to wait for a Senate subcommittee to do the same, probably early next year.

When and if enacted by Congress, the new law would replace one which has been on the books since 1909, put into operation before the advent of just about every modern communications and reproduction medium, including radio, motion pictures, television, and even the record business as developed in recent years, not to speak of the many computer, data retrieval and duplicating systems. On one occasion the Register of Copyrights made the pointed observation that if the Copyright Act itself had been protected by copyright it would be passing into the public domain this very year, 56 years having elapsed since its enactment.

Among other things, Spence, speaking for the company, endorsed the position of the Motion Picture Association of America on revision and joined with others in opposing the uncompensated use of copyrighted motion picture films on commercial CATV, one of the main points of interest during the hearings.

Although the proposed new law relaxes the former stringent notice requirements to a considerable degree, Walt Disney Productions would like the law to go all the way by providing that copyrights not be completely for-

feited because of failure to observe technical notice requirements.

The House subcommittee heard oral testimony consuming 2,300 pages of transcript and received written statements totalling some 1,600 pages in the aggregate. And this was hardly a drop in the bucket compared to the mass of information on all aspects of copyright that has been abuilding since 1955, when Congress appropriated a large

sum of money for the drafting of a new law.

"I am constantly impressed by the magnitude of this undertaking and by the contributions made by so many people in helping Congress prepare the way for legislative action," Spence says. "I doubt that any law in existence today was preceded by the kind and extent of care, thought, study and preparation that is going into this one."

Spence Olin prepares pitch for new copyright law.



Zorro Rides Into 50 Marts, Topples Marks

A glance at the latest Arbitron ratings reveals that *Zorro* has once again left its mark on television. The popular syndicated series has been set in 50 major markets from coast to coast in nightly prime time, including WNEW-

TV in New York; KTTV, Los Angeles; WGN-TV, Chicago; KYW-TV, Philadelphia; WJBK-TV, Detroit; WNAC-TV, Boston; WJW-TV, Cleveland, and WTTG-TV, Washington, D.C.

In its initial telecast on September 8, over WNEW-TV, New York, *Zorro* clobbered all network and local competition, scoring one of the highest evening ratings the station has had in years, with an audience increase of

500 per cent over the previous week's viewing in the 7:30-8:00 p.m. time slot.

The popular swashbuckling television adventure series stars Guy Williams as the legendary California Robin Hood, with Gene Sheldon as his mute servant, comedian Henry Calvin and many guest stars. *Zorro* is released by Buena Vista Television Syndication, a subsidiary of Walt Disney Productions.



Mel Melton and WED staffer take a look into the future of Disneyland, the model of a new ride called Pirates of the Caribbean.

Melton, 'Imagineers' Dig In To Handle Huge WED Program

Orbin V. (Mel) Melton and the "Imagineers" at WED Enterprises, Inc., had hardly had time to unpack after moving into the company's new facility in Glendale when Walt handed them the biggest assignment in WED's history: a five-year, \$45 million building program for Disneyland.

"Right now, we're only a few months into this program," Mel says, "yet half of that amount is already working for us. And Walt has since mentioned enough additional ideas to keep us busy for the next ten years. I wouldn't be at all surprised if he has even more plans for us, which we'll hear about soon."

As the president of WED since the firm became a wholly-owned subsidiary of Walt Disney Productions last February, Mel has taken the company into its new building and has doubled its work force to meet the ever-increasing demands of new projects.

"Imagineering Walt's ideas into reality takes a lot of room and a lot of designers, engineers, artists, architects, draftsmen, model builders, research technicians and administrative personnel," he explains.

Having recently readied the Plaza Inn Restaurant and *Great Moments with Mr. Lincoln* for Disneyland's Tenthennial Summer, WED is rapidly filling its 100,000 square-foot work area with architectural models and prototype Audio-Animatronic figures for such future attractions as *It's a Small World*, the mammoth New Orleans Square, and the exciting Pirates of the Caribbean ride—all planned for 1966. And Imagineers are hard at work on the Haunted Mansion and all-new, much-larger Tomorrowland.

Mel's appointment to the presidency of WED climaxes more than 22 years of experience with the Disney organization—years that were almost channeled in another direction.

"I always planned to become a teacher," he recalls. "That would have been the logical career for me since many of my family are in the teaching profession, including my brother and my wife."

He won degrees in business from Draughtons and Abilene Christian College in Texas, then accepted a two-year graduate assistantship at UCLA. Sitting on Hollywood's doorstep, as it were, he promptly felt the pull of moviedom's magnetism, through friends he acquired in the industry, including a few Disney folk.

The Studio personnel department became interested and soon Mel was working in production scheduling. He

moved into accounting in 1944 as head of the picture income department, took time out to serve in the armed forces during World War II as an Army Information and Education school teacher in Germany, and returned to the Studio eventually where he soon became assistant office manager in the accounting department.

His next move was to the manager's desk, then he was assigned to the treasurer's staff for accounting work with foreign companies and character merchandising.

In 1953, nearly two years before the Magic Kingdom opened its doors, he was promoted to assistant secretary-treasurer of brand new Disneyland, Inc. It was during that period that he first worked with the group that was to become WED Enterprises, then formulating the initial master plan for the Park.

In 1955 Mel was stepped up to assistant treasurer of WDP, becoming active in financial projections, estimating and planning for the company's diversified world-wide operations. He has served, too, as treasurer of Celebrity Sports Center in Denver since its acquisition by Disney in 1962.

Mirroring his continued interest in education, Mel has been an active member of the Board of Trustees at Pepperdine College since 1956, as well as a member of the advisory committee for Woodbury College in Los Angeles.

Television Editorial

Praises Walt, Proposes Him As Builder Of Cities

One of the professional opinion maker's favorite subjects these days, it seems, is proposing Walt for all kinds of big jobs and high offices. Magazine and newspaper editorial writers, particularly, have talked him up for, say, a cabinet post, or mayor of Los Angeles, or builder of new and better transportation systems.

One day this Fall, George Gingell, director of news and public affairs for

TV Channel 3 in Columbus, Georgia, had this to say in an editorial telecast:

"One of the most awe-inspiring names in the world—in my personal opinion—is not that of a president, or a movie star, or an astronaut. To me... our country has produced few citizens to equal Walt Disney.

"In the motion picture industry none has been more consistently creative and none more highly moral in his productions.

"Disney is a first-rate businessman who parlayed clean-minded, imaginative talent into a fantastic success.

"Beyond the movies, that same talent extends to his crowning project,

Disneyland. It has an unequalled reputation—this may, in fact, be 'the greatest show on earth.' As one recent visitor told me: 'It's the only tourist attraction where I thought I was undercharged...'

"I wonder what would happen if Disney put his mind to creating the ideal American city. It's entirely possible that he might concoct the greatest city on earth. Our country is woefully short of that rare commodity, an individual with imagination, courage, a sense of beauty, foresight and a sound business mind.

"Many cities can't find it in a dozen men combined."

Thousand Exhibitors Attend TOA And Other Movie Meetings Here

A thousand U.S. exhibitors whose convention motto was *Make Mine a Movie* sat as an interested audience while eight motion picture companies, including our imaginative own, made what most believe to be the biggest product pitch in industry history when the Theatre Owners of America held its convention at the Ambassador Hotel last week.

