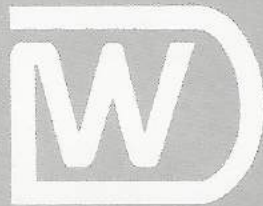




The Disney World

JUNE - JULY 1965





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Portrait of Disneyland after dark.

Park's Tencennial Reaches Half-Way Mark With Promotional Flags Flying

As of just about this moment the Tencennial reaches its half-way mark—on July 1—in what has been so far a signal success for the most ambitious, the most creative promotional celebration ever accorded an amusement park.

But then there has never been a park like the Magic Kingdom, where through the medium of imagineering Walt continues, on the advent of its second decade, to conjure up new and wonderful three-dimensional manifestations from an endless assembly line of ideas.

On July 4, for instance, the lavish Plaza Inn will be opened, followed a few weeks later by the inaugural of the new indoor amphitheatre housing *Great Moments with Mr. Lincoln*, the Audio-Animatronics presentation of our Civil War President—the two representing a further investment of \$2,100,000. Both events will be attended by Southern California representatives of the press, radio and television, not to speak of national wire and syndicated feature services.

Still a third press gathering, this time for the traditional Press Party, will take place on July 18, the Park's actual birthday. It is to include top editorial brass and national columnists as well as the great numbers of news-

men, telecasters and broadcasters who write and talk about the Park on an almost daily basis.

Among the greeters in each case will be Walt, a troop of walking, talking cartoon characters, and Park and Studio public relations personnel, waiting for the visitors on each occasion in the castellated shadows of Disneyland's public image, the Sleeping Beauty edifice.

Walt has personally taken a great part and interest in the Tencennial, which began January 1 last and will continue to January 1 next. Particularly has he been the mainspring in the once-a-month regional press tours that have been bringing up-to-the-minute word of Disneyland to the East, the Midwest, the South, Northwest and Southwest this year.

Some 80 different newspapers, magazines and Sunday supplements have been represented by touring contingents, so far.

The latest two of these included journalists from Denver, Colorado; Salt Lake City, Utah; Omaha, Nebraska; Duluth, Minnesota and Davenport, Iowa, in the one party, and in the other from Albuquerque, New Mexico; Tulsa,

Continued on page 20

Walt Surprises Space World With 'Flights' Aboard Gemini And Lem

Space-science operatives at the highest levels may be wondering these days whether they might not have missed a bet in not getting Walt trained and ready for Apollo, the moon project.

On a recent swing through the three chief space centers at Houston, Cape Kennedy and Huntsville, Alabama, Walt took time out between his looking around to fly a couple of simulators.

His earth-bound flight missions were both accomplished at NASA's manned spacecraft center at Houston. There Walt "flew" a Gemini simulator to a successful space rendezvous or docking, then "landed" on the moon in a LEM or lunar excursion module after two professional airplane pilots had well overshoot the green-dot target area on a simulated moon.

Without any previous experience, of course, Walt had to quickly learn to operate and "fire" the retro-rockets which provide capsule control, accounting for drift and the other momentum factors that plague spacemen.

The trip to Houston, Huntsville and Cape Kennedy was decided on at the suggestion of Dr. Wernher von Braun, director of NASA's space flight center at Huntsville. Dr. von Braun, who has done so much for the U. S. rocket program, was Walt's technical advisor for the *Man in Space*, *Man and the Moon*, and *Mars and Beyond* television shows, and the moon ride at the Park.

"It is really only a few short years ago since I had the pleasure of working at your studios (on a project) which, it turns out, was quite prophetic," von Braun wrote.

"I understand that over the years you have kept up a rather lively interest in the space program and, particularly, in manned space flight. For this reason I thought you might like to have an opportunity to see just how prophetic (you were)."

Walt and Roy made the trip, inviting several aides from the Studio and WED Enterprises, Inc., including Ken Peterson, John Hench, Bill Bosche, Claude Coats and Ken O'Conner.

Roy had a good deal to say about the massive yet fantastically intricate operations at Cape Kennedy, where the great Saturn rockets are being made ready now for manned flights which may take us to the moon as early as 1968.



Walt listens intently to a NASA scientist at the hatch of a Gemini simulator.

"I was completely thrilled with what we saw," Roy said. "Anyone would be thrilled if he could see the fantastic effort and organization that must go behind space flights like the one McDivitt and White completed so brilliantly on their history-making four-day mission.

"It's hard to comprehend — unless you've seen some of it first hand, as we did just prior to the flight — to really understand the daring that necessarily goes into an effort such as this one.

"The whole thing lies almost beyond the comprehension of the non-scientific mind. For instance, three hundred thousand people are needed to set up, check out and operate a space flight,

staffing a network that covers most of the world.

"These NASA crews are not permitted a single mistake, of course. All mistakes must be made ahead of time. And then the entire performance must be carried out before the eyes and ears of billions of people, both the friendly and the unfriendly. Any American would be — should be — proud that all of us are in some way part of our country's efforts in tackling this fabulous new space frontier."

As a result of the trip — and Walt's continued thinking spacewise — there may be some updating in store for the Park's moon ride, and a new set of television shows in the foreseeable future.

WED Enterprises Moves To Huge New Quarters In Glendale

Because of an increase in the number of projects it is preparing for Disneyland, WED Enterprises, Inc. began moving in mid-June to more spacious quarters in Glendale.

WED is the research and development, planning, design and engineering laboratory for Disneyland and other projects, including the four Disney shows at the New York World's Fair, now in its second six-month season.

Walt personally supervises the activities of the company, which is a wholly-owned subsidiary of Walt Disney Productions.

WED is moving from a 30,000 square-foot complex to its new facility, a nearly 130,000 square-foot, two-year-old building. Described as one of the most attractive and versatile professional structures in the Los Angeles area, this building is the largest in the massive 180-acre Grand Central Industrial Centre.

Additional space provided by the new



WED's new home, a marvel of architectural elegance.

quarters will permit an even more efficient model construction and work flow from early conceptual stages through project completion.

"Imagineers" at the company design and build fully-detailed, three-dimensional scale models of each project before it is built. These models, sometimes as large in area as an average single-family residence, are used for study and refinement.

More room will be provided, too, for the important work of the research and development laboratory personnel. This department developed the remarkable Audio-Animatronic system, the electronic "life-force" that brings about synchronized movements and sound in

realistic or fanciful figures of humans, animals and other forms.

The model shop and R&D lab will be housed in a room larger than two football fields, and every foot is needed now to accommodate present and up-coming projects. Design, engineering, drafting, accounting and administrative departments are being located in an adjoining 30,000 square-foot, two-story area.

Mel Melton, WED's president, termed the move one of the most significant events in the company's history. "It symbolizes WED's growth in scope and capabilities," he pointed out, "and will enable us to accomplish even larger, more unique projects still in the idea stage."

Class I Award Marks Important Film Step

A little-known behind-the-scenes process that has revolutionized one phase of motion picture production was dramatized for the public recently when Ub Iwerks, Petro Vlahos and Wadsworth Pohl were presented Oscars for "the conception and perfection of techniques for Color Traveling Matte Composite Cinematography."

For those not familiar with the process, a traveling matte is a silhouette of a moving figure or object photographed against a light background and later combined with two or more separately filmed scenes. For example, a large number of special effects in *Mary Poppins* were composites of foreground action photographed on the stages and later combined with separately filmed paintings, cartoons and live backgrounds.

The theory of superimposing one strip of film on another to make a composite is almost as old as photography

itself. The first patent was taken out in the 1870's, for still photography. Another for motion pictures was filed in the 1920's.

Rear-screen projection — re-photographing a projected background with the actors at work in the foreground — has for years been a valuable production tool for black and white movies. But it has presented problems in color. Traveling matte photography has been used for at least two decades, but, until the last two or three years, was not capable of achieving the quality of original photography because of the difficulty in controlling the sizes of the mattes.

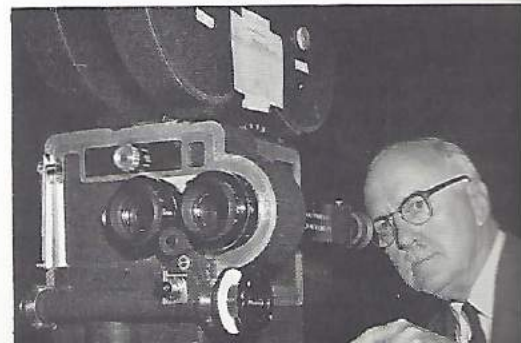
Developing a technique for combining foreground action with live or painted backgrounds to the point where the combination is indistinguishable from direct photography has been a long, laborious and expensive process, and now represents one of the most significant steps forward in the history of movie-making.

A Class I Award, such as that presented Ub and the others, has not been

presented in eight years. Only 14 have been awarded in the Academy's 37 years.

The awards are voted upon by the Academy's board of governors from recommendations made by the Scientific or Technical Awards Committee, a very exacting group of physicists and engineers. Only after months of thorough investigation did they recommend Ub and his associates for the signal honor.

In special photo effects, Ub Iwerks lines up for some color traveling matte composite cinematography.



Our Summer Releases to 500 Theatre Executives

A combined task force of sales and ad-publicity drum beaters for Walt's program of summer releases, *Mary Poppins*, *The Monkey's Uncle* and *Cinderella*, swung through the east during May covering Philadelphia, Charlotte, Chicago and Boston in a four-week demonstration of the strongest showmanship ballyhoo that exhibitors in that part of the world have probably ever seen.

First stop on the promo track was Philadelphia, where more than 75 circuit toppers and theatre managers from all over eastern Pennsylvania, southern New Jersey, Delaware and northern Maryland gathered for the fast-paced ad-publicity preview in the Hotel Warwick.

One of the highlights of the sessions was the introduction of someone posing as Walt's new super-salesman, Stanley—really, the chimp in *The Monkey's Uncle*—whose comedy spiel had them rolling in the aisles. And it will be a long time before Quaker Town will match the sight of nearly a hundred theatre execs trudging down Walnut street toting huge cloth sacks filled with sales-promotion gimmicks handed out at the Warwick.

Charlotte was the next stop, where over a hundred Southeastern exhibitors gathered in the Holiday Inn. Then came Chicago where, in the stately Hotel Blackstone, again more than a hundred circuit heads and theatre managers converged, from points as far away as Minneapolis, Des Moines and Indianapolis, for a hep and entertaining briefing.

Boston was the site of the last, but not the least, of the regional meetings. Here well over two hundred exhibitors from six New England states, and from as far west as Buffalo, met in the Sheraton-Plaza.

The four meetings represented not only a record turnout of highly important theatre and theatre circuit personalities, but of Buena Vista personnel as well.

