



The Disney World

APRIL - MAY, 1966





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Little Toys From 'Small World' Pose Prettily For Big Portrait

It took some doing, since many of them had to be diverted, say, from rehearsals, or dressing rooms, or one of the offstage shelves over at WED, but eventually a group of dolls and toys from *It's A Small World* did sit for this Disney World cover, putting on the faces and stances they will use when that famous attraction, along with three others, bows this Summer at Disneyland.

The other three big attractions are *New Orleans Square*, *The Pirates of the Caribbean* and *The Primeval World*. *Small World*, that happy boat-ride over the Seven Sea Ways, began its fantastic cruise some two years ago at the New York World's Fair, where

it set a record for paid admissions.

But there have been many additions and enlargements, so that any Fairgoers turning up at the Park for an encore would probably feel they were in a new *Small World* in a big way.

Two major new "lands", the North Pole and South Pacific Islands, will join the nearly hundred nations of the world which delighted 10.3 million Fairgoers during the show's two smash seasons in New York. And nearly 600 captivating *Small World* inhabitants, almost half of them new to the colorful boatside scene, will be on hand to greet the guest sailors who may number up to 5,400 an hour along the expanded, musical boatway.

R & D Report: Big Move To Big Quarters Done Without Pause In Pace

Within a few feet of a glowing flow of lava and a doorway that's been on fire for several months is the new home of WED Enterprises' unique Research and Development laboratory, birthplace of the remarkable techniques and approaches used in Disneyland and the four Disney shows at the recent World's Fair in New York.

Because Walt and the Imagineering staff at WED are tackling more and more big projects, our architectural and engineering firm found it necessary to provide new, larger and more efficient quarters for the R & D team.

Technicians have completed the move into the 4,200-square-foot area at 1401 Flower in Glendale without interrupting their work on the shows Walt is opening this Summer at Disneyland.

R & D staff members are programming three-dimensional Audio-Animatronic figures for the action-filled *Pirates of the Caribbean* ride, the *Primeval World* show and Walt's delightful *It's a Small World* musical fantasy.

Within its equipment-lined walls, the R & D lab is also responsible for audio research and engineering, systems control development, and the creation of illusionary techniques.

One group is in the final phases of developing systems for the *Pirates of*



Some of WED's Imagineers assemble charming *Small World* figures in a dress rehearsal.

the Caribbean which will have 600 control circuits, more than 70 separate sound tracks, and over 4,000 transistors and semi-conductors.

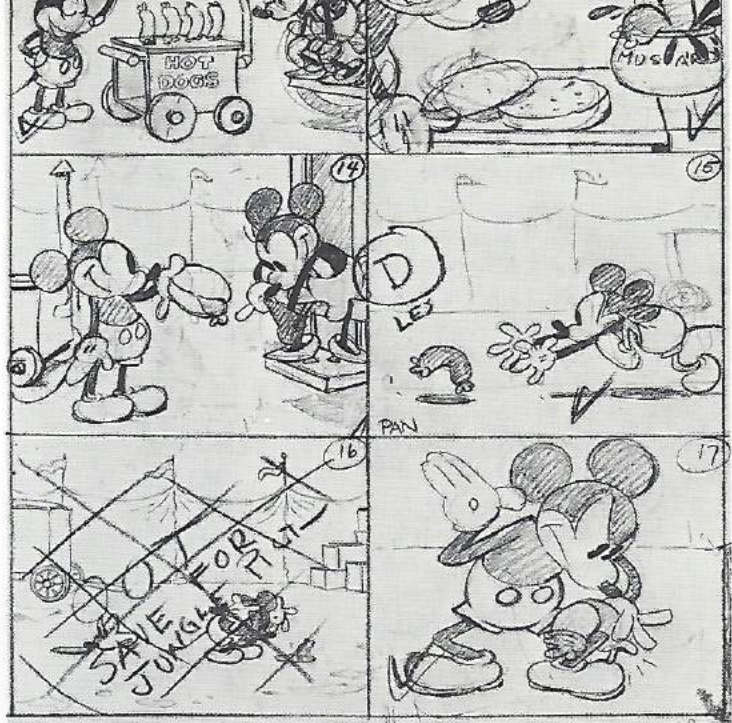
Nearby, another WED R & D team is adding last-minute touches to mounds of "treasure," collected by the pirates, which will glitter from a cavern storehouse. They have also created a hurricane and a burning village for the same show, and exploding volcanoes and rivers of lava for the *Primeval World*.