Meeting the same week were our own Buena Vista sales force, its sessions at times dovetailing with the instructive, hardsell TOA gatherings, and guests of the annual Motion Picture Herald merchandising conference.

Combining salesmanship with showmanship, the Disney-Buena Vista presentation at the TOA meeting featured filmed highlights of Walt's upcoming attractions, estimated to gross \$200,000,000 in the United States and Canada during the next two years, and some very lively live entertainment from the Disneyland gang, including Wally Boag and his talented troupe, the costumed cartoon characters, and the big Disneyland Band.

The TOA program opened with a two-minute film. It was shot especially for the event and featured Dick Van Dyke, Suzanne Pleshette and other Disney stars in behind-the-scenes action, followed by Wally Boag's rousing entrance, designed and guaranteed to keep the exhibitors on their toes. The show continued with film and live pres-

entations of *That Darn Cat*, *The Ugly Dachshund*, *Winnie the Pooh and the Honey Tree*, *Bullwhip Griffin*, *Lt. Robin Crusoe, U.S.N.*, *The Fighting Prince of Donegal*, *Follow Me Boys*, *The Gnomobile*, *Monkeys, Go Home!*, *The Jungle Book* and a pair of ever successful cartoon classics, *Bambi* and *Snow White and the Seven Dwarfs*, that will reappear in 1966 and '67.

The 1,000 exhibitors in attendance, representing about 90 per cent of the boxoffice in the U. S., applauded Walt when he greeted them, and after little talk invited them to Disneyland.

The Disney-Buena Vista presentation at the Motion Picture Herald merchandising conference was devoted entirely to the multibillion-impression publicity, advertising, promotion and exploitation campaign that will go behind the unique combination release of *The Ugly Dachshund* and *Winnie the*

Pooh in February, with special emphasis on the Sears Roebuck tie-in and publications program on *Pooh*.

The film-and-slide presentation was dramatized by the surprise appearances of Walt's five new *Pooh*-Disneyland characters, Winnie, Eeyore, Rabbit, Owl, and Kanga and Roo (They stick together), plus the four-footed scene-stealers from *Dachshund*, Heidi, Chloe, Danke, Wilhelmina and big Brutus.

The annual Buena Vista sales meetings were held at the Studio, with side trips to the Ambassador Hotel for the Disney presentations and a day at Disneyland. Emphasis was on future product and sales, advertising, publicity, exploitations, tie-in advertising, publications and merchandising, with special meetings on legal problems and auditing.

The nation's exhibitors were given their first view of Disneyland's new Pooh characters, Eeyore, Winnie, Owl and Rabbit, at the Motion Picture Herald merchandising conference.



Zorro Set Redressed As French Village In 'Monkeys, Go Home!'

Walt's replica of the old Los Angeles Plaza—the Zorro set—which, for nearly a decade has been hard put to it with-standing time, the elements and a right smart passel of film productions, is getting a new shake and a new face as the French-flavored village of St. Prioust en Pegoustan for *Monkeys, Go Home!*

In the new deal the church remains

a church and all else is changed. Even the olive tree gives way to one bearing figs, a 15-tonner whose immense size required use of the trafficless early-morning hours in getting it to the Studio.

The new village has been conjured up by John Mansbridge, the picture's art director, from among more than 800 color photos shot by Peter Ellenshaw, matte artist extraordinary, on a ten-day tour through the mountainous Provence country of southern France.

"You might say," suggests Peter, "that St. Prioust en Pegoustan is a composite village, modeled after several. The set has store-fronts, foun-

tains, sign-lettering and what-have-you styled after photos of many French villages, including Gattieres, La Turbie, St. Paul de Vence, and Eze.

"These ancient towns were fortresses during Medieval days. They were eventually deserted, and remained so until about fifteen years ago, when tourists and artists became interested in them."

In addition to the new St. Prioust en Pegoustan village set, there is to be an olive farm, complete with at least two dozen trees, on Berm 5, plus the sets on the sound stages. So versatile and effective are the sets for *Monkeys, Go Home!* that no more than two days of location will be required.



8:20 A.M. "Signing with a Scriptip shows you've really arrived!"

"I'm really glad Walt lived up with a big cat to support me. Hours
This is the first time I've ever seen a cat. I'm really
one of those people who love Scriptip. I've never
seen a cat before. With Scriptip, the cat is the
a cat. I'm really glad you're here. I'm really glad you're here."

leather, plastic, treacher wrap, glass, cork, wood - make anything
the perfect fit. Signing, integrating and things on shoes. Add
but the latest. Sign about it. In fact, the Scriptip makes you
see and stay it. Put the cat back in. Take your choice
of a cat. Or buy them all. At 300,000, you're the only one!

Scriptip "Scriptip"
Penney's



12:43 P.M. "Penney's Towncraft! Sportswear with Fortrel! held up better than Dean Jones during this little off-camera clash!"

"Can I help it if that doggie behind 2 biting on 1 is high as hell?
And here's your Dean slough in the middle! But...
anything - even a cat and one light don't scare us!
Well-known people and that breed's great. And no better
how long under the hot lights. They will speed themselves."

and thank you for 1 did a little something and found out both are
Catherine Parker! Penney's and other have been here!
Make you ever see a cat? Make you ever see a cat?
on - put me right on. I'm really glad you're here. I'm really glad you're here."

Penney's
ALWAYS FIRST QUALITY

Two of the nine Look Magazine pages of tie-in advertising for That Darn Cat.

Record Setting Nine Pages In Look Sets Up 'Darn Cat' Campaign

In an industry powered a good deal by ballyhoo, Vince Jefferds and his department have come up with a record setting nine-page four-color spread in Look magazine on *That Darn Cat*, an already well-publicized, beautifully promoted feature.

The issue, dated November 16 but out much earlier for subscribers, will run to nearly nine million copies, which should mean something like four times

that in actual readership, or thirty-six million readers.

And the promotion goes further than that. J. C. Penney, which bought four of the pages and put Dorothy Provine and Dean Jones into some of its best clothing for the occasion, will carry the promotion into its 1,700 stores over the nation with store-window and interior displays proclaiming the coming of *That Darn Cat*, and with a 24-page Holiday Fun Book to be distributed in the stores between now and the Christmas release date.

In addition to all this, individual store managers have been primed with material, encouragement and a budget to use in displays, advertising and

cross-plugging for a release-time concentration of effort for each local engagement.

And with Yamaha and its motorcycles, Scripto and a new pen called Scriptip, Canada Dry with a new drink called Wink, Luden's and its tried-and-true 5th Avenue bar, and Ralston Purina's always good Cat Chow, taking a page each, the whole represents probably the greatest promotion of its kind in the annals of moviedom.

Besides Dean and Dorothy, those featured, to a lesser extent, include Tom Lowell, Abigail Shelton, Bill Demarest, D. C. himself and that bumbling bulldog in the picture, Jiggs.

Julie Reihm Finishes Exciting Tour Of Pacific Ocean Areas

Julie Reihm, who made a tremendous hit all the way, will not soon forget her just-completed six-week Pacific Ocean areas tour, one of the longest and most extensive promotional trips ever undertaken by a Disney employee and the culmination of almost a full year's activities which, to date, have included some 52,000 miles of travel.