Participants from our New York and field offices were Irving Ludwig, Cholly Levy, Jim O'Gara, Leo Greenfield, Herb Robinson, Paul Lyday, Steve Keller, Jack Herschlag, Frank Petraglia, Mort Magill, Leonard Mintz, Larry Terrell, Ken Laird, Walter Walker, Bob Pollard,

For The 'Poppins' Business

"You really are a 'practically perfect person in every way,' Mary Poppins!" wrote Philip J. Murphy in his business column for the Boston Herald recently. "As for Walt Disney, he's supercalifragilisticexpialidocious! A dollar fifty for adult and 90 cents for children's tickets to *Mary Poppins* may be the best investment available in today's market. Imagine two and a quarter hours' of high interest, a special dividend of undiluted pleasure and a lesson in basic economics."

It is a fair guess, continued Murphy from his usually hard-cash, hard-headed corner, that *Mary Poppins* will be seen by more people, and warm more hearts, than any entertainment presentation ever.

"As perfect as *Mary Poppins* is, the investor may want to have more going for him in *Mary Poppins* than just the price of three tickets... You may want to examine Disney Corp. on the NYSE, as a likely repository for surplus cash. It is likely that Walt Disney is the greatest entertainer of all time..."

"Businessmen, especially bankers, may wince at the economic lesson in *Mary Poppins*. The modern banker can hiss the standard cold-fish banker and then laugh and cheer as he turns human with a Disney twist.

"Show me the banker who would still advise a youngster to put 'Tuppence A Day' in the Doves, Tomes, Mousley, Grubbs Fidelity, Fiduciary Bank, after watching *Mary Poppins*. 'Tuppence a Day' to 'feed the birds' would be his advice now..."

"Hard-hearted is the man who can sit through *Mary Poppins* without laughing many times and crying at least once." Murphy opined, growing a little less light-hearted and more hard-cash toward the end of his long column.

"Analysts may be able to see such things as long-term double tops and erratic earnings patterns and oversupply as reasons for buying or not buying Disney stock, but for plain emotional investment, it is hard to imagine a more likely company to appeal to stock buyers of the next generation."



Irving Ludwig addresses a hallful of New England exhibitors.

Harris Dudelson, Chuck Good, Lee Heidingsfeld, Frank Yablans, Avron Rosen, Herb Schaefer, Florio Simi, Jack Chinell and Jack Sullivan.

Irving chaired the Philadelphia and Chicago sessions, pitching high, hard sales points with no curves. Larry Terrell hosted the Charlotte meeting, and Herb Schaefer did similar honors at Boston.

"We've spread the Disney summer product gospel to almost 500 men who

control most of the nation's movie theatres," wrote Levy in his report to the World.

"They liked our pitch and they enjoyed our hospitality. But, most important of all, they voiced a strong appreciation to Walt and his entire organization for a steady line-up of quality family entertainment that has set a standard of boxoffice results unprecedented in the history of this business."

Walt Counts Another Freedoms Foundation Award Among New Honors

In a ceremony that would warm the cockles of any American's heart, Walt and General Thomas S. Powers were presented awards by the Los Angeles County Chapter, Women's Division, Freedoms Foundation at Valley Forge, at the Beverly Hilton International Ballroom on Armed Forces Day.

With its theme, "To preserve and further the American way of life," the formal ball got under way with Army, Navy, Air Force and Marine color guards at attention and a special Marine flag pageant in a setting of golden eagles, flying banners, and red, white and blue swags.

Bob Hope was master of ceremonies, with some of the nation's most celebrated military leaders and eight Congressional Medal of Honor winners in attendance.

Walt was presented the Foundation's Americana Award for *Great Moments*

with Mr. Lincoln, and the former Strategic Air Command chief, General Powers, USAF (ret.) received the Foundation's national recognition award.

The more than 700 guests were greeted by Mrs. John B. MacDonald, president of the Women's Division; Mrs. Patrick J. Frawley, ball chairman; A. C. Rubel, western regional chairman of the Foundation, Dr. Kenneth Wells of Valley Forge, Pa., president of the Foundation, and some of the nation's most distinguished civic and military leaders.

Two years ago Walt was accorded the Freedoms Foundation's coveted George Washington award, its highest individual honor. The presentation was made at Palm Springs by Dwight D. Eisenhower, former President of the United States.

More honors saluting Walt's contributions to the betterment of the American way of life through entertainment have come from the California PTA, the American Institute of Management, and the Automobile Club of Southern California.

The 5,000-member California Congress of Parents and Teachers, at their annual meeting in San Diego, passed a resolution commending Walt for "his

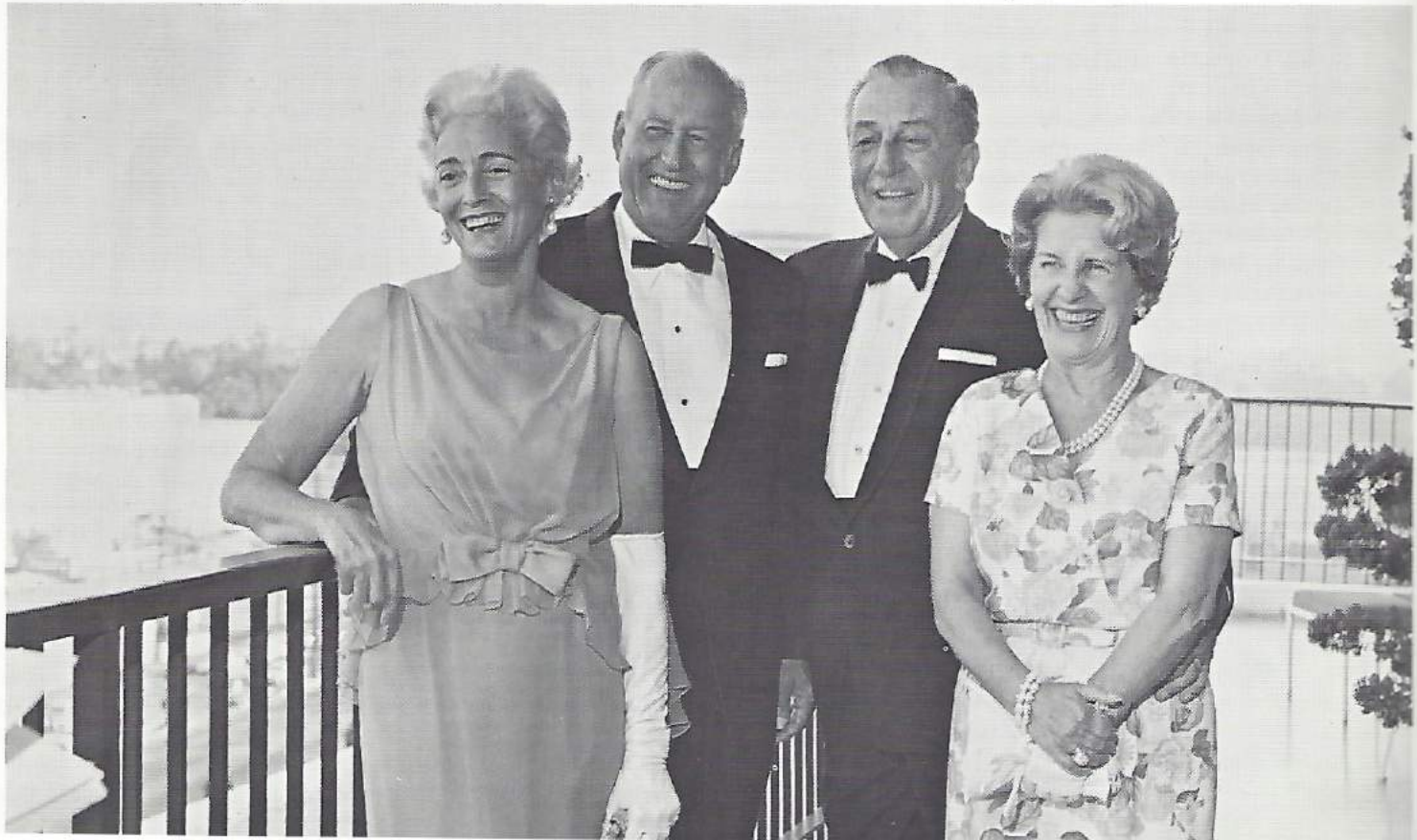
information, wholesome enjoyment and distinguished entertainment."

In New York, Walt was among the recipients of the first annual Marquis Awards for "outstanding citizenship and competent management" presented by the American Institute of Management, at the Plaza Hotel. Other winners included John Leland Atwood, president of North American Aviation; Donald R. McClung, president of Pacific Power and Light, and Walter B. Koch, president of Mountain States Telephone and Telegraph.

At a luncheon at the University Club in Los Angeles, Walt was presented the Automobile Club of Southern California's Silver Bowl Award of Merit and a lifetime membership. After a screening of *Freewayphobia*, Parts I and II, which got a terrific hand from the 200 civic and business leaders present, club president Joseph Havenner stated, "Walt Disney has the ability to point out our weaknesses and frailties and then teach us how to cope with them while we laugh at ourselves."

A newsman from Long Beach who covered the event wrote, "I among the 200 or so at the luncheon, had to drive three freeways back home. It was an interesting sequel to *Freewayphobia*, and the fact that I am writing this may indicate that it did some good."

Walt and Mrs. Disney with General and Mrs. Thomas S. Powers at the Freedoms Foundation presentation.



'The Jazz Singer' Set Bill Dover On Road To Finding Disney Stories

You would never know it to look at the young man, but Bill Dover, head of the Studio story department, had a ringside seat when Warner Brothers decided *The Jazz Singer* could and should use a voice, and was given one in a move that would revolutionize the industry almost overnight.

Bill was assistant to Sam L. Warner at the time and sat in with the rest of the furrowed brows, worrying over such a huge roll of the boxoffice dice. It was a good lesson to Sam's assistant, who learned the inestimable value of good judgment in launching any picture, from story inception to final release.

It's a lesson Walt knows well, too, and a strongpoint in Disney operations: the story is the cornerstone. No matter what the cast or the ad-publicity campaign, no picture is likely to weather the high seas of today's competitive market without it.

After Sam Warner died, Bill went to work for Darryl F. Zanuck, then production head of Warner Brothers. He stayed on another eleven years, left to head up USO camp shows in Europe during World War II, became vice-president of Famous Artists Corporation when peace came back again, took over as story editor at Universal-International for a couple of years and then, in 1957, joined Walt.

During Bill's eight years with the

company, working closely with Walt and others on his top production team, the story department has literally mushroomed into one of the best — if not the best — in Hollywood, with a reputation for knowing and picking high-calibre material through its trio of offices in Burbank, New York and London.

The heart of the world-wide search for material is, of course, the Studio, where highly qualified analysts review all current material, via publishers' galley proofs chiefly, plus works that have been published.