Literally looking to the future, the R & D lab is already beginning to focus its attention on the world to come. WED's next assignment is New Tomorrowland, planned for the Summer of 1967, opening at Disneyland.

Walt and Ub Iwerks, who did the sketches, and Les Clark, of the Studio's original animators, get themselves a few laughs over the 1929 antics of Mickey Mouse in a lively short called *The Karnival Kid*, wherein Mickey enjoys an amusement park.

They are looking at the actual Iwerks drawings which Floyd Gottfredson, then an in-betweener, rescued from a wastebasket where someone had tossed them during a move of offices in a section of the animation department way back in 1930. He had kept them ever since and thought to mention the fact when the *Disney World* began digging into the history of storyboards.

It took no more than half a dozen of these eight by twelve-inch sheets, six panels to a sheet, to lay out this, the ninth of the Mickey Mouse shorts.



Walt was amazed when he heard of the find and called Ub and Les in for laughs.

"Boy, when you think of the details we get into these days to make a picture," Walt said in awe. "Why, we used to knock things out every two weeks." He paused, looking at the other two a moment. "Well, no more than a month, anyway," he added.

Everyone laughed, particularly when Walt pointed out No. 17 in the six panels shown here. "Look at old Mickey, pulling down the skin of that weenie and giving it a sound spanking," he said. "Takes the steam out of a hot dog every time."

Everyone laughed some more.

STORYBOARD STORY:

Wallwide Pincushions Have A History Like The Studio's

Hanging in the soundproofed ceilings of every sweatbox and in uncounted Animation building offices are clusters and rashes of lethal-looking spool-handled pins, pitched there heaven knows when during the brain-storming for heaven knows what picture.

Thus the pins served a good purpose, nailing down a thought or two for a creative marksman, but a pin thus deployed lost its real role: the pinning down of papered sketches delineating a story sequence on a storyboard.

Storyboards are old, and they are a Disney legend. But not as old as the Studio. They were not needed at first, when Walt's group of co-thinkers and planners could be counted on ten fingers or so. It was later, when specialists of one sort or another made the scene and could not, in their entirety, be held within a single story room, that

the boards were thought up.

Even then they didn't arrive until the walls of the old Hyperion building had begun looking like pincushions, with the beginnings of a Silly Symphony hung up in the plaster without a thought to the morrow, when the walls might be needed as walls again.

And then, during the early Thirties, someone suggested false walls of a soft material like cork that, one, could be hung up and taken down at the pleasure of the planners and, two, could take ceaseless pin-pricking without a care for the morrow.

It is difficult, now, to find an office without a storyboard, or a storyboard without the pins, or a story without either. *The Jungle Book*, a latter-day feature still in the making, will require something like 1,800 story sketches with accompanying, ever-changing

scribbles of dialogue, all drawn and pinned on 36 four-by-seven-foot boards, before the picture is finished.

All of them will have been carefully scrutinized by Walt and duly shifted and re-done until everything is right for the sequence directors, and then all of them will be taken down and the storyboards readied for the next show.

Most live-action pictures are at least partially laid out in storyboard form, especially when special effects photography or difficult action sequences are to be filmed.

In the planning for *Bullwhip Griffin* three separate sequences, the fight between Roddy McDowall and Mike Mazurki, the San Francisco fire, and an underwater scene, were given the storyboard treatment in full.

The storyboard is thus a great time and money saver. Walt can look at a proposed, graphically presented sequence and readily decide what will work and what will not, with the least amount of trouble and expense.

Roy And Aides Appear Before Influential Security Analysts

For the first time since 1957, when Walt Disney Productions was listed initially on the New York Stock Exchange, company executives appeared before the influential New York Society of Security Analysts to report on WDP's excellent financial health and robust economic outlook.

It was a welcome financial housewarming for all concerned. Roy, backed by Donn Tatum, Card Walker and Larry Tryon, presented a pleasant picture for Wall Street's finest during March, illustrating their talks with elaborate slide presentations and following them with informative question-and-answer sessions.

Roy covered the big, overall picture, with emphasis on the major developments of the past six months. Larry, as treasurer, followed up with a more detailed financial report and a prognosis for the first six months of the year.

As vice president in charge of sales, Card covered that field in depth, setting forth the Disney practice of total marketing, the company's approach to pre-selling the public on our all-important motion picture releases, and the immense value of its backlog of timeless and universal films.