In her last swing out over the globe, Julie, accompanied by her chaperone, Katherine Dietrich Votion, visited eleven cities in Australia, New Zealand and Japan, as well as Hong Kong. As Walt's Disneyland ambassadress she made numerous presentations to civic leaders, including E. A. Willis, minister for tourist activities in New South Wales, Australia, and Governor Torazo Ninagawa of Kyoto, Japan.

Thousands saw her in person and millions on television with Walt in the *Disneyland Anniversary* show which was on the air in Japan, New Zealand and Australia during her visit.

Here and there she pitched in to assist in other company promotions, including *Mary Poppins* premieres in three New Zealand cities, Auckland, Christchurch and Wellington, and turned up for a variety of merchandising activities in cooperation with our licensees.

Perhaps her stay in Japan was the



Julie in Australia cuddling a cute Koala character.

most exciting, if you consider typhoons and earthquakes out of the ordinary. Julie and Katie lived through three of the former and seven of the latter.

"For instance," Julie reports, "a typhoon was racing into Kyoto the hour we arrived. We were rushed from our train and through the city, reaching our hotel just before the deluge. And in Tokyo's tall new Imperial Hotel wing we sat through the seven earthquakes in our tenth floor quarters, not

really enjoying the swinging and swaying of that reputedly quake-proof structure."

Julie and Katie didn't miss Japan's famed train ride from Nagoya to Tokyo.

"There are several trains on that run," Julie explains. "All are called Hari-Kari. Ours was Hari-Kari No. 6. They tell me we were doing 160 miles an hour, but I didn't feel a thing. It wasn't at all what I expected."

FOLLOW UP:

Ghost Writer Confused By Notice From Haunted Mansion

The clarion call put out for tenants at Disneyland's as yet unopened Haunted Mansion in the World just preceding this issue may have been only loud and not clear, since the first letter to pour in is obviously a phony.

Ghosts are needed, brother, not ghost writers. This one, signing himself as Sir Lancelot of Camelot, may have picked the wrong character. According to most historians, Lancelot never really lived and so could hardly have achieved the spirit state.

Disneyland's Department of Mediums and the Demon Design Laboratory at WED Enterprises, Inc. are fairly certain of that, in any event, but are

now drawing lots to determine whom among their personnel will check a certain Pink Castle in La Canada, which Lancelot gives as a reference, or Mitchell Hall.

"I am very interested in haunting with your family of phantoms," writes the one calling himself Lancelot, "and would appreciate greatly the chance to join them."

"Br-r-r-r," shivered WED's chief demonologist, wondering at the temerity of the author were he indeed not a ghost. He read on:

"At the present I am haunting the 'Pink Castle' in La Canada, but all correspondence should be addressed to me

in care of Mitchell Hall, whose address appears above."

Of course the letter writer claimed a long post-mortal history based chiefly in old English piles, like Windsor, and Edinburg Castle in Scotland and, say, the Royal Castle of Helsingor in Denmark.

But the paper on which the letter is writ clearly bears the watermark of a Santa Monica manufacturer, and a couple of smudgy fingerprints left on a brief script so roughly folded belies both the noble origin and ghostly state of the sender.

Johnny Tremain Turns Up As An Army Lieutenant

A favorite but now fading pastime of the Hollywood press has been the tracing of little lost persons whose familiar childish faces were one day suddenly gone from the motion picture or television picture to heaven knows where.

Now and then one of them, like Annette of the Mickey Mouse Club

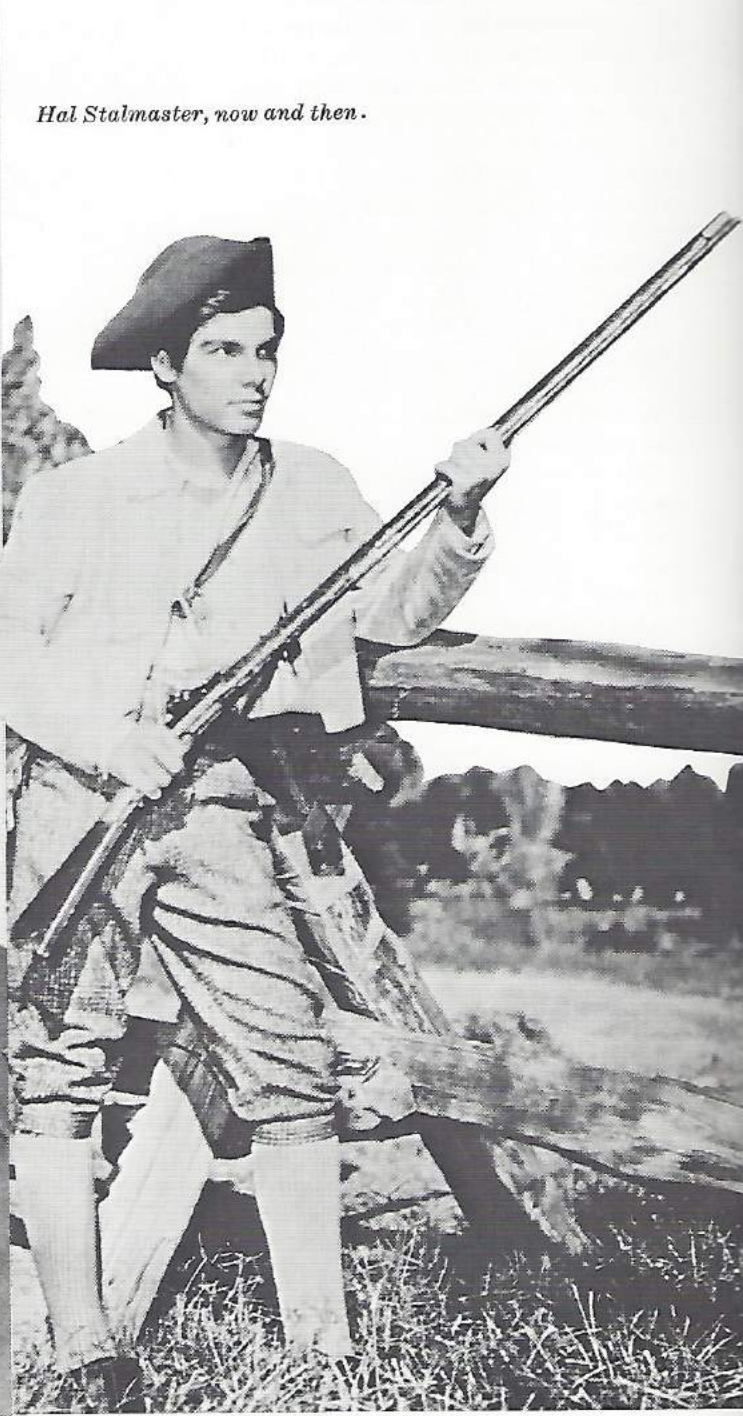
and *The Monkey's Uncle*, would stay out front and center, successfully growing up right on scene.

Vanished moppets turn up now and then as adult stars. But Hal Stalmaster, that promising young hero in our *Johnny Tremain*, dropped out of sight after a go at *Swamp Fox*, *Playhouse 90* and *The Rebel*, too, and showed up recently again, not as an actor, but a sharp young Army lieutenant.