Johnny Johnston, Columbia Picture's eastern story editor for ten years before joining the company, keeps constant contact with New York publishers and literary agents. In London, where every literary property published on the Continent and in the United Kingdom is reviewed by English houses, Gervis Frere-Cook is the man responsible for finding likely grist for the Disney mill.

"The name of the game," says Bill, "is to build an inventory of properties so that Walt can go into production with exactly the right story with the right cast at the right time. We now have more than 100 properties in various stages of development, and with writers working on treatments or scripts on at least half of them."

Bill's department has the primary responsibility, too, of finding screen writers capable of working from the Disney viewpoint with reasonable facility.

"Walt's time is valuable, to say the least, and we can't afford to waste it through too much trial and error,"



Bill Dover: "The name of the game is to build an inventory of properties so that Walt can go into production with exactly the right story with the right cast at the right time."

Dover explains. "When we are at the script stage in the development of a particular item, we usually submit the story to four or five writers before Walt decides and gets together with one of them."

With all the massive, smooth-working machinery Bill has set up for world coverage, he welcomes ideas from among the 2,000 people working on the lot right now. Not so long ago *Jodie and the Fighting Beastie* was bought from Stanley Aspittle, Jr., who works in the print shop.

Trio Of Important Sales Meetings Set For Week In October

An integrated trio of important sales and service meetings in October will offer our showmen one of the greatest opportunities for showcasing upcoming product in the annals of the industry.

A convention of the Theatre Owners of America, representing around 90 per cent of the boxoffice in the U. S.; the annual and well-attended Motion Picture Herald's merchandising confer-

ence, and our own once-a-year Buena Vista sales meetings, will be held in Burbank and Los Angeles during the week of Monday, October 25.

Some 500 exhibitors will be on hand for their two sessions—the Herald affair set for Monday and Tuesday, and the TOA sessions for Wednesday, Thursday and Friday. BV meetings will run most of the week, beginning Monday and tapering off on Friday, looking over future BV sales projects and problems in particular, and industry business in general.

At the Herald conference we will demonstrate, for instance, the billion-plus-impression campaign we have on the ways for boosting the February

comedy combination consisting of *The Ugly Dachshund* and *Winnie the Pooh and The Honey Tree*.

The big show, though, is scheduled for TOA exposure, when the best ad-publicity sales guns we can muster will be leveled at receptive minds, covering what is bound to be our best product lineup yet.

Programming will open with *That Darn Cat*, Walt's laugh-packed Christmas package, and go on with film, slide and live presentations of *Bullwhip Grif-fn*, *Lt. Robin Crusoe, U.S.N.*, *Follow Me, Boys*, *The Gnomobile*, and *Monkeys, Go Home*, as well as *Dachshund and Pooh*, and *Bambi*, a wonderful oldie coming up to bat again during 1966.



The judge.



The accountant.



The coolie.



The dentist.

The Five Faces Of Karl Malden

You can hardly look anywhere in the Bullwhip Griffin goings-on without seeing Karl Malden, although unless you are a make-up artist, director or mind-reader there is no guarantee you'll recognize him without an introduction anyway.

Five of the starred and featured faces in this scene or that belong to Karl. Nominally, he has been cast in the role of a dark-hearted con artist called Judge Higgins.

Higgins is a gold-struck villain in this gold rush comedy who spends every waking hour trying to get his hands on a map to the Mother Lode. In his exhaustive, exhausting attempts to get rich quick he disguises himself variously as an above-reproach Kentucky colonel, an impossible-to-understand Chinese coolie, a conversation-killing accountant, and a cut-rate dentist whose only goal in life is pulling teeth with gold therein, and none without.

Most of the changes are short-lived, particularly that of the dentist who almost gets Higgins killed at the end of a lynch mob's rope.

This splendid exercise in faces adds a good many laughs to the picture and could get Mr. Malden some statuettes or other plaudits around town, come Bullwhip's early 1966 release.



The colonel.

Fascinating Story Of Steel Goes Into New Documentary By Walt

Walt's story of iron and steel, now working into a documentary of thirty minutes or so on cutting room movieolas, has proven to be one of the most engrossing, entertaining and informative projects the Studio has fabricated in a long time.

"It's called *Steel and America* and we're doing it for the American Iron & Steel Institute, which needed a picture and wanted to go first class," says Ken Peterson, associate producer on the project.

"They came to Walt. He'd made *The Restless Sea* for A. T. & T. and enjoyed that so much that we got out into the

steel country and took a four-week look around with our cameras."

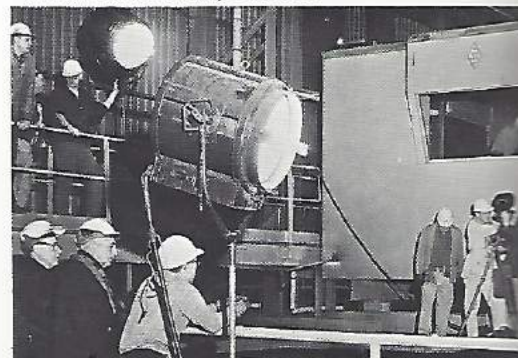
Walt's sizeable crew hit Chicago, Detroit, Cleveland, Canton, Pittsburgh, Bethlehem, Pa., Sparrows Point, Md. near Baltimore and Sands Springs, Okla., near Tulsa, picking up the live-action aspects.

Since *Steel and America* goes into the beginnings of the nation's basic industry, Walt called on Donald Duck and his animated effects men to cover earlier times, so that the story runs the gamut of development from medieval times to our mammoth space effort, which could not be even conceivable without the likes of steel.

"I don't think that many people realize just how important iron and steel are to our economy and our position as the world's greatest power," Ken explains. "Of every 2,000 pounds of metal used in the U.S. today, well over 1,800 is either iron or steel."

There is about ten minutes of animation, in which Donald tries to steal the show by hamming up an ancient smelting process, and beating the results into a fancy steel sword. But the garrulous little guy finally has to give up the stage to cooler heads and let the picture get on with the story.

At the left Ken Peterson, associate producer, and Les Clark, director, oversee shooting in the hot strip mill, Great Lakes Steel, Detroit.



TOPOLINO TOPPER:

For Italians, Mickey Mouse Exists In A Big Way

If there be an Italian eye so blind or an ear so deaf as to not have seen or heard of Topolino, a fast-selling comic book, then Epoca, a Look-type publication belonging to the slick set, would have by this time gotten through to either.

Both are the work of our publisher in Italy, Arnaldo Mondadori, who hesitated not a moment to discuss one book at length in the other. Topolino, of course, is the word for Mickey Mouse and the Epoca article, resplendently dressed in several pages of full-color illustrations, was called *Topolino esiste* or *Mickey Mouse Exists*.

And indeed he does!

"Thirty million children in 26 countries all over the world follow his fantastic adventures," said Epoca. "In Italy, his admirers, both grownups and children, are numbered in the hundreds of thousands."

While Epoca has nothing directly to do with our operations in Italy, Topolino does. Mondadori publishes it under our copyright, paying the right amount in royalties.

Topolino's first issue appeared on December 13, 1935 and, except for a pause during the rigors of World War II, has continued publication ever since. Its circulation runs from 320,000 copies

to some 360,000, depending on the season and the holiday, and is read by an average of six people per copy, or 2,000,000 per issue.

Seventy per cent of the readers are masculine, 30 per cent feminine, according to a recent survey, with 73 per cent of all readers children between the ages of 9 and 14, according to Epoca. The remaining readership is divided between smaller children and adults, the latter including some of the famous — Gina Lollobrigida, Roberto Rossellini, Frederico Fellini and the late author and philosopher, Benedetto Croce.

"The magazine attracts letters from all over the country," continues a translation of the article, "many of them enclosing small gifts for Mickey such as pieces of cheese which the reader hopes Mickey will enjoy."

"About 20,000 letters arrive every month at the editorial offices in Milan, where the magazine is edited by a group of expert journalists, artists and printing technicians. Other Disney characters come in for their share of letters, too."

"No other magazine in Italy has as energetic and affectionate readers as Topolino," declares Epoca. "Copies are purchased, avidly read and preserved with jealous care. As an example, a Rolando Franchini, an accountant in Marano Ticino, owns no less than 17,000, literally a complete collection from the first December 13, 1935 issue to the most recent."

"The first issue is almost impossible to find today, and some passionate collectors are willing to pay up to 50,000

lire for a copy. Other issues, dating from 1936 to 1937, are valued at from 20 to 30,000 lire."

The most faithful readers, of course, are members of the Topolino Club itself, who pay 300 lire to belong. Today the club has around 275,000 on its rolls, a figure that increases steadily at a rate of 6,000 per month. Some are adults.

Another of Topolino's famed activities is its Ski Club, organized in 1958 and sponsor of an annual international ski meet to which some of the best skiers in Europe flock to compete for the Topolino Trophy. Recently the eighth tournament drew 672 contestants from 76 ski clubs in ten countries — Austria, Finland, France, Germany, Great Britain, Norway, Sweden, Switzerland, the United States and, needless to say, Italy.

This year 50,000 spectators watched, all of them, young and old, friends of Mickey Mouse.



Various views in Epoca of some 700 children attending the Topolino Club's international trophy race.

German Mini Book Device Cleaning Up In European Sales

The inventive Germans have come up with a books sales gimmick that is making book sales history in most European countries and Mexico.

Several series of tiny publications appropriately called Minnie Bocker or, in English, Mini Books, were developed in Germany several years ago.

The idea was to get out eight titles at a time, each written around a Disney character, like Kalle Anka or Donald Duck, Ludde or Scamp, and Goofy in

the role of Detektiv Langben, and put them on newstands as series.

Each book had its separate price and could be bought singly, but special racks containing all eight made that number look like magic to the kids. So a lot of series were bought in toto.

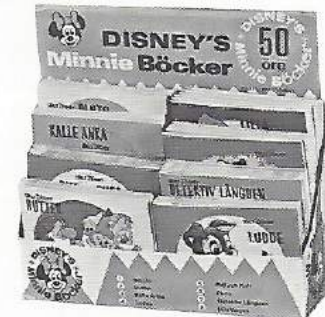
The idea spread, and so did the stories starring Disney characters.

For the first three series so far issued — with some countries still having only the first or second series on sale — the combined sales figure has been nearly 9,000,000 copies. This is phenomenal for a new book market in Europe.

"Our first series of eight titles, with a print run of 25,000 copies per title, released in Sweden during April, was

sold out in a single day. That is 200,000 copies in one day!" reports Gunnar Mansson, our Swedish merchandise representative.

Things were good in Holland, too. Four hundred thousand moved the first week.



Minnie Bocker plays best with eight on the bar.