As vice president and executive assistant to Roy, Donn covered the



Roy addressing the New York Society of Security Analysts.

amusement and recreation facets of the WDP enterprises, including Disneyland's past and future, projecting for both the Florida and Mineral King operations, and the company's diversifi-

cation and expansion in the amusement and recreation fields generally, which will play increasingly important roles in the future of Walt Disney Productions.

Expanding European Market Target At Big Paris Meeting

Increased company interest in expanding the motion picture market throughout Europe was indicated during the recent total marketing sessions in Paris when Roy, Card and others from the Studio met with a score of our representatives on the Continent and presented one of the most comprehensive in-depth sales pitches ever assembled.

It covered all aspects of the Disney operation, displaying through talks, slide presentations and motion picture film not only the highly successful advertising, publicity and promotional campaigns staged domestically for

tion picture product, but plans for the same in respect to new and vastly expanded company operations, including the Florida and Mineral King projects and Disneyland additions.

Taking turns with Roy and Card on the dais were Ned Clarke, distribution; O. B. Johnston, publications and merchandising; Jimmy Johnson, music; Vince Jefferds, tie-in merchandising and exploitation; Dick McKay, publicity and advertising, and Don Eschen, finance. Each covered his own specialty as it applies to the marketing approach to all upcoming features, from *That Darn Cat* to *The Happiest Millionaire*.

The European sales team has been working towards wholly coordinated, pre-selling continental campaigns patterned after the total marketing approach that has proven so successful

dom. With the improvement of communications throughout the continent, and gradual reduction of the language barrier, our European representatives have been ever more successful in broadening the Disney image, with emphasis on the adult appeal Walt's brand of family entertainment contains to a greater and greater degree.

European offices will now launch an overall, continental campaign on *That Darn Cat* when it is released simultaneously in Germany, France, Italy and other countries in September. Most of the advertising, publicity and promotional material prepared for *Darn Cat* in its domestic release will be adapted for the foreign market, and many new and different approaches continent-wide will be put into motion by the European sales team using a great many suggestions presented at

Contest Takes New Step, With Femme Footprints Featured

The picture promotion business, always full of surprises, has a nifty one in store for the radio listeners of America when cooperating disc jockeys get on the air and come out flatfooted with a girl-print contest.

This would be for *Lt. Robin Crusoe, U.S.N.* An earlier and very successful *That Darn Cat* featured pawprints, chiefly of cats, but of other animal characters, too, like say lion cubs, dogs, hamsters, snakes, monkeys, turtles and even horses.

But that was preliminary horse-play, really. Now it's to be girls, raising promotional gun sights to the teen-age level just about automatically. The fields of contest will be centered about the same 33 major-city areas as before, where it will probably be a common sight to see young lads chasing young

ladies down streets, inkpads and paper in hand, out to win a surfboard or \$100, whichever the lads might choose.

Chasing cherubs is not a specific requirement, though. Indeed, the idea is to send in *your* girl's bare tootsies, neatly reproduced on paper. But the rules are not specific on that, either.

The contest, which is likely to establish a beachhead in new publicity thinking, stems from Nancy Kwan's own tiny footprints—bare, of course—left in the sand of a paradise island for Dick Van Dyke, as Robin Crusoe, to pick up in the feature-length spoof.

BEAUTY AND THE NOBLE BEAST

It isn't every day that a gem of a featurette comes along like Run, Appaloosa Run, and it isn't very often that a photo of the stars comes along like this one, of Adele Palacios and Holy Smoke.

The off-stage candid shot was taken by Larry Lansburgh, who owns the 5-year-old Appaloosa horse and was co-producer on the picture.

The petite brunette, who had little or no previous riding experience, had just ridden the spirited stallion at top speed for the first of several action-filled sequences.

"Holy Smoke," she said breathlessly, when the jaunt was over, "that was fun."

But Holy Smoke, a little out of breath himself, just listened, and gave the camera a knowing look.



Greater Amusements Runs Article, Cover Picture Of Irving

An unusual and, publicitywise, effective accolade was bestowed recently on Irving Ludwig when perhaps the oldest of the national trade publications, Greater Amusements and International Projectionist, put our Buena Vista proxy's picture on its cover and ran an exceptionally complete biographical story on the subject inside.

G.A.I.P., which has been around serving the motion picture industry for 86 years now, is running a series of articles on industry leaders. Irving was the seventh.

"Irving H. Ludwig," began the article, listing his title and BV's role as WDP distributor, "has been a member of the film industry for more than thirty years. His career in the industry has been divided uniquely into an equal number of years in the exhibition and the distribution ends of the business.