The San Francisco Chronicle's glib Terrence O'Flaherty found him, reported that Hal possesses a B.A. degree in English literature, obtained at

UCLA and has, since graduation in 1963, served in the Army, for a while as a courier officer on a top-secret mission that took him some 150,000 miles of mostly air travel in the U.S. and through the Pacific ocean areas.

But a military career does not seem to be in the cards for Hal. He's married, now, and looking back to Hollywood for a future, either as an actor or at the production end of movies and television where his older brother, Lynn, is a highly successful casting director.



Hal Stalmaster, now and then.



Lillian and friends in 1925.

WHAT A GISH!

The Music Is Gone But Lillian Plays On And On

The music was missing but Cecil Crandall was there, forty years later, when Lillian Gish walked into Stage 4 for her first movie role in five years as Mrs. Seibert, wealthy dowager supporter of a Boy Scout troop in Walt's feature, *Follow Me, Boys*.

In 1925, when the movies were very young and before they learned how to talk, beautiful Lillian became accustomed to being serenaded, at least for her love scenes. And *La Bohème*, with John Gilbert also starring, was no exception, as we can see in the top picture shot on location in the San Fernando Valley.

Fiddling away while Lillian burned up the scenes as the delicate Mimi, was Cecil, currently our Studio orchestra manager who stands, violin under arm at the extreme left, the other serenaders at the opposite end of the group, cameras and cast between.

Lillian, of course, is in the front row,

left, next to a grinning King Vidor, with two more great beauties of the day, Renee Adoree and sister Dorothy Gish, sitting at Vidor's left. A real close look will reveal John Gilbert ducking behind one of the cameramen, and Edward Everett Horton looking pompous under one of the spots.

When a publicity man thoughtfully produced the top picture in honor of the Gish-Crandall reunion, a stillman stepped up and grabbed the bottom shot.

La Bohème, incidentally, was one of MGM's most successful pictures when it was released in 1926, despite its tragic theme and its then unusual booking arrangement: two-a-day showings at advanced prices.

But this was only one of Lillian's many triumphs, in a phenomenal career that started at the age of five when she appeared in a melodrama, *In Convict Stripes*, on the stage of a converted



Lillian and friend in 1965.

barn in Rising Sun, Ohio. She made her screen debut in 1912 in one-reelers under the tutelage of D. W. Griffith, and subsequently appeared in all of his film hits, including *Broken Blossoms*, *Way Down East*, *Orphans of the Storm* and *The Birth of a Nation*.

Lillian made the switch into talkies with ease, and in 1947 was nominated for an Academy Award for *Duel in the Sun*. Although she has been absent from movies in recent years, the stage and television have kept her busy. In the Fall she appears on Broadway in *Anya*, a musical version of the hit play and movie, *Anastasia*.

Lillian admitted to Cecil that she was a devoted fan of the Beatles and of his violin virtuosity for *La Bohème*. "You played so beautifully, I remember, that I had difficulty concentrating on my scenes."

Catholic Youth Group Awards Walt For His Interest In Young

For his outstanding contribution to youth, Walt was singled out recently as the 1965 recipient of the coveted Amicus Juvenum (Friend of Youth) Award, presented each year by the Catholic Youth Organization Federation of Single Adults Clubs.

Father William G. Hutson, assistant CYO director, and Betty Ramirez, representing the federation, made the presentation.

Walt was selected for the honor this year "because of your employment opportunities and training program for young people at Disneyland, your interest in presenting the history of our nation to children, in an attractive, exciting manner, and your production



Walt receives the Amicus Juvenum award from Father Hutson and Betty Ramirez.

of films designed for the entire family," Father Hutson said.

Established in 1947, Amicus Juvenum has gone to people like James

Francis Cardinal McIntyre, Los Angeles Police Chief William Parker, the late Dr. Thomas Dooley, and Mrs. Bob Hope in past years.

A CASE OF HYPOGLYCAEMIA:

Doctor Diagnoses Winnie The Pooh And Cartoon Company

It may come as a surprise to the non-medical world, but Winnie the Pooh can be afflicted with spontaneous functional hypoglycaemia, since he suffers from "strange feelings" at about 11 o'clock in the morning and consequently breakfasts regularly on "marmalade spread lightly over a honeycomb or two."

A bit rich that, all right, but just what spontaneous functional hypoglycaemia means is never fully explained by the diagnosing physician, a Dr. J. E. Gault of Australia who writes in the London Evening Standard.

Webster has a run-down on hypoglycaemia, listing it tersely as "an abnormal condition characterized by a decreasing amount of sugar in the blood."

Well if Winnie starts out *Winnie The Pooh and The Honey Tree* short of sugar in the blood, he doesn't wind up that way. He packs in so much honey he can't pack himself back out of Rabbit's door.

All seriousness aside, Dr. Gault provides, free of charge, case histories on Owl, Tigger, Eeyore, Kanga and Roo, like so:

Owl: The deplorable state of this creature's eye-sight is indicated by his spelling. On the sign outside his home he spells his own name, WOL. Diag-

nosis: Clear case of progressive myopia, due to straining of the lateral rectus muscle.

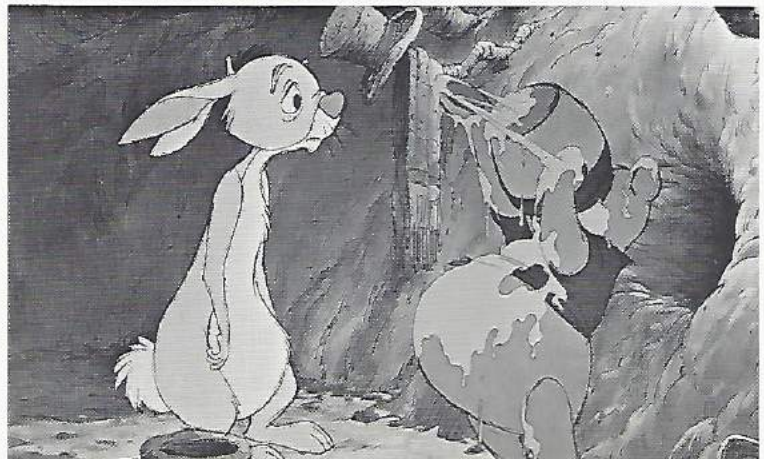
Tigger: A delicate case, this. We read that he "...jumped at the end of the tablecloth, pulled it to the ground, wrapped himself up in it three times, rolled to the other end of the room..." etc. Diagnosis: At first glance, this hypersensitivity to light indicated incipient migraine. However, the real clue is given by his consistent refusal to eat anything but Extract of Malt. He is, of course, a Vitamin A addict, which also explains his compulsive bouncing.

Eeyore: He is found on one occasion undergoing searching self-examination ("Sometimes he thought sadly to himself 'Why?' and sometimes he

thought 'Wherefore?' and sometimes he thought 'Inasmuch as which?'") indicating severe mental strain. Diagnosis: An examination of this animal's diet shows regular and almost obsessive consumption of thistles. We feel that his hypertense nervous state is indicative of a punctate ulcer of the greater or lesser curvature of the stomach leading to peptic hyperaesthesia.

Kanga and Roo: Their uncontrollable leaping gait described in numerous passages may be symptomatic of several diseases. Diagnosis: This lack of physical control may indicate little more than chorea, or another of the convulsive conditions. However, tabes dorsalis cannot be ruled out in the case of the mother.