Walt Called Greatest Educator Of Century By Dr. Max Rafferty

One of the qualities for which Walt is famous in the industry and among his public is his penchant for tying great authenticity into product. Although he has never accented education as such in his careful fabrication of pictures and television shows, the critics have noted it and educators have recognized the accruing educational values with honorary diplomas, degrees, doctorates and other kinds of enviable award.

And now, Dr. Max Rafferty, California's superintendent of public instruction, has come out with a much-quoted by-line article in the Los Angeles

Times stating that Walt, in his long-considered opinion, is the greatest educator of this century.

"He's a quiet fellow with no great shucks of a formal education, as I recall," Dr. Rafferty wrote. "He hasn't written any books that I have heard of. He's never been a college president or even a state superintendent of schools.

"Yet he is the greatest educator of this century—greater than John Dewey or James Conant or all the rest of us put together.

"His name is Walt Disney, and he operates out of Hollywood, of all places."

Dr. Rafferty went on to review, at some length and in glowing terms, Walt's progress through the cartoon years and into his present largely live-action state of production, stressing the value of his present-day approach to entertainment in no uncertain terms.

"His live movies have become lone sanctuaries of decency and health in the jungle of sex and sadism created by the Hollywood producers of pornography," Dr. Rafferty continued. "Walt's pictures don't dwell on dirt. They show life as something a little finer than drunken wallowing in some gutter of self-pity. The beatniks and degenerates think his films are square.

"I think they're wonderful."

The state superintendent wished Walt \$100,000,000 for *Mary Poppins*, and concluded: "Many, many years from now—decades, I hope—when this magical Pied Piper of our time wanders out of this imperfect world which he has done so much to brighten and adorn, millions of laughing, shouting little ghosts will follow his train—the children that you and I once were, so long ago, when first a gentle magician showed us Wonderland."

6,000 Enjoy A Jolly Holiday At The Annual Tracy Clinic Bazaar

Each year Mrs. Spencer Tracy, the John Tracy Clinic staff, the children of the local school and their parents, stage a fund-raising, fun-filled bazaar to aid in the clinic's world-wide work of training parents, through its correspondence school, the techniques of teaching deaf children to speak.

And each year Walt helps out in every way he can, using the necessary Studio personnel and materials to set up booths, lighting and public address systems, and enlisting a variety of entertainers to make the jolly holiday the best yet.

This year's doings, the twentieth, were the biggest yet, with some 5,000 guests turning up during the day to join forces with 800 children, parents and alumni, and watch dozens of performers on the clinic's great lawn.

Entertainers included Wally Boag from Disneyland, our young actors Roger Mobley and Bryan Russell; Linda Evans, who worked in *Those Cal-loways*; magician Mark Wilson; the Hardy Family acrobatic act; Walker Edmiston and his hand puppets; the harmonica-playing Mulcays; Betty and her Playmates, a dog act; guitarist Merle Lemon; pianist Marvin Ash, and



Wally Boag having the jolliest holiday of them all.

two members of the Daniel Boone television series, Dallas McKennon and Chris Williams.

Immediately following the stage show, performers assembled within a streamer-laden booth near the center of the bazaar midway. Here they outdid each other in a kind of tag-match autographing session, selling their own fan card photos with the proceeds going into the John Tracy Clinic Fund.

Wally Boag took the initiative as the fun-fest began by shouting his wares like a "carney" huckster: "Get your Wally Boag photos right here. Twenty-five cents each, or a special discount price of four for a dollar."

The other stars quickly added their own selling gimmicks, providing an entertaining bit of fun which hadn't

been scheduled. Mark Wilson had his photos begin appearing and disappearing from pockets and sleeves of all his customers.

Candy Candido walked smoothly into the crowds handing out *his* pictures, then retraced his steps nonchalantly collecting for them.

Walker Edmiston walked about conversing variously in the voices of his puppet characters, while Linda Evans, Roger and Bryan stood at one end of the big autograph booth signing and selling photographs as rapidly as they could.

Ken Watson, assistant to Mrs. Tracy and chairman of clinic fund-raising and public relations, reported that the day netted more than \$23,000, which made it a very jolly holiday indeed.

Endless 'Mary Poppins' Successes Continue In Overseas Situations

To continue with an old story that, happily, seems to have no ending, the *Mary Poppins* successes, in the United States and Canada, where business remains landoffice, are busting out all over in England and Australia.

Following a mid-May benefit premiere for the International Houses Appeal in Sydney's Metro Theatre, the picture did absolute capacity business there until all house records had been broken, including one set by *Ben Hur*.

A similar boxoffice bonanza is rolling up new marks in nine English situations at this writing, including London's Odeon Haymarket where *Poppins* first burst upon the best U. K. audiences any Disney picture has ever enjoyed.

There were tremendous advance bookings in Melbourne for June, and great expectations are held for upcoming premiere showings in Copenhagen in July; Helsinki in September; Brussels, Paris, Berlin, Rome, Milan, Stockholm, Geneva and Zurich in Octo-

in December, and Tokyo on Christmas. Primary Latin American starters were set for June, July, August and September. The kick-off was to be a premiere in Caracas on June 29, followed by Puerto Rico and Lima, Peru in July; Santiago, Chile in September, and Bogota, Colombia in October.

The English openings were preceded by the kind of promotional campaign concentrations that have marked the domestic situations, of which there will have been upwards of 2,000 by Labor Day.

"We held special previews in each city," Arthur Allighan writes. "Rank managers in each territory, who will subsequently screen *Mary Poppins*, came in from the surrounding towns, bringing in their local newspaper editors.

"Store chiefs, record dealers, radio and network television men, merchandising people, were included in the invitations to these 'talker' shows, which were a tremendous success.

"Foyers were festooned; each theatre vied with the next to provide a gay *Mary Poppins* atmosphere. Local girl receptionists were decked out in the gayer *Mary Poppins* attire; fellows dressed as straw-hatted 'Berts.'

"At Birmingham, additionally, they

loyer, dressed as little pearls with delightful costumes, covered with myriads of pearly buttons. Manchester gathered all the local chimney sweeps as colour (black!) for their show.

"We arranged these screenings on consecutive days and nights—a midnight show in one city, a morning one in the next. We sold *Mary Poppins* big in every newspaper in each city. Each television network used film clips prior to individual openings. And the music plugging has been immense. Paid television we will use for the greater general release in August."

The Australian first-showing was preceded by the introduction of "a new concept in marketing," to use the words of The Australasian Exhibitor—a publicity campaign which surrounded Sydney with "vigorous selling and colourful ballyhoo."

In a good many ways, overseas campaigns going behind the *Mary Poppins* releasing will follow that staged in the U. S. and Canada, with the variety and intensity gauged to fit the local area. It is perfectly safe to say that no other picture has received any greater support in the history of the Studio or the industry, and it is quite likely, further, that no pre-release or in-release drive for a single film has ever approached it.

Disney TV Movies Put Pressure On Libraries

A group of librarians visiting the studio with guest counterparts from India and Japan reported that every time a Disney feature opens or a *Wonderful World of Color* show is telecast there is a reader run on books the productions are based on.

Local libraries have to forecast reader requests and requirements some six months in advance for ordering purposes, and if stock demands on Disney properties is misjudged and found wanting things can get pretty chaotic at the branches.

One librarian reports that when *Alice in Wonderland* made a Christmas-time appearance on *World of Color* last year, there was a flood of requests for the book. But young readers would not settle readily for the version with the 100-year-old Sir John Tenniel illustrations, and the cry went up, "We want the one with the Walt Disney pictures."

America Proves Dish Of Boffo For Julie

If everyone in America is enthralled by Julie Andrews' marvelous singing voice, that pretty young lady from *Mary Poppins* is equally taken by the swinging lingo that fills the air around her.

"I love the way Americans shorten words like 'tonite,' 'thru' and 'ham 'n eggs,'" she said in a magazine article.

"But what fascinates me most is *Variety's* jazzy lingo, like 'Poppins' was boffo in NY, socko in Philly, whammo in Cleveland. Or 'Poppins' Perks Philly Biz.'

"I got the feeling 'Poppins' was beating the country to a pulp."

Julie, who calls herself "the luckiest leading lady ever," took time out to compliment her leading men, who include Dick Van Dyke in *Mary Poppins*, James Garner in *The Americanization of Emily*, and Christopher Plummer in *Sound of Music*. Each one, she says in



For Julie, it's a pleasantly perplexing world of boffo, socko, whammo and dishy dishes.

her best American, was a "dish."

The nine-page cover story, in *Good Housekeeping*, came to the conclusion that not only is Miss Andrews a dish, but socko, whammo and boffo as well.



Scholarship Program Goes Into Second Year With Eight New Winners

The company's trail-blazing college scholarship program for students of Disney employees in the United States moved into its second year during the summer when eight lucky names were added to a roster begun in 1964 when the initial group was established and sent on its way to higher halls of learning.

Maureen Hill, Jeffrey Jones and Terry Perkins, with full-tuition scholarships, and James Alphier, Linell McCurry,

Richard Reitherman, Herbert Robinson III, and David Walker with half-tuition scholarships are the new winners.

Last year's full-tuition recipients were Lee Coats, Ronald Dishman, Barbara Ettinger and Mary Laird. The half-tuition winners were Daniel Broughton, Linda Holton, Laurel Houser, Michael Jackson, Prudence Nater, Joyanne Shemkus, Patricia Varkle and Virginia Verity.

The unqualified success of the program is attested to by the high marks obtained by the original twelve and by reports of attitudes and expressions of gratitude coming from both the young people and the parents concerned.



James Alphier



Evelyn Kennedy



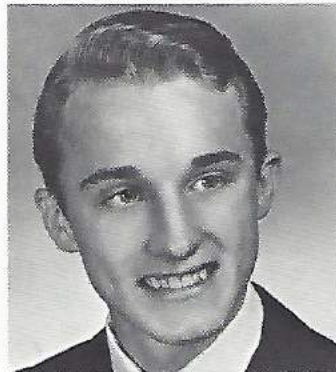
Maureen Hill



Madeline Hill

The son of Evelyn Kennedy, head music film editor, James Alphier will major in business administration at U.C.L.A. He is a graduate of Hollywood Professional School where he was president and valedictorian of the senior class. During his senior year James qualified for the High School Honor Program under which he took two subjects at U.C.L.A.

Maureen Hill, daughter of Disneyland's chief switchboard operator, Madeline Hill, will major in mathematics at U.S.C. Maureen attended Rancho Alamitos High School in Garden Grove, where she was named Mathematics Student of the Year and president of the Scholarship Club.