"Mr. Ludwig entered the industry in 1929 as a part-time usher at New

York's Rivoli Theatre. At the Rivoli, he was accorded a series of advancements leading to the position of house manager, a capacity he filled until 1938, under both the Paramount-Publix and United Artists theatre circuits.

"Since that initial entry, Mr. Ludwig has served in the motion picture business in a wide variety of positions in exhibition and distribution. In 1939, he joined the Rugoff and Becker circuit managing the 8th Street Playhouse in Greenwich Village. In 1940, he opened and operated as house manager the Greenwich Village Art Theatre, an independently-owned house that was the first new theatre built in the United States specifically as a specialty theatre for the showing of foreign films. Later that same year, he joined Walt Disney Productions, managing the highly-successful roadshow engagements of "Fantasia."

"Mr. Ludwig joined the Skouras Theatre Corporation as a theatre manager in 1941. He returned to Rugoff and Becker in 1942, where he remained as film buyer and supervisor of theatre operations until 1945, when he became a member of the sales administration staff of Walt Disney Productions. He has been allied with the Disney organ-

ization since that time.

"When Buena Vista was formed in 1953, Mr. Ludwig was a member of the formulating committee that gave the company its structure and launched it into active operation. He was appointed immediately to the position of Vice President and domestic sales manager, and has, since Buena Vista's inception, significantly contributed to shaping the company's policies and success. He was appointed to his present Buena Vista presidency in January of 1959.

"During his long and progressive association with the film industry, he has become a member of The Variety Club, The Cinema Lodge, The Pioneers and The Motion Picture Bookers Club of New York. In 1943-44, he served on the New York Metropolitan Motion Picture War Activities Committee.

"Mr. Ludwig, who was born in Russia on November 3, 1910, came to this country with his family in 1920. He was raised in Brooklyn, receiving his education at New York's Savage School. He also attended New York University advertising and marketing courses."

Meanwhile, back on the cover, Irving never looked more pleased.

Ride Operators Go Up At Disneyland

Disneyland held the spotlight in the personnel picture in recent weeks with a considerable number of promotions, chiefly for on-the-job merit, from ride operator to a variety of capacities.

Roy Gregg, Bruce Siriani, Rich Battaglia and Fred Brooks were promoted to assistant ride supervisors; Frank Sloan, Bob White, Gerald Johnson and Fred Koehler to training assistants for Disneyland University; Mike Gilbert and Bob Daniels to Research and Development training assistants, and Tom Eastman to Personnel department interviewer.

New promotions, and a gradual increase in permanent Park employees — approximately 400 this year — reflect the steady increase in Disneyland's popularity with the public.

The Winter, or permanent, employment figure for 1965 was 1,769, and the summer expansion figure almost 3,500 employees.



Fred Brooks, newly risen to the rank of assistant supervisor, kids around on an "inspection" of the ride operators he has worked with.

U.S.S. Kitty Hawk Set To Be Stage For World Premiere of 'Crusoe'

At this writing, the gigantic stage for the world's most unusual motion picture premiere was still somewhere at sea, making its way toward San Diego and the big bow for *Lt. Robin Crusoe, U.S.N.*, which could assume the proportions of the *Mary Poppins* ditto, with a few extras thrown in like the U.S.S. Kitty Hawk.

Nothing could be definite until almost the last minute, since Viet-Nam is proving to be one of the most unpredictable of all wars, but the date has been tentatively set for Saturday evening, June 25, and the wheels put in motion both in Navy and Navy League officialdom. The premiere would be a benefit, sponsored by the League, a ci-

vilian arm of the Navy, for a home for the widows of Navy and Marine personnel in Washington, D.C.

It is interesting to note that if all goes well, this would be the first movie premiere ever to have been held aboard a ship of the line. The 80,000-ton Kitty Hawk, skippered by Captain Martin Carmody, stars in *Robin Crusoe* as the home base for the modern Crusoe, played by Dick Van Dyke, who loses his Navy fighter and gains an island overrun with gorgeous girls. The filming took place last Summer before the KH moved out for combat, with a number of Studio visitors coming aboard in addition to Van Dyke and the camera crew, including Walt and Card Walker, a reserve Navy Commander who served with Captain Carmody in World War II.

The Kitty Hawk-*Robin Crusoe* premiere would be a full-fledged Hollywood gala affair, replete with cocktail and dinner parties, and a long list of

film greats, as in the case of *Poppins*. The carrier's crew will see the picture, too, although probably the following day, when, after a brunch aboard the ship, some of the actors and actresses, including Van Dyke, will help launch the special screening. The Saturday evening audience will consist of paying guests, including League members and active and retired naval personnel.