Rabbit learns first-hand how one may catch hypoglycaemia.





Maurice Chevalier Arrives For Role In 'Monkeys, Go Home!'

For a moment time seemed to stand still as the indestructible Maurice Chevalier jetted in from Paris to star in *Monkeys, Go Home!*, smiling and waving at all those who recognized him and looking not a day older than who can remember when.

He found a couple of old friends waiting for him at the Beverly Wilshire—the suite that bears his name, and in it a model of the Eiffel Tower, built the year Maurice was born.

Delighted to be back in Hollywood and working again with Walt, whom he considers “the genius of show business,” Maurice spoke his enthusiasm over playing Father Sylvain, the kindly French priest in the picture.

The Chevalier charm was as evident as the Chevalier youth and enthusiasm.

“It’s a wonderful thing when you get to be my age in a profession where people still respect you,” he said, “I’ve had a good life. I have never fought nature. She has been my traveling companion. I have never tried to be other than what I am, and because of it, I have lived a happy and healthy life.”

Maurice and an old acquaintance stage a reunion.

Bundles For Burbank Tell Publicity Story For German Releases

Now and then the postman staggers in, laden with bundles for Burbank from some point or other in the Disney world, the packages filled to the bursting point with publicity breaks and promotional material designed to sell Disney product to, in the most recent case, the people of Germany.

Contributions to the multi-colored landslide of posters, magazines, press-books, mailing pieces, phonograph

record inserts, and whatnot from Frankfurt were Hans Muth, our general sales manager for Germany, and Karl-Heinz Scheffler, the publicity chief over there.

Topping the successful plants was a five-page article on Julie Andrews and *Mary Poppins* in a McCall’s type magazine, *Film Und Frau*, the principal illustration a full-color octagonal pin-wheel presentation of Miss Andrews doing the dance she will do in her NBC special this Fall.

A couple of issues of our magazine, *Filmblatter*, published by Horst Moesler, came along, too, filled from cover to cover with all kinds of good news on upcoming Disney pictures, including

Im Tal Der Apachen, Merlin Und Mim, Flucht Der Weissen Hengste, Der Pauker Kann’s Nicht Lassen, Dschungel Der 1,000 Gefahren, Ein Gruss Aus Wien, Mondgefluster, Geronimo’s Rache, Die Abenteuer Des Kapitan Grant and Donald Duck Geht Nach Wildwest.

Pressbooks were included for the lineup which, in English, would read, in the same order, *Savage Sam, The Sword in the Stone, Miracle of the White Stallions, Son of Flubber, Swiss Family Robinson, Born to Sing, Moon Pilot, Geronimo’s Revenge, In Search of the Castaways and Donald Duck Goes West*, this last our *Shortsprogram 1965*.

Quiet Bill Koehler Stands Behind 'That Darn Cat' Character

Behind that cat in *That Darn Cat*, a four-legged comedian bound to gain a national reputation for his tricky, blue-eyed personality, stands a man name of Bill Koehler whose own quiet tread and personality has so far hidden him pretty well from view during his many years working for the Studio.

Until Bill picked up Syn Cat in a pound a couple of years ago, he was leading strictly a dog trainer's life. Not that he had anything to be ashamed of with five Patsy awards under his belt and the canine stars of *The Shaggy Dog*, *Toby Tyler*, *Big Red*, *Savage Sam*, *The Ugly Dachshund* and many other features and TV shows as his proteges.

Most people can understand how a dog can be taught to perform on cue, but anyone who ever owned a cat knows that the independent little demons are totally uncooperative about doing anything other than in their own good, self-promoting, feline time. So how did Koehler persuade Syn Cat to do his stuff in front of the cameras?

"Unlike dogs, cats are in business for themselves," says Bill. "To get them to perform, the reward has to be worth the trick. In Syn's case it was rare roast beef and plenty of affection. Of course, to put in a performance like he did in *Darn Cat*, he had to be very stable and extremely intelligent."

Studio Buys Hatch's 'Year Of The Horse'

Among recent important stories bought by the Studio and added to its growing inventory is *The Year of the Horse*, a just-published novel by Eric Hatch who is perhaps best known for his book, *My Man Godfrey*, a tremendously successful motion picture.

Hatch has a number of other impor-

With his ever present props: a container full of juicy tidbits, plus a small ewe bell which is his Pavlovian signal to his animal actors, Koehler crooned and cajoled his feline star into doing everything from swatting moths in front of a projection machine to swiping a fat roast duck from Roddy McDowall. In ten weeks of production, the cat did not cause a day's delay.

But the real secret of Syn's success lies in Bill's own personality and perseverance. And he is one of those people with a genuine rapport with animals.

Born and raised in Freeport, Illinois, Bill first came to California during the war as principal trainer for the War Dog Reception and Training Center in San Carlos, California. The weather, and the surplus of dogs and dog lovers, was enough to make him decide to stay.

Bill has run the largest class obedience training program for dogs in the United States—the Orange Empire Dog Club in Pomona, California—for 14

tant writing credits, including the screenplay for the original *Topper* feature.

The Year of the Horse, published last month by Crown, is a contemporary comedy about a New York advertising executive who applies his professional knowhow to the solving of a family problem. He finances his daughter's horseshow activities by naming her prize jumper after one of his client's products. The results are hilarious.

years. Most of his dog actors have been selected from among the 11,500 dogs he has put through obedience training. When he spots a potential star, he puts him through some stiff exercises in histrionics, gets him a part, then splits the dog's salary 50-50 with the owner. Bill considers Sam, the old English sheepdog of *The Shaggy Dog*, the most exceptional he has known.

Koehler picked up Syn Cat in a Chaffee Humane Association pound for a mere pittance. Shortly thereafter he landed him the role of the Siamese that leads a pair of hammy dogs across 250 miles of Canadian wilderness in *The Incredible Journey*.

With that, Syn Cat was off and running. If the many special exhibitor and press previews—the former for sneak audiences, too—are any criterion, this lovable, hateful, funny, sneaky hunk of black and tan fur is very likely to wind up the personality puss of this or any other year.

Out of camera range, Bill Koehler bells Syn Cat into action.





Cheryl Miller gets the good word on the Deb Star Ball.

Disney Theme Set For Annual Deb Star Ball

Rapidly winning for itself a place in the Hollywood sun is the annual Deb Star Ball staged in the storied Palladium by the Motion Picture and Television Make-up Artists and Hair Stylists Union, whose knowledge of film beauty and how to perfect it must be unsurpassed.

The candidates for Deb Stars of the Year are nominated by studios, networks and producers who pick that young actress under their aegis who seems most likely to succeed. Out of the forty or more starlets nominated, sixteen are selected as finalists, and a dozen are finally named as Deb Stars of the Year on the night of the ball.

Previously, this Studio has nominated Carol Lynley and Joan Freeman. Both were named as Deb Stars. Cheryl Miller will carry the Disney banner this year, and has been chosen as one of the sixteen finalists. The upcoming ball on November 20 will have an overall Disney theme, and is to be aired coast-to-coast over ABC-TV.