Terry Perkins



Dean Perkins



Richard Reitherman



Wolfgang Reitherman

Terry Perkins, whose father is Dean Perkins, Studio assistant tax manager, was a student at Birmingham High School in Van Nuys and will enter U.S.C. for pre-law. Last summer he was a representative on an eight-week Glendale educational tour travelling more than 10,000 miles through 30 states, Mexico and Canada.

Oceanography will be the major course that Richard Reitherman, son of cartoon director, Wolfgang Reitherman, will take when he enters the University of California at La Jolla. He finished at Burbank High School in June, and was a member of the Scholarship Society and a senior honor organization, The Ephebian.

Parents were more articulate. "The program has shaped the whole pattern of his life," said a father of a son.

Another parent said his daughter had greatly improved her sense of responsibility and had grown as anxious to bring honors to the program as to herself.

"The scholarship," said one mother, "has helped our son grow up to a marked degree and become decidedly aware of a need to make good."

"This (program) is a perfect example of the standards and character of the Disneys and their entire organization," reported still another parent. "I know of no finer, more selfless gesture by a great company than this."

This was the tenor, if not the entire burden, of the commentary. Comments came from all, but too many were too similar for detailed repetition here.

A larger original group—twelve—was decided on at the inception of the program in order to make room for half a dozen deserving young men and women whose college careers had begun before the technical starting date. It had been decided to level out the program at six—two for full tuition and four for half. But during the past school year the figure was upped to eight by the sponsoring Disney Foundation, a non-profit corporation established in 1951, because of exceptional grades turned in by eight applicants.

Winners are picked on the basis of special tests administered by the Educational Testing Service of Princeton, New Jersey, and information obtained from high schools. Each can choose the undergraduate college of his or her choice in working toward a bachelor's degree.

Full-tuition students are allowed a minimum of \$1,000 a year toward their schooling, and half-tuition students \$500. Both get \$100 for incidental fees and expenses.

Still new, this program is the only one of its kind in the industry. Hollywood and its studios have training programs, but none devoted to goals of the student's choice alone.



Jeffrey Jones



Albert Jones



Linell McCurry



James McCurry

Jeffrey Jones, whose dad is Albert Jones, a Studio negative editor, will enter Antioch College in Yellow Springs, Ohio, to take pre-law. He graduated from Sylmar High School in February where he was student body president and winner of the Faculty Scholarship Award.

Linell McCurry, a graduate of Marywood in Orange, will major in history at Mills College in Oakland. Linell's father is James McCurry, Disneyland's traffic manager. She won the 1965 Bank of America Social Studies trophy.



Herbert Robinson III



Herbert Robinson



David Walker



Walter Walker

In September, Herbert Robinson III, son of Buena Vista's eastern division assistant manager, Herbert Robinson, will enter Sienna College in Loudonville, New York, for pre-law. A member of the National Honor Society, he graduated from Roosevelt High School in Yonkers and spent his junior year on a scholarship at Castleknock College in Dublin, Ireland.

David Walker graduated from Sylvan Hills High School in Atlanta and will be studying for a career in Aeronautical Engineering at Georgia Institute of Technology. His dad is salesman Walter Walker of Buena Vista's Atlanta office. David was a member of the National Honor Society. He was president of the Sylvan Hills High Chapter during his senior year.

TV's Byron Paul Wins First Movie Job With Walt And Dick Van Dyke

With Hollywood turning more and more to television as an abundant source for new and creative motion picture directors, it was inevitable that Byron Paul would take the step and fortunate that his debut has been under Walt's aegis, directing *Lt. Robin Crusoe, U.S.N.*

This will not only be Byron's first movie, but his first with Dick Van Dyke, who digs the funny title role, and whose career Paul has successfully master-minded since the two swapped their khakis for civvies back at the end of World War II.

Both were soldiers in what was then known as the Army Air Corps, with Paul averaging half a dozen radio and stage shows a week as an entertainment specialist, doubling as writer and director and pinch-hitting now and then as a performer.

The day Paul nabbed Van Dyke for a spot in one of his shows marked the beginning of their long friendship and business association. They eventually worked up an act together with Dick playing straight man and Byron the comedian.

"We were terrible... just awful," he now recalls.

When the war was over, Van Dyke returned to his home in Danville, Illinois and Paul went back to New York, where he had worked as a radio engineer.

With television on the march and a stir of rumors about its possibilities in color, Paul chucked his radio life and got a job with the Development Laboratories of CBS where work on color TV was proceeding.

Things moved rapidly again. He was camera operator for the first CBS color demonstration and became a full-time cameraman. For the following two years or so he worked many of the top CBS shows, including both the Ed Sullivan show and the first *Studio One's*, the prestige dramatic program at the time.

But, again, he grew restless and persuaded CBS execs to let him direct. He got his feet wet with a children's series called *Mr. I. Magination*, then boarded the *Studio One* bandwagon again, this time as director.

He estimates, roughly, that he di-



Byron Paul smokes out an appreciative sniff from bearded Dick Van Dyke.

rected several thousand shows between 1949 and 1961. Then, when national interest in live presentations began to fade, Paul persuaded CBS to send him west to Hollywood, to handle filmed programs. They agreed to this and he got *Have Gun, Will Travel* and *Gunsmoke* for openers, decided that California was the place for him, moved his family out, resigned from CBS to give himself more freedom of action, and set out to conquer in a new and increasingly rich field of endeavor as a free-lance director.

Through the years he and Van Dyke had kept in touch, but it was not until 1954 that Paul was able to persuade his old friend to try his luck at the big time. Which meant New York. Dick had given the night-club circuit a whirl and had then himself turned to television, with his own local daytime show in New Orleans.

He came to the Big City, sat down with Byron to whip out a 20-minute one-man script and laid them in the aisles at a CBS audition. The result was a contract at five times what he had been making in New Orleans. Dick spent three years with the network before asking for his release to appear in a Broadway show called *Boys Against the Girls*, a revue which soon folded.

All Dick had left were the rave

notices he had won personally, but they were enough to get him the lead in the notable Broadway musical, *Bye Bye Birdie*. His highly successful *Dick Van Dyke* show and *Mary Poppins* followed, to make him a television and motion picture star of the first magnitude.

Mary Poppins was Dick's first Disney assignment, but Byron had been there before, as director of a number of Walt's television shows and series, including *A Taste of Melon*, *Treasure in the Haunted House*, *The Tenderfoot*, and the first of the *Galleghers*.

So it was that Byron Paul, with a kind of foresight granted few people, in or out of the entertainment world, has so far successfully managed two careers, first his own and then his own and Van Dyke's. As Dick's manager he helped negotiate a four-picture pact with Walt. With the feature comedy, *Lt. Robin Crusoe* as the cornerstone, the contract will run seven years.

"Before Dick got out to Hollywood," Byron says, "the going as his manager was a little rough. There were times when we thought we'd have to give it up entirely, particularly when we were working a continent apart. But once Dick got to Hollywood, we were solidly in business again and if my crystal ball isn't lying, we're going to stay that way."

Studio Takes On Salty Air As Robin Crusoe, Bullwhip Griffin Sail

The Studio took on a salty air during May and June as, on the various backlot berms and in the sound stages, Roddy McDowall sailed on the good ship Lady Wilma to a rendezvous with the California gold rush, and Dick Van Dyke got himself stranded on a desert island where a beached submarine was his only haven in a world of dusky beauties.

As if these weren't enough sea-going shenanigans for land-locked Burbank, Akim Tamiroff got himself launched aboard a torpedo-propelled Tahitian war canoe on the backlot, and Karl Malden, McDowall and Bryan Russell fell off a kingsized side-wheeler into a briny, bogus Sacramento River on Stage Three.

The reasons for our going to sea were *Bullwhip Griffin* and *Lt. Robin Crusoe, U.S.N.*, the first a bigger-than-life comedy-adventure about a Boston butler who goes west, the second a way-out ribtickler about a modern-day Robinson Crusoe who finds his South Sea island peopled with pretty Polynesian cuties.

Both stories contained a good deal of sea travel and a wide variety of craft. Among the boats and ships kicking around were an Atlantic steamer, circa 1850, a sidewheeler, a World War II Japanese submarine, a dozen Polynesian war canoes, six outriggers and a rubber raft.

Back-to-back with *Griffin* and *Crusoe* were to be *Gnomobile* and *Follow Me,*

Boys — the last previously titled *On My Honor and God and My Country*. *Follow Me Boys* is set to go on July 12 with a top cast headed up by Fred MacMurray, Vera Miles, Lillian Gish and Charles Ruggles. *Gnomobile* rolls in September with Walter Brennan so far set.

In October another rousing comedy feature is to go on the lot. It is called *Monkeys, Go Home* and it stars Dean Jones — in his third feature for Walt — as a lad who inherits a French olive farm only to discover it economically unsound to hire anyone more expensive than chimpanzees for the harvesting. The plot pokes fun at local Commies who get pretty exercised over such capitalistic capers.

Meanwhile Michael O'Herlihy and Peter Herald were doing surveys for possible feature productions, O'Herlihy in England and Ireland for *The Fighting Prince of Donegal*, and Herald on the Continent for *Song of Paris*, a story based on the life of Offenbach, Nineteenth Century composer.

Michael O'Herlihy will be remembered by many as the young man from Ireland who years ago served as technical advisor for *Darby O'Gill and the Little People*. He had known a number of Leprechauns in the Emerald Land and was of great assistance to Walt in handling them here. He has since had the good luck to become a well-seasoned Hollywood director.



Mickey on grasshopper mice: "Absolutely fantastastic. I'm still the greatest of them all!"

Mickey Was Right: Researchers Prove That Mice Are Really Mighty

In the case of the character of the cartoon daredevil, Mickey Mouse, who thinks nothing of bugging a tiger-fanged cat in the pursuit of right over might, there has been much more truth than poetry, it develops.

Through years of laughter, people have been inclined to wink at Mickey's bravado. He is, after all, only a mouse, they said, doing unmouse-like things for Walt. But now research teams at the University of Utah college of medicine have found that, ounce for ounce, the mouse is one of the toughest animals alive.

This surprising fact was unearthed during attempts to raise fight-free strains of usually pugnacious animals, like tigers, for instance. And, in looking for perhaps an even more aggressive sort among the four-leggers, the boys happened on the little grasshopper mouse.

The grasshopper mouse, a close cousin of Mickey's, is capable of taking on anything up to ten times its size and managing to kill in ten seconds which, for speed alone, beats out the lion, the tiger and/or whatever other brand you might care to name.

A startling discovery, indeed, and one which should startle Mickey as much as anyone on earth. For he has spent years — yes, decades — building a reputation as one of the mightiest of mice one could find in a pinch.

Nancy Kwan and the rest of Dick Van Dyke's welcoming committee.



What's In A Name?