As arrangements began to roll, Captain Carmody cabled an enthusiastic greeting from his battle post which went, in part:

"WARM REGARDS TO ALL KHAWK FRIENDS AT DISNEY PRODUCTIONS."

In the meantime, special exhibitor screenings of the picture at Disneyland in March, and a few days earlier in New York, brought enthusiastic responses from all guests and seemed to set *Robin Crusoe* firmly on the road to a record run in the post-Kitty Hawk period.

YOU'LL FIND IT IN SEARS:

Ancient Tomes Prove Modern Aid In Movie-Making

It has been a fur piece of time since it was "in" to crack, "you'll find it in Sears Roebuck." Meaning the catalogue. But WDP researchers still say it in real earnest. Because the ancient Sears catalogues that still live in the Studio library have proven invaluable sources for movie research.

The ancient tomes date back to the 1890's, no less. Within their yellowing pages lives a world long since forgotten by most. There young men drive bi-

cycles built for two; housewives battle with kitchen wood-burners all the day long, and comely damsels go riding in wild Stanley Steamers protected only by the grace of God and dusters.

Don't think that more than a little of Disneyland's Main Street didn't spring from this musty source, or the trappings for *Pollyanna* and *20,000 Leagues Under the Sea*, plus *Follow Me, Boys*, and, now, much of the makings for *The Happiest Millionaire*,

whose vivid, musical story is due for first camera attention during the month of May.

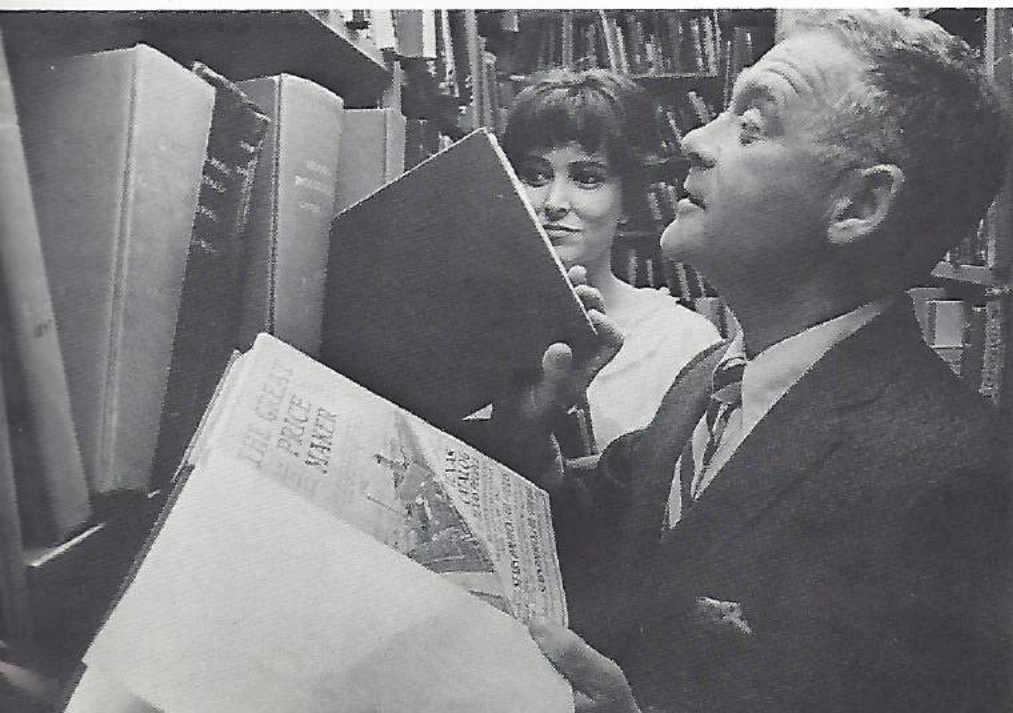
By the time the big-budget comedy is wrapped up and in the can, about 200 requests will have been filled, and 500 published documents sent to everyone from Walt to the propmakers, to give the picture the proper fascination and authenticity.

For instance, John Mansbridge, the picture's art director, has in hand pictures and text on small-town ice cream parlors, saloons, private girls' school dormitories, Philadelphia street cars, train sheds, mansions, Rittenhouse Square in Philadelphia, Georgian architecture, and the illustrations of Henry Patrick Raleigh, all circa 1916.

Then there's the producer, the director, the writer, the costume designer, hairdressers, ad artists, casting directors, story men, set designers, prop men, publicists and so on, each working towards the same goal from different directions.