The make-up artists and hair stylists have had a great batting average since the first ball in 1953. Eighty-five percent of the winning gals have made the grade. Besides Miss Lynley, these include Kim Novak, Tuesday Weld, Yvette Mimieux, Paula Prentiss and Pat Crowley. Cheryl is a good bet, too, judging by the way her career has blossomed since she played baby sitter to a chimpanzee in *The Monkey's Uncle*.

'Darn Cat' Due To Set New Laugh Record In Music Hall Xmas Bow

New York's fabulous Radio City Music Hall, tourist mecca and showcase for this country's most select motion pictures, should set a new laugh record this Christmas when *That Darn Cat* makes the scene among the towers of Rockefeller Center.

The advent of Syn Cat, Dean Jones, Hayley Mills, Dorothy Provine and Roddy McDowall in hilarious Techni-

color will mark the seventh time in five years that a Disney picture has gotten the nod from the Hall's mighty particular board of directors, which permits no more than ten features to exhibit there in a twelve-month.

Once admitted, a picture becomes the cynosure of all exhibitor eyes, setting it up for prime booking throughout the U.S. And the tens of thousands of New Yorkers and visiting firemen from beyond the Hudson who see it won't do it any harm in the all-important word-of-mouth department.

So the world's biggest theater, with its 6,200 seats; its army of 600 ushers,

doormen, musicians, dancers and maintenance men; its three-ton curtain and enormous stage, and its massive, many-voiced organ capable of imitating anything from a Chinese band to a Glockenspiel, is not only an eighth wonder but a practical year-around target for all movie producers who have a big payoff potential in the can.

That Darn Cat is actually the ninth picture Walt has had booked there over the years, following on the heels of *Snow White and the Seven Dwarfs*, *Bambi*, *Pollyanna*, *The Absent-Minded Professor*, *Babes in Toyland*, *Moon Pilot*, *Bon Voyage* and *Mary Poppins*.

Lyday Moves To L.A. In Buena Vista Shifts

Buena Vista has instituted a major shift and a number of additions to its executive personnel on the national and international scene.

Promotion manager Paul Lyday, after a year in the firm's New York office, working on the *Mary Poppins* and *The Monkey's Uncle* campaigns, has moved his headquarters to the Studio in order to get an earlier start in planning promotions and tie-ins on all the exploitable facets of the company's outstanding lineup of product, beginning with the Christmas release of *That Darn Cat*.

Roger S. Lewin has moved from Warner Brothers to Buena Vista's Los Angeles office as salesman, succeeding Andy Heederik, who was promoted to Metropolitan Manager. Roger started with Warner's in 1959 as a booker, moving to the post of salesman in 1960.

Albert M. Odell, who has 25 years' experience in the Far East, has joined BV's international distribution arm as assistant supervisor and will be based in Singapore, working in close association with our man in Tokyo, Alex Caplan.

Copenhagen Ballet To Precede TV Bow With Big U.S. Tour

In this day of encompassing international relations, a plebescite among lovers of the fine arts would almost certainly establish Copenhagen's Royal Danish Ballet among the United States' favorite foreign people, a state existing ever since that sweltering September night in 1956, at least, when for the first time the CRDB raised the gold curtains at the Metropolitan in New York with the works of Bournonville and brought forth both sighs and cheers from U.S. balletomanes too long denied the pleasure.

Now the Ballet, subject of an early 1966 show on *Walt Disney's Wonderful World of Color*, quite coincidentally returns to America for a Fall visit — its third — under impresario Sol Hurok's incomparable guidance and sponsor-



Mette Honning as she will appear on Walt Disney's *Wonderful World of Color*.

ship. In mid-November Los Angeles audiences will see again stirring pas de deux from *Coppelia*, *Swan Lake* and *Romeo and Juliet*, performed by the china-like Kirsten Simone and dynamic Henning Kronstam, as they perform on the Disney show.

Mette Honning, too, the refreshingly beautiful 19-year-old, will have

every chance to display her lovely form and rare dancing talents as on *Wonderful World*.

With its Disney bow, and the preceding three-month, eighteen-city tour there should be few, balletomane or no, who haven't heard of and seen the most renowned of all dancing companies.

DUCKY PREMIER:

Clarence And Donald Help Kick Off 'Steel And America'

While hundreds of Chester county's top people listened with great surprise and little understanding, loquacious Donald Duck and loquacious Governor Scranton of Pennsylvania kicked the conversational gong around for a few minutes at the recent premier of *Steel and America*, the motion picture Walt made for the American Iron & Steel Institute.

Actually it was Ducky Nash who got on the phone first for a congratulatory discussion with officials of the Lukens Steel Company in Coatesville, Pa., where the premier was held, including the president, Charles Lukens Huston, Jr., descendant of the Lukens brothers who founded the firm way back in 1810.

But Donald, who happened to be in

Ducky's office, as usual, couldn't resist the long distance bit when the Governor got on the wire, and there ensued a torrent of highly unintelligible verbiage to which Scranton, obviously impressed but by no means intimidated, replied smoothly:

"*Steel and America* was wonderful, Donald, terrific, a marvelous movie. Steel means everything to Pennsylvania and now I'm sure it means everything to you, Donald Duck, too."

A good deal of laughter filtered over the long distance telephone connection, and the kind of tumultuous hand-clapping that the picture received just before the bilingual conversation commenced between Burbank and Coatesville. Guests at the premier, which

proved a howling success thanks in part to Ducky and Donald, included around 650 persons, many of them Chester county's most prominent in civic and business circles.

Made specifically for and at the request of the Iron & Steel Institute, *Steel and America* presents in depth a comprehensive picture of an industry to which an enormous part our country owes its great economic and military strength. D.D. got into the picture to help dramatize that part of history for which there is no film, and he does a bang-up job with some early smelting, cutting up here and there with a swinging steel sword for laughs.

WHAT'S IN A WORD?

In Sweden It's Superoptimopsiskttoppipangfenomenaliskt

It isn't going to be supercalifragilisticexpialidocious everywhere Mary Poppins goes.

In the German dubbing the tongue-twister will bear a more Teutonic tone: supercalifragilisticexpialigethisch.

Why? Simply because gethisch, with no more real meaning than docious, goes better with the German translation of the lyrics in general.

The Italian version gets still further off the English track with superantipessimisticextraimmaginoso.

All that's left of the original in Swedish is the opening *super*. The rest goes optimopsiskttoppipangfenomenaliskt!

That isn't all. The picture will get around more than most features, Disney or otherwise, so that something

like 40 different languages and their speakers will have to be served in a supersomeorothersortofway.

But super, the opener, is likely to keep the lead in this international tour de force for what has been crowned as the longest word in this word-girdled world of ours.

Music Company Breaks Out Calendar Of Hits

One of the most pleasant tricks ever played on the bustling record sales industry is a cagey calendar sent out during the summer by Jimmy Johnson and his creative Music Company.

Jimmy calls it a Continuing Hits Calendar and that's the story in a neat nutshell. On Hallowe'en, for instance, the date gives way to a full-color miniature illustration of *The Haunted House*, a sound effects presentation guaranteed to set anyone up with a ghostly evening.

This, of course, is designed to start a distributor talking it up Hallowe'en day. And so it is with the *Old Yeller* album, appearing on a mid-October

date to call attention to that picture's re-issue.