Hawaiian Reporter Interviews Retlaw Yensid

Hawaii, a noted paradise which has never been plagued by any lack of visitors, great or small, perked up noticeably when the *Lt. Robin Crusoe*, U.S.N. company showed up, headed by Walt, during the month of May. Not even the weather, a proven double-crosser in meteorological circles anyway, could dampen anyone's spirits.

The Honolulu Advertiser got right into the act with an interview with and picture of Walt, the former covering everything Disneyesque from *Steamboat Willie* to Retlaw Yensid.

"The Retlaw Yensid," Walt told newsman Sean O'Neil, "is an old joke we've had around the Studio for years. I started using my name backwards on the slate to identify the scenes. Pretty soon, my cameraman followed suit and the poor guys at Technicolor processing the film thought we had hired a bunch of immigrants. This will be the first time it has been used in the credits."

Retlaw Yensid, the credits will say, produced the story idea for the funny feature.

When asked about his plans, Walt got into movies, television, baseball and Disneyland.

"Well, we're having one of our biggest years at the Studio," he said, "and we're also in our fifth year of *Wonderful World of Color*. I'm on the advisory board for the Los Angeles Angels, who will be moving to their new stadium near Disneyland next year. I love to sit down with the boys and talk baseball.

"And, of course, there is Disneyland. I really have a lot of fun there. We now do more than \$30 million in business every year, and we're expanding our hotel to more than 600 rooms."

During the interview, Walt and O'Neil watched Dick Van Dyke running through Allerton Gardens on Kauai with 20 beautiful native girls hot on his heels, a subject that Kauai's own newspaper, *The Garden Island*, dealt with in some detail.

Local columnist Matsuo Kuraoka devoted 64 square inches of valuable news space to director Byron Paul's question-and-answer selection of beautiful extras. The pleasant yakking went something like this, quoting Paul:

"...to Vida (Miss Kauai) Kilauano: 'Would you please turn your profile this way?'... 'How old are you?' was one of the big questions Paul kept asking," columnist Kuraoka continued. "In one case, when the answer came 'eighteen' Paul remarked, 'You must have made eighteen the day before yesterday.'

"'How many of you can paddle an outrigger?' was another big question. Many hands went up to that so he reversed with 'How many of you *cannot* paddle an outrigger?'

"Director Paul kept shaking his head... 'Who's 18?'... he was always in doubt... 'I'm coming back to live here because one never gets old here.'"

The first unit rolled on a Monday and folded on a Friday, departing for the mainland after a week of shooting in and out of the rain. The second unit put in three weeks, starting before the first and wrapping a week later. Most of the picture is rolling on the lot, with a late July wrap-up on the schedule, using backlot sets and a really impressive indoors outlay of jungles, beaches, stone gods, and treehouses filling mammoth Stage 4 from floor to rafter.

Retlaw Yensid drops in on Yenan Nawk and Keid Nav Ekyd during filming of Nibor Eosure.



Ginny Sims with victory smile and pit mechanic at Riverside Raceway.

Ginny Sims Doubles In Brass As Film Editor, Top Automobile Racer

If there's one thing about operating a cutting room, it's that the film gets to travel and the film editor does not. He or she just sits there watching the scenes go by. So, when Ginny Sims gets away from the office, she does it with speed and in a very winning sort of way.

For pretty Ginny Sims, *Gallegher's* editor, is a racer and general car bug. Not very long ago, for example, she knocked off third place in a Ford six over a 3,200-mile gasoline economy run, setting out from Los Angeles with co-driver Bev Ritch for a gruelling seven-day race to New York City.

A tall and attractive brunette, Ginny comes by her talent at the wheel and throttle naturally. Her father, Jack Jeffers, a retired Los Angeles businessman, drove in earlier economy tests going back to the mid-twenties. This makes Ginny the only second-generation driver of this kind in history.

Ginny is a native of Los Angeles and is a graduate of Hollywood High. She did a two-year hitch in the U.S. Navy as an Aviation Machinists Mate, then spent equal time as a Los Angeles policewoman.

In eleven years of successful racing Ginny has amassed an impressive 150 driving awards. In 1959 she copped the Motor Racing Award as the fastest woman driver of the year, tooling her Corvette around the Riverside oval at an average speed of 163 miles an hour. At one point she touched 170.

Once in a while she gets off the track and takes to the water, drag-racing for the game, the glory and the trophies. She has a first place at Bakersfield for her excellence in this department.

'Mary Poppins' Cast Album On Way To Being World's Best Seller

From the phenomenal sales racked up as of this writing, the original cast LP of *Mary Poppins* is on its way to becoming the best selling album in the world.

Domestically, the album has been in first place on all record charts for the past twelve weeks, having steadily climbed to top position since its first appearance on the charts 36 weeks ago.

The sound track album, the storyteller, and the non-cast LPs, have sold

29-cent and 49-cent kiddie records, plus our pop singles, have sold another 1,500,000.

"With the *Mary Poppins* original cast LP already well over 1,750,000 in sales, if the current trend holds it could eventually overtake the *My Fair Lady* original Broadway cast album, the present record-holder at 5,000,000, amassed in eight years," Jimmy Johnson said.

Since *Poppins'* release in England, Australia and Canada, the original cast album has topped all others in sales. And in Germany, where the film has not yet played, it is already a big seller.

"In Mexico City, where the picture opens this fall, the Los Tres con Ella's recording of *Supercalifragilisticexpial-*

number one hit," Johnson reported.

There has never been another musical score, with the possible exception of *My Fair Lady*, to top *Mary Poppins* in the number of overall recordings done to date.

Outside companies continue to record the *Poppins* tunes, the two most recent being the Dot single of *Chim-Chim-Cheree* by Lawrence Welk and the Lennon Sisters, and Ray Coniff's Columbia LP of the score.

Mary Poppins is also the best-selling score, ever, in all forms of sheet music, reported the Charles Hansen Co. of Miami, our licensed publisher of sheet music and instrumental, concert and band arrangements, and choral arrangements.

30 Overseas Reporters Visit Walt And Park

Thirty journalists representing the cream of the crop among newspapers, syndicates and magazines in half a dozen overseas countries stopped by to see Walt during the latter part of May as one of their chief projects on a trans-continental junket set up and financed by TWA.

The writers were English, Irish, French, German, Italian and Swiss, many of them needing the assistance of interpreters sent along on the Studio visit by the airline. Walt had them divided into four groups—the division based on languages—and saw them in four sessions while those not on tap got to see *Jungle Book* footage, an animator at work, and a bit of action by Roddy McDowall and Bryan Russell on the *Bullwhip Griffin* set.

Walt flew in especially for the interviews, interrupting a trip to Kauai in the Hawaiian islands where *Lt. Robin Crusoe, U.S.N.* was locating for its first weeks of production, when TWA explained that talking to him would be one of the high points in the long list of people and cities to see during the whirlwind, jet-assisted junket. Another high spot was to be President Johnson in Washington.

Before they left the Studio Walt invited them to see Disneyland, an opportunity the 29 men and one woman seized with alacrity before departing for their next stop, San Francisco.

A Pretty Finny Business: No Need For Any One But Mermaids At Disneyland

Unemployment has reached a pretty pass at Disneyland this summer, since the only positions open, alas, can be filled by mermaids alone. The Park, according to staggering news emanating from Publicity there, has stopped issuing job applications. Reason: a backlog of some 7,500 applicants for summer employment.

Ah, but there are no such things as mermaids, you say? Correct. Substitutes will have to do, pretty, shapely, swimming, swinging substitutes. But substitutes.

And there's not a single job-seeking substitute on the 7,500-applicant list. It's been years since real mermaids have swum among the submarines in the crystal waters of the Submarine Lagoon, which probably has served to discourage all submarine-lagoon-mermaid types from writing in, or even chancing a phone call.

But now it's mermaid time again, the Disneyland talent scouts have been out scouting for young ladies who look good in fishtails. And swim good, too. Getting around on and under the water with your feet stuck together in a low, low gown may beat topless bathing suits for kicks, but a finny train twice the size of Scuba feet can get you down in a right dangerous sort of way.

In any case, if you just look good



Eight lucky applicants who were picked to win their fins for the Submarine Lagoon.

and swim good, Disneyland can do the rest: train you in a mermaid training course it's setting up, and fit you out with fins and the rest of the mermaid paraphernalia. Simply a matter of calling the Disneyland Production Department, girls, and getting on your Seahorse.

A HIP HOP:

Picture Promotion To Swing For The Swingers

The kaleidoscopic spread of promotions for a swinging picture called *The Monkey's Uncle* includes at least one item which should be a ball for all the nation's teenagers who care to contribute some rapid footwork and breathing to the cause.

The scene is the *Monkey Hop* and it is happening in thirty-three major cities across the country just prior to the opening of the picture. Being conducted in conjunction with a key "young sound" radio station in each market, the dance has one catch: only rock-and-roll fans are eligible to attend.

It's strictly a His and Hers affair with His and Her prizes to be given away. There's His and Hers Yamahas, His and Hers radios, His and Hers cameras, and the His and Hers music will most certainly include *The Monkey's Uncle* title song, which supplies 38-count 'em-free plugs for the title every time it's played. All an interested

party has to do is send his name and the name of his date to the sponsor station to be eligible to attend the dance and win the prizes.

The fun of the *Monkey Hop* was first captured at a Denver exhibitors' convention attended by actress Cheryl Miller, who is featured in *The Monkey's Uncle*, and Dick McKay, the Studio's ad-publicity director, who were among the principal speakers at a two-day conclave by and for the Rocky Mountain Motion Picture Association.

A demonstration dance to the strains of the title song had even the granddads in the audience tapping their toes in the High City. Dick, who gave it a try, dubbed the dance *The Monkey's Uncle*, probably because the thing is obviously related to all the current dancing monkeyshines.

In addition to the hip Hop, there will be a variety of widespread toys bearing the picture's trademark, and



At Denver, Cheryl Miller and Dick McKay present the hep ad-publicity campaign going behind *The Monkey's Uncle*.

valuable commercial tie-ins. Yamaha will picture Annette and Stanley the Chimp in its magazine ads. Sarah Coventry jewelry will feature Annette and her latest record album, which includes *The Monkey's Uncle* tune. Both companies are giving prominent credit to the picture.

So, when something zips by this summer wearing a *Monkey's Uncle* sweat-shirt and crash helmet and singing "Wo, wo, she loves The Monkey's Uncle," rest at ease. It may not be dangerous. It may be just a teenager.

Goofy Comes Down With 'Freewayphobia' And Laughs It Up

Freewayphobia is shorter than *Supercalifragilisticexpialidocious* but in a sense just as motionpicturesque because it is the title of a very funny but starkly factual 15 minutes of pure action starring Goofy in three roles, as Driverius Timidicus, Motoramus Fidgitus and Neglecterus Maximus.