But the Sears catalogues, ancient and helpful as they are, are not the end in research. Some 14,000 other volumes help out in the Disney library and, when these are not enough, the staff thinks nothing of reaching out through the land, perhaps clear to the famed Congressional library itself, in Washington, D. C.

In the Studio library, Carlay Gannon helps Director Norman Tokar with some Sears research for *The Happiest Millionaire*.





Winnie the Pooh wins a nose-rub from a young man in the Shriners Hospital for Crippled Children, St. Louis.

Storm Of News Stories Follows In Footsteps Of Storms On Pooh Tour

It has been a little while, now, since Winnie the Pooh, Rabbit, Piglet, Owl, Eeyore, Kanga, Roo, Tom Garrison and Dick Winslow got back from that many-cited swing through some of the toughest Winter weather the nation has seen in many a moon, publicizing *Winnie the Pooh and the Honey Tree*, but the press clippings and tear sheets keep following on in, testifying to one of the most successful sessions of tub-thumping in movie history.

Everywhere they went the local newspapers broke into headlines, feature stories and picture layouts, so captivating was the troupe and the array of fashion shows by Sears Roebuck, co-sponsor of the tour. And some of those papers are among the nation's most famous, like the St. Louis Post Dispatch, Washington Post, Chicago Tribune and the Deseret News in Salt Lake City.

Both the pace and obstacles of the swift itinerary—21 cities in 25 days along a 10,276-air-mile route aboard the Gulfstream—proved fantastic. Rain storms, snow drifts and blizzards clogged events in the most unlikely places, like Washington, D. C. or Atlanta, Georgia, putting tour leader Garrison to the acid test.

A less-determined group would never have made the important Pittsburgh stop when a sudden blizzard stopped all traffic in Washington. But Tom and company, arms and backs loaded with cumbersome paraphernalia, marched through nearly a mile of five-foot snowdrifts in the beleaguered U. S. capital to reach a cleared highway, where all thirteen were picked up by an airways truck and driven to the Gulfstream.

Philadelphia was just as bad. There Tom had to commandeer a private school bus to complete the journey to the all-important 80-market ABC-TV Mike Douglas show.

But everywhere they went the Disneyites were greeted with just about unprecedented welcomes by mayors, television producers, newspapers, theatre managers and hospitals, timing their notable arrival times with the local openings of *Winnie* and its funny companion offering, *The Ugly Dachshund*.

Part of the press barrage that accompanied the Pooh tour.

Letter From New York

In one of the most comprehensive magazine-newspaper publicity sweeps in company history, Dick Van Dyke covered the city on behalf of *Lt. Robin Crusoe, U.S.N.* during the closing days of March, visiting with editors, writers and photographers and impressing the lot of them.

He worked with *The Saturday Evening Post*, *Good Housekeeping*, *This Week*, *Life*, *Look*, *McCall's*, *Cosmopolitan* and *Redbook* in the periodical field, as well as the mammoth *King Features Syndicate*, the *United Press*, the *Herald Tribune* and the *Daily News*, sitting for a cover color portrait to appear in the *Sunday News*.

Which just about covers the important side of the publications picture in this country. As Chollie Levy said in an enthusiastic TWX, Dick "is doing an outstanding job, making fine impression in first-time interviews with editors who believed he was just a nice guy but not very newsworthy. He's changing their minds . . . by being a newsworthy nice guy."

* * *

More of the same is in store for our Buena Vista PR operatives come early in May when beauteous Susan Hampshire (see February-March cover) intends to spend ten days with magazine editors whose interest was stirred up while Susan was in Hollywood recently, winning over newsmen and columnists.

Ingenue will do an interview and story. So will *Glamour*, which has already assigned a specific writer. *Redbook* plans a cover, with art editor Bill Cadge set to do the photographing himself, in his own studio. And, now that he has the word that she will be on hand, Chollie is rounding up other important breaks.

Susan, of course, will be publicizing *The Fighting Prince of Donegal*. There is equal interest in Peter McEnery, particularly on the part of the fan magazines, which accurately reflect teenage interest in anyone, but he is tied up with motion picture work in France and will not be free until October, when the picture will be released.

* * *

When a Studio contingent headed by Roy appeared before the full member-

ship of the New York Society of Security Analysts to report on WDP's financial health, 300 interested members—nearly the entire society roster—showed up. This has happened only twice before in society history.

The impact was equal to the anticipation. Roy and company were escorted from society headquarters to the floor of the New York Stock Exchange in time to learn that Disney stock had made a 2¼ jump within an hour after the presentation.