"A tie-in," explains Jimmy, "that seems to be working wonders in sales. We had planned to confine our mental-jogging to business circles. But we soon ran out of calendars, and on checking the reason why, discovered the sales people were taking them home to the kids.

"Which was an angle we'd overlooked. Now the whole family gets into the act and if this doesn't help *Old Yeller* the picture as well as *Old Yeller* the album, I'll eat my hat, as they say on television."

The first issue covered four months, August through November. A second, now in printing, will go for four more. A thousand were distributed in the first round. That should be about doubled for the repeat performance.

A page from Jimmy Johnson's judicious jogger.

EVERY DAY A RECORD DAY

OCTOBER 1965

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30



Rain or shine, the saga of Snow White and the Seven Dwarfs was snowing them in Holland, as in other countries in Europe. Here a sopping wet crowd waits patiently at the Roxy in Amsterdam where, along with another theater in that city, the picture was in its fourth week and set to continue for an indefinite run. A similar condition held for The Hague. The Dutch newspaper, Het Parool, said, "the popularity of Snow White exceeds, at this moment, James Bond."

Tommy The Tortoise Gets Restless While Dick Turpin Gets Hung

Somewhere in England, while a little girl wept, there wandered Tommy the Tortoise who successfully made his getaway in a cinema while Dick Turpin could not.

Dick was on the screen, a hapless highwayman looking for avenues of escape in Walt's *The Legend of Young Dick Turpin*. Tommy was in the theater with his mistress, Jeanette

Aubrey, looking for avenues of escape.

Suddenly Dick was gone, victim of a hangman, and suddenly Tommy was gone, victim of a restless spirit.

Six-year-old Jeanette was inconsolable. In a wink of a tortoise eye she had all the lights up and the audience down, looking under seats, into crannies, ditto nooks, hunting, hunting, hunting.

"When, eventually, there was still no sign of the truant tortoise," reported the London Daily Mirror, "Jeanette was given special permission to spend the day searching for him among the deserted seats of the Playhouse Cinema at Wakefield, Yorks."

Finally the theater manager gave Jeanette the run of the theater for the holidays and promised to make daily appeals.

"I only took Tommy to the pictures because I didn't want him to be lonely," said Jeanette, holding a tantalizing bunch of lettuce leaves under a theater seat.

With all the lettuce and appealing and hunting, Tommy remained missing until, as Arthur Allighan reports, five days later "he was seen on the stage, having crawled through a hole in the stairs. The press seized on the story, the 'Nationals' running pictures of Jeanette re-united with her crusty pal."

Studio Art Festival Gets Go For Encore

The greensward along Mickey Mouse Avenue and Dopey Drive saw a Studio first this Fall when the works of a good many employees were displayed in a Studio Art Festival.

Watercolors, oils and tempera, along with sculpture and handcrafts — 350 pieces in all — graced the place for two days, allowing everyone on the lot a chance to view some of the prettiest paintings and creative works this side of the Animation building's production line.

There was something for every taste, from the classical to the avant-garde, from the serious to the absurd — seascapes to a moose head shaped out of driftwood.

Though art displays have been a regular feature at the Studio for the past fifteen years, and hardly a day has gone by when there has not been a Disneyite's exhibition gracing the walls of the library, it was the brain-child of the Art Department's Bill Edgar that it be taken out into the open.

And it was a definite, colorful success, judging from the number of art lovers tramping the turf, and Walt has given his approval for more of the same next year, expanded to a week.



Walt, Norman Tokar, Bill Edgar and Vera Miles are shown *Clowns* by Bill Stevenson whose 12-year-old daughter, Teresd, did the imaginative painting.

Studio Hit By Loss Of Gunther Lessing And Joshua Meador

The Studio was saddened recently by the sudden passing of Gunther Lessing and Joshua Meador, whose deaths leave an empty void in their respective fields of law and art, and a host of bereaved friends.

Gunny, as Mr. Lessing was known to his intimates, had retired as vice chairman of the board of directors last November after having served the Studio for 35 years as legal counsel, officer, director and member of the executive committee. Until the time of his demise, he remained legal consultant and advisor to the company.

For many years he was chairman of the board of directors of the Society of Independent Motion Picture Producers and served a term as president of the Motion Picture Industry Council.

A graduate in law from Yale University, Gunny spent his early career in Mexico, part of the time as legal counsel to Pancho Villa. He remained with Villa throughout his colorful revolutionary career, then returned to the States.

He leaves his wife, Jane, a daughter, Janel, and a son, John D. Lessing.

Josh, during his 26 years with the Studio as a specialist in animation effects, lent his talents to cartoon features like *Snow White*, *Bambi* and *Pinocchio* and to the live-action feature *20,000 Leagues Under the Sea*.

He was also responsible for the animation effects that introduced and bridged sequences of the *People and Places* featurettes and the True-Life Adventure series, including *The Living Desert*, *The Vanishing Prairie* and *The African Lion*.

Three years ago, Josh joined the Casper art colony in Northern California to devote full time to painting. Using a palette knife to create his

sweeping landscapes and seascapes, he developed a distinctive style that was soon to become identified with the name, Meador.

An artist of national renown, his paintings have appeared in juried and invitational shows at the Los Angeles County Museum, the Laguna Beach National Art Festival and the California Palace of the Legion of Honor in San Francisco, among others. One, purchased by the Democratic party for President Johnson, now hangs in the White House.

Walt had recently commissioned Josh to create a series of landscapes for Smoke Tree Ranch in Palm Springs. The last of these was completed just before his death.

A scholarship in his name is now being established at the California Institute of Fine Arts in Los Angeles to help aspiring young artists.

Besides his widow, Elizabeth, he is survived by a son, Philip, a member of the Studio's printing department.

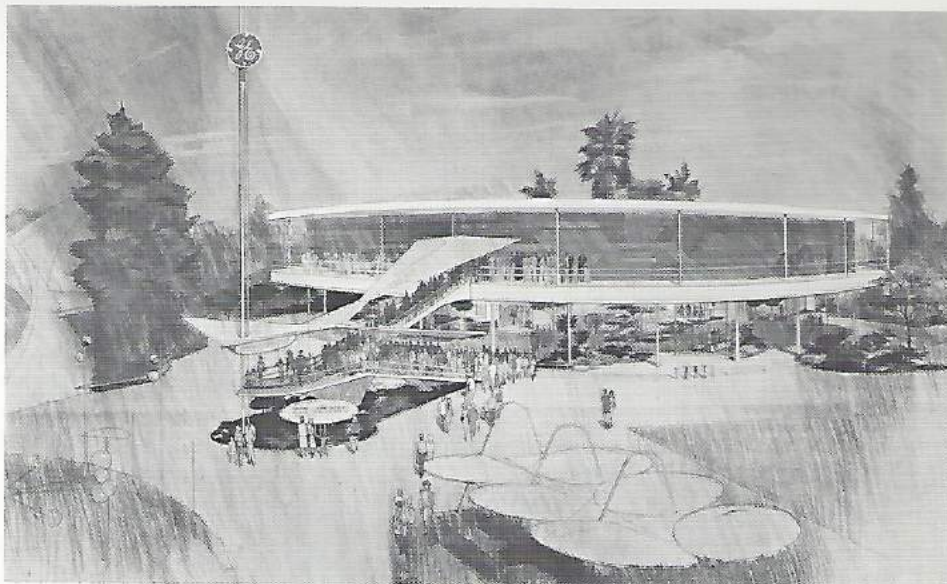
General Electric Show Set To Appear At Park June, 1967

An important Disneyland development—and direct result of Walt's enormously successful World Fair contributions—is the moving of a major portion of the General Electric show to the Park for opening in June, 1967.