In his own comic, and therefore entertaining, way Goofy lays out the do's and don'ts of freeway driving — as D. T., the falterer who can leave windrows of wrecks strewn in his uncertain wake; as M. F., a compulsive pusher with a penchant for horn-blowing and general excitability, and as N. M., a guy with his mind on everything but freeway driving.

Animated in Technicolor, *Freewayphobia* will be made available as a short subject this summer and, since there are few of the breed left in the ex-

changes and almost none with any kind of valuable message, it should get an excellent payoff.

And Goofy is always good for laughs, no matter how serious the subject or important the vehicle, so to speak. As everyone knows, he has been on the Disney roster of cartoon characters since 1932, when he first wore the name of Dippy Dawg and turned up merely as a grandstand spectator in *Mickey's Revue*.

Stardom hit him overnight with such a dizzying impact that he has, in fact, been Goofy ever since.



Driverius Timidicus looking for trouble on the freeway.

Syn's Cat Nap Steals Show From Pam Mason

It isn't every guest movie star who can take a cat nap and still wind up stealing the show. But that's just what the chap playing the title role in *That Darn Cat*, a slippery Siamese name of Syn Cat, did to Pamela Mason during a guest appearance on that well-known lady's network television show.

Mrs. Mason, who is both a cat lover and a great fan of Walt's animal pictures, invited Syn and his agent-trainer, Bill Koehler, to take a bow and be interviewed. To make sure the feline actor would be entirely at his ease, Mrs. Mason even had a cat bed placed front and center on her desk.

Well, after Syn made his entrance, he took a long look at that cozy contraption, sniffed it a couple of times, climbed in and popped off to sleep leaving Koehler to do his talking for him. Bill was copping all the honors until Syn woke up, stretched all fours straight up in the air, and let out with his most personable scene-stealing meow.

Dean Jones' Stock Up As Herald Names Him Among Top Ten Stars

Dean Jones' stock continues to soar on and off the lot. A Studio audience reaction screening of *The Ugly Dachshund* produced more individual praise than perhaps any other player has yet received.

In answer to one question, "What characters did you especially enjoy?" 37 out of the 43 filling in the questionnaires picked Jones—a majority of them women, needless to say.

Under "What characters did you enjoy least?" the replies were zero from men, zero from women.

Dean came in for various kinds of written-in-comment, too, like "Dean Jones seemed to be the most human and convincing of the entire cast" from a

good many of the women. And from many men, "Dean Jones was great."

Recently U.S. and Canadian exhibitors named Dean one of the Top Ten Stars of Tomorrow in the twenty-fourth annual poll conducted by the Motion Picture Herald, along with Annette Funicello Gilardi.

Annette, no newcomer to recognitions like this, came in second to Elke Sommer, the German blonde bombshell, while Dean, in seventh place, was second among the actors, breathing down Harve Presnell's neck.

The understandable preference for girls is not new in the poll. The ladies were in the majority last year, too.

"If this (trend) keeps up," said Motion Picture Daily, "the distaff side may take over the winning roster completely in a year or two."

But the voting was too early, of course, for Jones' showing in *The Ugly Dachshund* or *That Darn Cat*.

Circle-Vision Set For Montreal Fair

The spectacle of outdoors Canada, a grand, exciting, many-hued extravaganza produced by nature as perhaps nowhere else on earth, is at the moment being rounded up for Circle-Vision 360° and the 1967 Montreal Fair.

With Jim Algar co-producing for Walt, the crews are out shooting the Calgary Stampede, the trooping of the colors at Ottawa, Quebec's glistening Winter Carnival, a painstaking curling contest in Toronto, a wild hockey game in Montreal, some of the magnificent boating on Lake Louise, and a hair-raising plane ride through the canyons and among the pinnacles of the towering Rockies, among other things.

A 20-minute film will be the result, projected on a new version of Circirama. Instead of the original, stationary three-channel sound equipment, Circle-Vision 360° will have twelve channels, and the footage will be 35mm instead of 16mm, permitting a much greater circle of screening and thus a much larger audience per showing—an increase of from 375 to 1,200 viewers.

The project is being developed for the Bell System of Canada and its appearance at the Montreal exposition will be its first anywhere.

A view from Quebec's Esplanade toboggan slide via Circle-Vision.



D. D. Gets Good Mileage For His Swedish Comics

A Swedish comics magazine entitled *Donald Duck* has been getting good mileage out of poor Donald's international reputation and some well applied promotions, like the establishment early this year of a Donald Duck Ski Club.

The Swedes know the publication as *Kalle Anka*, their vernacular for *Donald Duck*, produced by our comics magazine publisher there, Hemmets Journal.

The ski club is patterned after a highly successful one in Italy called the Topolino Ski Club, Topolino being both the Italian for Mickey Mouse and the name of a Disney-associated comics book. Winners at the Donald Duck meet

go to the Mickey Mouse meet, which is older and better established, like Mickey, and thus more of a piece de resistance among Europe's young snow swifties.

Kalle Anka turns up at summer fairs, too, sporting mobile caricatures of various Disney characters in puppet shows, turning goodly sums over to charity and garnering signatures on hundreds of new magazine subscriptions.

One *Kalle Anka* coloring contest took a leaf from the Disneyland book. The prize for winners was a trip to Madurodam which, for the uninitiate, is a Dutch town built in miniature to depict scenes from famous children's fairy tales. This contest was heavily advertised in national magazines and newspapers and was doing quite well, according to the last report we have had from Sweden.

Kilroy Was Here And The Ratings Prove It

Kilroy, that elusive, legendary character who struck like a phantom everywhere to leave his famous line, "Kilroy was here," has struck and left his mark again—this time on the Nielsen television ratings.

His modern-day counterpart, of

course, has appeared and will appear again this summer on *Walt Disney's Wonderful World of Color*, in the person of Warren Berlinger who plays Kilroy in a very funny four-parter over NBC-TV.

The show hit big in both the Nielsen

30- and 100-city rating surveys. All four segments well outdistanced the competition from both CBS and ABC, and they sat high in the catbird seat with the top ten national shows on everybody's list.



In front of Paris' Cameo theatre, the homeless await homes.

Dogs Of France Part Of An Incredible Campaign

Thanks largely to a really Gung Ho save-that-dog campaign operating in and out of Paris, the dog pounds of France are practically empty these days and the box office receipts on *The Incredible Journey* are sky high.

Jean Nachbauer, our publicity manager on the Seine, made a nationwide tie-in with SPA — France's Animal Welfare Association — whereby stray

dogs, and cats, were offered for on-the-spot adoption in the lobbies of theatres playing the picture.

Backed by the most influential French newspapers and television stations, Operation 'adoptez-vous' was so huge a success that the SPA ran out of all but a corporal's guard of the four-footed homeless.

Scouts' Film To Get Nationwide Screening

The Studio-sponsored Explorer Scout Post 25 will write a new chapter in Scout history when the boys, most of them sons of Disney employees, have their documentary covering the Second National Explorer Scout Conference screened at council meetings all across the country this summer and fall. The National Council of the Boy Scouts of America, responsible for distributing the documentary, has already reported numerous requests.

Although the post has made half a dozen previous films, this is the first ever produced by Scouts starring Scouts in the history of the international boys' movement, founded in Britain 57 years ago by the late, famed Sir Robert Baden-Powell. As the only film-producing troop extant, Post 25 is now hard at work editing and narrating the picture, filmed last year during the national conference at Lawrence, Kansas. Ron Dishman produced and John O'Conner directed, with Vic Kaufmann and Doug McAvoy acting as the troop's advisors.

Kaufmann is an accountant at the Studio, and young McAvoy a college student who worked summers as a Disney shipping clerk.

At Lawrence, fourteen of the Disney Scouts used three cameras to cover the activities of 1,100 Explorer Scouts from every corner of the continental United States.

The Post 25 boys plan to have a final print of this film ready in mid-July, then will start shooting a trilogy dramatizing the activities of three California Explorer posts whose respective specialties are surfing, boating and mountain-climbing. Ex-Disneyite Bob Larsen, Studio sketch artist Jim Schaeffing, and student John O'Conner will take over as the troop's advisors. Bill Bowers will direct the filming of the surfing Explorers of Coronado Island; Dale Tillman will handle the reins on Glendale's mountain-climbing Explorers, and Tim Kavanagh will direct the action on the sea-faring Explorers of North Hollywood.

Saturday Review Cites 'World Of Color' For Its Distinguished Achievement

The Saturday Review, once known even more eloquently as the Saturday Review of Literature — a sophisticated periodical if ever there was one — has chosen Walt and his *Wonderful World of Color* for special recognition as part of the magazine's thirteenth annual advertising awards program.

Among numerous citations for the best in the nation among advertising, public relations and corporate campaigns voted on by a special committee are six for television and radio shows. All were selected for "distinguished achievement in the public interest."

World of Color is in mighty good company here. The other five to be warmly cited are *Profiles in Courage*, NBC-TV; CBS News, both radio and TV; The Louvre, NBC-TV; Leonard Bernstein's Concerts for Children, CBS-TV; and the civil rights coverage on television by the three major networks.

In its *World of Color* citation, Saturday Review applauded the series "for the continuing ability of a highly talented man to create a variety of wonderful worlds that captivate young and old alike; for a fruitful marriage of a talent and a medium that has provided unforgettable, enchanting experience for a mass audience."

The 1965 awards, covering the complex communications patterns through which public attitudes and actions are influenced in this country, were voted on by a committee of 27 judges, including educators, public officials, economists, editors and leaders of business.

Cinematographer Bill Snyder talks up a few tips to Scouts Dale Tillman, Ron Record, Tim Kavanagh, Keith Brooks and Duane Johnston, left to right, on the Gallegher set.





Six-year-old David Jackson's watercolor, *A Trip to the Moon*, for Douglas Aircraft's space calendar.

Space Babes: Tiny Artists Furnish Douglas With Art For A Space-Age Calendar

From the brushes of babes has come some of the most outstanding space art so far in the space age, a fact which recently involved Walt in one of his more interesting tasks—picking from a thousand entries or so enough paintings for Douglas Aircraft's Missile & Space Systems Division calendar.

It all began as a bright but not uncommon in-the-home accident, with Douglas engineers coming home for dinner and a command look-see at highly impressionistic watercolor dabbings by kindergarten offspring.

Each fiscal year the Douglas division produces a calendar for its customers. This requires imaginative artwork related to various space themes. But finally the company's graphic artists, working with engineers in advanced programs, found they had reached the bottom of the space barrel insofar as fresh pictorial concepts were concerned.

Time was a-fleeting. A new calendar would be needed, fast. Not for the ordinary calendar year beginning January 1, 1966, but for the period starting at a very close-on July 1, 1965.