* * *

Tommy Steele bowed out as the star and creator of the now-famous lead role in "Half A Sixpence," the smash Broadway musical in which his performance, a critic's delight, brought him into world prominence once again. The former English rock 'n roll star thereupon set out for his homeland, there to rest and shape up with two weeks of training with that powerhouse of a soccer team, the Arsenal. This happy young millionaire then will fly to Burbank to take an important role in *The Happiest Millionaire* with Fred MacMurray. — Jack Herschlag

Frank Waldheim Is New Vice-President

In line with the company's policy of recognizing its executives for outstanding service, Frank Waldheim, who headquarters in our New York office, was named a vice-president of WDP at a recent Board of Directors meeting.

An honor graduate of C.C.N.Y. and N.Y.U. law school, Frank has handled the company's legal business in the east since Mickey Mouse was two years old, first on a retainer basis, then as eastern counsel and assistant secretary of Walt Disney Productions, a position he has held since 1940.

He is an acknowledged expert on copyright matters, having written articles and given lectures on the subject, and was nominated to the panel of consultants on the proposed revision of the copyright law. He is also a trustee of the Copyright Society of the U.S.A.

Frank Waldheim replying to messages of congratulation.



General Sarnoff Gives Bright Glimpse Into Home Center Of Future

When, on a recent momentous evening Brigadier General David Sarnoff was presented the Screen Producers Guild Milestone Award by Walt, the RCA board chairman set up headlines in newspapers and trade publications with his vivid predictions for an entertainment and communications center in the home of the future.

"This center," said the General, whose contributions to the science of communications have made him one of the nation's most honored men, "will be equipped for stereophonic radio and recorded sound. TV will appear on a screen mounted on the wall. It will be regulated in size, color and volume by pressing buttons on a remote control device no larger than a matchbox, placed wherever you sit.

"For better or for worse, the telephone service of the future will enable us to see as well as hear the person on the other end of the circuit with whom we communicate. When that time comes, the TV screen on the wall and its associated talking devices can be made to function for two-way sight and voice communication.

"Tomorrow's homes will have libraries of great films, comparable to today's collections of musical recordings — and this will open a tremendous new market for Hollywood's product . . . Every form of information — the daily printed word, drama and comedy, educational material and computer data — will flow directly into the home from any source and over any distance . . .

"As this revolution takes form, the producers of TV and films, the publishers of magazines and newspapers will find themselves vying with each other and with the best-selling novel, the great symphonic orchestra, the art curator and university lecturer. The home will become the primary source of contact with the worlds of events and ideas, and competition among the media will be on the broadest possible scale."

However, he pointed out, "the communications revolution I have briefly portrayed will not alter other aspects of contemporary life. For example, I do not believe that the coming forms of entertainment in the home will ever destroy the urge to enjoy, first-hand, the pleasures of the concert hall, the



Walt presents the Milestone Award to General Sarnoff.

theatre, museum or stadium. Nothing will ever submerge man's gregarious instinct."

Walt, who in 1957 received the Milestone award — bestowed annually on an outstanding humanitarian and film industry figures — introduced General Sarnoff as "the most articulate spokesman of our generation for the world of tomorrow."

"He took the tiniest speck of energy

—the electron—and created new worlds of communication, entertainment and information, through radio, television and color TV," Walt continued.

"No individual of our generation has had a greater impact upon his time . . . In presenting him with the Milestone Award we are paying tribute to a man who has done more than any other to give new dimensions to the art and science of communications."

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Frank Waldheim Is New Vice-President

In line with the company's policy of recognizing its executives for outstanding service, Frank Waldheim, who headquarters in our New York office, was named a vice-president of WDP at a recent Board of Directors meeting.

An honor graduate of C.C.N.Y. and N.Y.U. law school, Frank has handled the company's legal business in the east since Mickey Mouse was two years old, first on a retainer basis, then as eastern counsel and assistant secretary of Walt Disney Productions, a position he has held since 1940.

He is an acknowledged expert on copyright matters, having written articles and given lectures on the subject, and was nominated to the panel of consultants on the proposed revision of the copyright law. He is also a trustee of the Copyright Society of the U.S.A.

Frank Waldheim replying to messages of congratulation.



General Sarnoff Gives Bright Glimpse Into Home Center Of Future

When, on a recent momentous evening Brigadier General David Sarnoff was presented the Screen Producers Guild Milestone Award by Walt, the RCA board chairman set up headlines in newspapers and trade publications with his vivid predictions for an entertainment and communications center in the home of the future.