The announcement was made by WDP and General Electric, without very many details, as this issue of the World went to press.

Central feature of G.E.'s Disneyland show will be the now famous Carousel with its 32 Audio-Animatronic figures. There will be a product area, but along lines that will not necessarily follow those employed in the Fair version.

In New York, G.E.'s Progressland, telling the story of progress in electrical living in the home since the turn of the century, was visited by more than 15,000,000 people, with this year's attendance running ten per cent over that of 1964.



An artist's conception of the General Electric pavilion as it will appear at Disneyland.

"At Disneyland we believe that the proven audience-tested Carousel show will continue to intrigue and entertain many additional millions of guests," said David W. Burke, manager of public relations programs at G.E.'s New York headquarters.

"Disneyland attracts its visitors from all over the United States and the world and thus is an excellent locale for an exhibit by a national and international company such as General Electric."

Fantasyland Foreman First To Retire Under Park Pension Plan

Dewey Dempsey, the magical machinists foreman who kept all the Park's Fantasyland rides in go condition no matter what the odds, has retired after a decade of excellent service as the first employee to receive benefits under the almost new Walt Disney Productions and Associated Companies Pension Plan.

This plan, put into effect July 1, 1964, is designed to provide retirement, health and welfare benefits for employees of WDP and associated companies who are not eligible for pensions under the Motion Picture Industry Pension Plan. Although the plan is comparatively recent, credit is given for past service back to an individual's date of eligibility.

Although his life's work as a machinist, diesel engineer, troubleshooter in tractor factories, air-conditioning expert, World War I artilleryman and World War II tankerman has taken him just about all over the world, Dewey was born a westerner and remained one at heart throughout. He

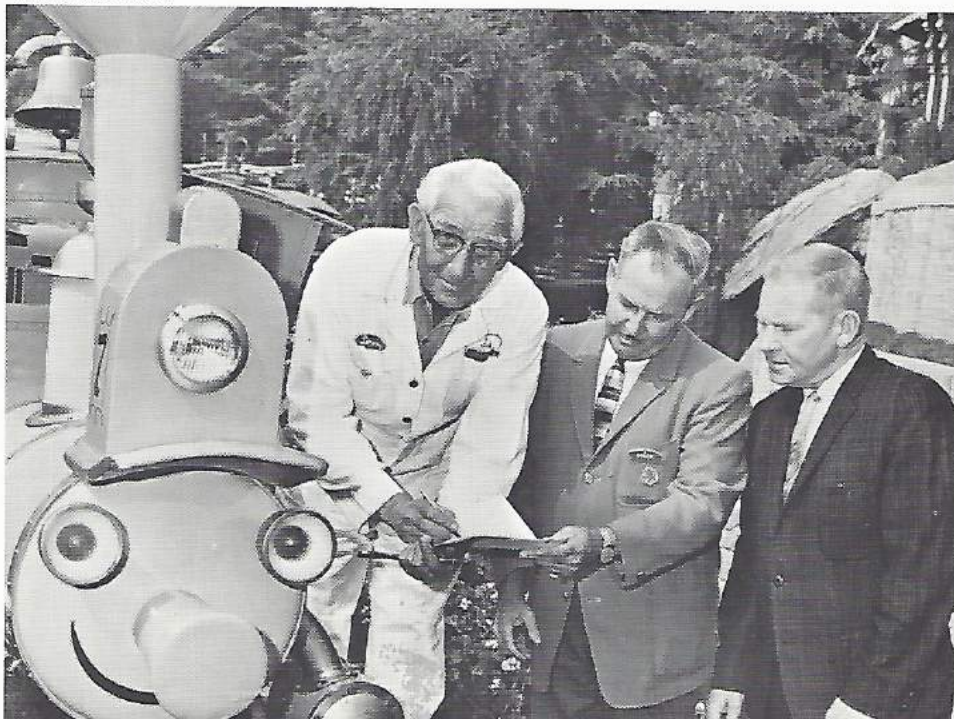
began life in famed Deadwood, S. D., where his dad got the gold out of mines as a hoisting engineer.

Dewey, now a resident of Long Beach and 67 years old, didn't get to keep much of that Deadwood gold, but he has enough moola anyway to keep him and his wife traveling on the Continent

a couple of years, putting to good use a Polaroid camera fellow employees gave him as a farewell present.

"I have only one regret," he said as the Dempseys set off for England, "it is leaving Disneyland. I wonder who's going to sit up into the wee hours nursing a sick Fantasyland engine?"

With a final flourish Dewey Dempsey signs his retirement papers while Chuck Whelan, supervisor of Disneyland personnel, center, and Earl Vilmer, general superintendent of maintenance, stand by to wish him luck.





King Louis Armstrong, a one-man band if there ever was one.

Big Bands Boost Attendance Gain For Tencennial Summer

Disneyland is a lot of things to a lot of people but in no field of entertainment endeavor has it done better than with its big bands and assorted musical ilk, called up for the Tencennial Summer just ending by the jingle of a million dollars to boost the "after 5" crowds.

This the boys did — Duke Ellington, Louis Armstrong, Stan Kenton, Woody Herman, Harry James, Si Zentner, Tex Beneke and Wayne King along with the Hootenannies, the Humdingers, Bill Elliott's Date Niters, the Clara Ward Gospel Singers, the new Mustangs, the Firehouse Five Plus Two and the Young Men From New Orleans — contributing heavily to an increase of more than 400,000 to the Park's guests in 1965 over 1964 for the period June 19 to September 12. The comparative figures; 3,324,554 to 2,925,158.

"It was a ball all the way, and New Orleans or Chicago never had it better in the jazz and big band days before the war," said Tommy Walker, to whom Walt handed the job of filling the Park, no matter what the hour.

"A few years ago the accountants were convinced that 90 per cent of our patrons came and left before 5 p.m. in the summertime. We closed at 10, then. But Walt believed we should stay open later than that and we did, until midnight.

"The extension made our job that much tougher but we got out the college set and the young marrieds for our date nights, then rolled in Dixieland jazz, folk and 'pop' singers, and finally booked in the biggest big bands we could find. It worked."



Jay Gould, Sweepar and an appreciative Dick Van Dyke.

'Mary Poppins' Crew Presents Gold Sweepar

The nuts and bolts of being a successful performer, no matter in what field, is likeability, and in that field no one excels Dick Van Dyke.

To prove it, on behalf of the *Mary Poppins* crew, studio artist Jay Gould put a special award together from nuts, bolts, wire, pipe and odd pieces

of metal, all well soldered, covered with gold paint, and gleaming like an Oscar.

A close look will show the statuette represents Dick in his chimney-sweep role, replete with broom and bravado.

The Sweepar, as we shall call it, took a little doing, so that it wasn't presented Dick by Jay until the close of another picture, *Lt. Robin Crusoe, U.S.N.* But it was worth the time; there is nothing like it in awarddom, and never will be.