It was then that the engineers with the 5- and 6-year-olds at home remembered with what astonishing originality the kids had created rockets and space ships in school. Cooperation with the Orange County school board was secured; teachers gave out specific paintbrush assignments without indicating the purpose, and the art poured in.

Extraordinary space-science minds got on ordinary telephones to Walt, as the best authority on what makes young artists tick; to Donald W. Douglas, founder and chairman of the board of the Douglas Aircraft Company; to Dr. Robert R. Gilruth, director of the National Aeronautic and Space Administration's Manned Spacecraft Center,

Shermans Follow Pair Of Oscars With Pair Of Grammies For Each

The Sherman brothers, Bob and Dick, followed up their pair of Oscars each with a pair of Grammys each, continuing to ride on the magic train of *Mary Poppins*, a kindly record-breaker, that likes to share the honors with her many creators.

Not that the Shermans don't deserve every Oscar and Grammy coming their way. They seem to be the hottest song writers on the scene at the moment, with their prize-winning *Poppins* score and song, *Chim Chim Cheree*.

In one of its four award sessions, in

Los Angeles' Beverly Hilton, the National Academy of Recording Arts and Sciences presented the brothers with miniature gold-plated gramophones, again for the *Poppins* score, and for the Best Recording for Children—the picture sound-track recording.

In addition to the Beverly Hilton show, grammies went to other groups among the 47 winners in presentations at New York, Chicago and Nashville.

The Shermans were in good company. Other grammies included Henry Mancini, who got three for his *Pink Panther* composition; the Beatles, with two for best performance and best new artist; Barbra Streisand for best female vocal performance as demonstrated in her *People*, and Louis (Satchmo) Armstrong for best male vocalist and *Hello Dolly!*

Japanese Children Enter Contest And Dream Of Disneyland

At this moment Disneyland remains uppermost in the minds of Disney licensees in Japan and thousands of Japanese children who thumb through a new magazine called *Disneyland* and mail in postcard entry blanks as their bid for a free journey across the seas to the Magic Kingdom.

The Disney Licensee Association of Japan is conducting an interesting *Win A Trip to Disneyland* contest in two parts. Winners in the first—ten children with chaperones—flew over for a three-day stay at the Park during March. The second group, as yet unselected, is due in August.

Winning takes little effort and a good deal of luck. One gets hold of an entry

blank by purchasing *Disneyland*, which contains one, or a piece of Disney merchandise, which ditto. Then one mails it in and waits. A drawing will do the rest.

In addition to the trips to Disneyland the Park, there are several thousand other prizes, with the association bearing the principal cost. Pan American Airlines is cooperating with discount fares for the off-to-Disneyland winners.

Several years ago the company's Japanese merchandising licensees banded together to form the association, meeting regularly to discuss merchandising ideas, marketing problems and Disney merchandise in general, and establishing a control system to help prevent infringements.

In time, the association worked out a plan which is not only contributing to the promotion of all kinds of Disney character merchandise, and Disney motion pictures, but resulted last July in the launching of *Disneyland*, the magazine.

and to Charles R. Able, vice-president of the Douglas Missile & Space Systems Group, inviting them to help select the calendar material.

In a jiffy, which is to say a single sitting, the panel picked the best from a thousand entries and Douglas' missile people were soon in orbit with a calendar that will have as its cover a watercolor called *Trip to the Moon* rendered by David Jackson of Buena Park, age 6.

"Interest and creativeness demonstrated by the youngsters in this project have been so gratifying," Able said, "that plans are being made to exhibit the pictures in museums, art centers and government offices throughout the country.

"The success of the Orange County program has prompted consideration for its extension next year to kindergartens across the country."

Journalists From 80 Newspapers, Magazines, Supplements Have Visited Disneyland To Fill Pages With Major Stories

Continued from inside cover.

Oklahoma, Tucson and Phoenix Arizona.

One Thursday each month the company's Gulfstream jet picks them up at home airports and whisks them to the Orange County airport whence they proceed via red carpet to lunch with Walt, a Walt-conducted tour through the Studio, then on to WED and a couple of days at Disneyland replete with dinners given by Park and Studio execs.

The result, not only in ordinary news stories but in great articles running to the thousands of words, has been stupendous. Ed Meck, the Park's ubiquitous publicity manager, is building a library of scrap books, each a yard square and 50 pages thick packed with from one to four pieces per page. He has filled three so far and has the makings for two more. To date. A sample is displayed on the back cover.

The Tencennial story is being told, as they say, in spades. The prettiest teller is Julie Reihm, Walt's ambassador of goodwill who has been burning up the airplanes to Norway and Sweden, to Mexico, to Canada, to major cities in

the eastern United States, to the north-western states, to the New York World's Fair, to northern California and, just recently, to Portland where she rode in the Children's parade at the Rose Festival as grand marshal.

Everywhere she goes Julie talks of Disneyland, in the newspapers and on radio and television, meeting with the highest city, state or national officials, presenting them with scrolls and invitations to visit the Magic Kingdom at their convenience. When they do—and some have already taken up the gilt-edged offer—each is given a reception fit for a king.

Meanwhile, back at the Park, Walt has set up a million-dollar summer of musical entertainment. Disneyland began booking big bands and singers five years ago, but this is the first time major acts and performances will be offered virtually every night.

Sometime around August 15, although the date keeps moving up as the Park keeps stepping up its crowd intake, the 50,000,000th visitor will cross the front-gate finish line to a fanfare from the Disneyland band and great cheers from a midsummer crowd.

The yearly attendance has been slowly growing. It's now around 6,000,000. Ten years ago the Park started with 22 major attractions. Now there are 48. The initial investment was \$17,000,000. At the moment it runs to more than \$52,000,000.

On dedication day ten years ago Walt said, "Disneyland will continue to grow, to add new things, as long as there is imagination left in the world."

There were difficulties galore in getting started. You couldn't do this and you couldn't accomplish that, people on all sides said. Even the bankers were bearish, despite Walt's already great and sound reputation as a motion picture producer.

"You see," explains Walt, "that was because dreams offer too little collateral."

But, under a Disney banner whose motto reads "it's kind of fun to do the impossible," it was done, so that today the Magic Kingdom and its environs have "developed into one of Southern California's greatest economic forces" and become "the focal point of world interest," to quote two of the newsmen who made the Tencennial tour.

The impossible as it came to life a decennium ago . . . goal of a multitude soon to reach 50,000,000 people.



Down Memory Lane



Two recent Tencennial press tours to the Park, Studio and WED, with Walt hosting, brought in amusement and travel editors, and their wives, from nine western and mid-western states.

In the top picture with Walt, left to right, are Howard Pearson of the Deseret News in Salt Lake City, Utah; Mrs. William Wundram of Davenport, Iowa; Jack Fein, News Tribune, Duluth, Minnesota; Mrs. Howard Pearson; Mrs. Jack Fein; Thomas Smidt of KOA-TV, Denver, Colorado; Mr. and Mrs. Robert Houston of the World-Herald, Omaha, Nebraska, and William Wundram of the Times-Democrat, Davenport.

In the bottom picture, with Walt, are Mrs. Jerry Danziger of Albuquerque, New Mexico; Mr. and Mrs. Cecil James of the Tucson, Arizona, Citizen; Jerry Danziger of KOB-TV in Albuquerque; Mr. & Mrs. Russell Gideon of the Tulsa, Oklahoma, World; Mr. and Mrs. Robert Tonsing of The Eagle, Wichita, Kansas; Mr. and Mrs. Everett Daves of The Capital, Topeka, Kansas, and Mr. and Mrs. O. W. Fifer Jr., of the Arizona Republic in Phoenix.



There is quite a bit of difference between these two pictures, like 36 years for one thing, and a change in jobs for one of the principals — Bill Hamilton, once an actor, now a microphone boom operator. Bill, and Buddy Shaw, still an actor, appear together in the top picture, shot recently on the Gallagher set during the filming of new additions to the Wonderful World of Color series. Buddy plays a newspaper reporter in the show. A stillman was called into the act when Buddy produced the bottom picture, showing him and Hamilton as they appeared in an oldie, Riders of the North, back in 1929. Bill is at the far right, playing a Mountie, and Buddy at the far left, as "the man they always get." This show was made at the old Trem Carr Studio, now part of Columbia Pictures.

King-Air To Join And Improve Studio Fleet

The Studio's air fleet was to get a significant updating late in June when a prop-jet King-Air joined the Grumman Gulfstream, replacing the smaller, slower Queen-Air in the taxing job of getting company personnel hither and yon on the domestic map.

The piston-engined Queen-Air was the Studio's first aircraft, a nine-place Beechcraft whose performance soon proved to be somewhat limited for the growing demands put on it by the company's expanding operations.

Just a year ago it was joined on the line at the Lockheed airport in Burbank by the long-range, pressurized, 18-place luxury Gulfstream whose regular run seems to be to New York and back with a single stop on route.

The new King-Air will have a range of 1,500 miles, pressurization to give it a safer, high-altitude capability, and places for ten persons. Its top speed is rated at 280 miles an hour as against the Queen-Air's 210 — and as against the Gulfstream's 325.

The Gulfstream will continue in the long-range pattern, generally, with the King-Air doing the Queen-Air's job faster and better, with particular emphasis on the growing travel between Burbank and Denver, and Burbank and San Francisco.

Incidentally, the Gulfstream makes it to New York, with a single stop, in between eight and eight and a half hours, and back, against the trade winds, in from nine to nine and a half hours.



A Master Builder's Magic

THE FANTASTIC WALT DISNEY

OF MOUSE AND MAN

A Wonderland Built of Childhood

20-Year Dream Growing Up

Many Special Features Planned for Disneyland's 'Centennial'

POST

Disney's Kingdom to Celebrate 10th Year

Mission... with a Twist

Disneyland Growing 10

Roundup

PHOTOPLAY

The Pursuit of A Dream

RAVEL - REAL ESTATE

Disney's 10-Year-Old Playpen

Disneyland - A World of Adventure

Johnson in Thick of Mobs on Tour

The People Trap That a Mouse Built

Disneyland Secret? Imagination

Disneyland: Lincoln Centennial show added

Walt Disney Is No Mickey Mouse

SLS. KEELS

LOOK!

Decade of Fun

Trapped Safari

Disneyland - its Beginning - its Future

Disneyland: The Pursuit of A Dream

Disneyland's First Fabulous Decade

Entertainment Weekly Walt Disney World: Disneyland's Big Success

Mr. Lincoln Goes to Disneyland

Fabulous Park Fabulous Fans

Any New Foreign

SPICY

Nonbook Christmas

Disneyland & Wonderland in Visitors' Eyes From Antiques

Disney Modern Merlin

The First in Disney's Centennial

Disneyland & Wonderland