"This center," said the General, whose contributions to the science of communications have made him one of the nation's most honored men, "will be equipped for stereophonic radio and recorded sound. TV will appear on a screen mounted on the wall. It will be regulated in size, color and volume by pressing buttons on a remote control device no larger than a matchbox, placed wherever you sit.

"For better or for worse, the telephone service of the future will enable us to see as well as hear the person on the other end of the circuit with whom we communicate. When that time comes, the TV screen on the wall and its associated talking devices can be made to function for two-way sight and voice communication.

"Tomorrow's homes will have libraries of great films, comparable to today's collections of musical recordings — and this will open a tremendous new market for Hollywood's product . . . Every form of information — the daily printed word, drama and comedy, educational material and computer data — will flow directly into the home from any source and over any distance . . .

"As this revolution takes form, the producers of TV and films, the publishers of magazines and newspapers will find themselves vying with each other and with the best-selling novel, the great symphonic orchestra, the art curator and university lecturer. The home will become the primary source of contact with the worlds of events and ideas, and competition among the media will be on the broadest possible scale."

However, he pointed out, "the communications revolution I have briefly portrayed will not alter other aspects of contemporary life. For example, I do not believe that the coming forms of entertainment in the home will ever destroy the urge to enjoy, first-hand, the pleasures of the concert hall, the



Walt presents the Milestone Award to General Sarnoff.

theatre, museum or stadium. Nothing will ever submerge man's gregarious instinct."

Walt, who in 1957 received the Milestone award — bestowed annually on an outstanding humanitarian and film industry figures — introduced General Sarnoff as "the most articulate spokesman of our generation for the world of tomorrow."

"He took the tiniest speck of energy

— the electron — and created new worlds of communication, entertainment and information, through radio, television and color TV," Walt continued.

"No individual of our generation has had a greater impact upon his time . . . In presenting him with the Milestone Award we are paying tribute to a man who has done more than any other to give new dimensions to the art and science of communications."



Little girl lost is 5-year-old Shelley, who was duly rescued by Security Officer Bob Carter at Disneyland and eventually re-united with her mother. There was a temporary difficulty: Shelley couldn't recall her last name.

Peace Of Disneyland Due To Quiet, Polite, Firm Security Force

The peace of Disneyland is seldom broken by anything more annoying than a squashed ice cream cone or splash of icy pop, thanks to one of the

most unique systems of security known to man.

It is quiet, benevolent, firm and effective, and it is chiefly designed for and directed at the growing teenager, male, who is likely, in his bursting enthusiasm for letting off physical steam, to disturb others.

No guns, no clubs, no uncouth "hey, you's" come his way. He is, instead, confronted by a sizeable hunk of uni-

'Boxoffice' Lauds Walt, Notes Debt Movie Industry Owes Him

Barometer 65/66, Boxoffice's twenty-sixth annual poll of exhibitors, press and public on the popularity of motion pictures and their stars, has a strong Disney flavor to it. For example, Julie Andrews is named top star of 1965 for her performance in *Mary Poppins* and Walt comes in for high praise from one of the editors, Velma West Skyes, who writes:

"Walt Disney is in a class all by him-

directed to family audiences. The industry as a whole does not fully realize the debt it owes him for keeping motion picture theatres from becoming out-of-bounds for children and for those patrons who do not enjoy too much emphasis on sex in its sinister phases. . . . The fact that Disney has found his production standards profitable is significant.

"Nor can he be said to repeat himself, for each film is creatively different. . . . He has shown the world that entertainment can be enchantment—and wholesome for all-age groups."

In the player popularity lists, Hayley Mills, who did so well in *That Darn Cat*, ran tenth, nine places behind Julie,

formed man who, especially during the more troublesome Summer months, is likely to be a football coach or school teacher spending a paid vacation at the Park.

"We have the training and all the necessary physical power to handle any situation," explains Tim Hahn, Chief of Security, "but we seldom need the latter. Our first-line approach depends on the psychology of size. None of our security officers are under six feet and 200 pounds, for example, and all are intensively trained in the handling of people. A good many of our year-around group have retired from one or another of the armed services wherein the techniques and ethics of discipline have been long and firmly drummed home.

"When there is a disturbance we move in quickly and do our best to settle the matter quietly either on the spot, if that is feasible, or at our security headquarters. If neither of these is successful and/or a real crime is involved, then, of course, we call in the lawmen just as the authorities of any school or college would have to do."

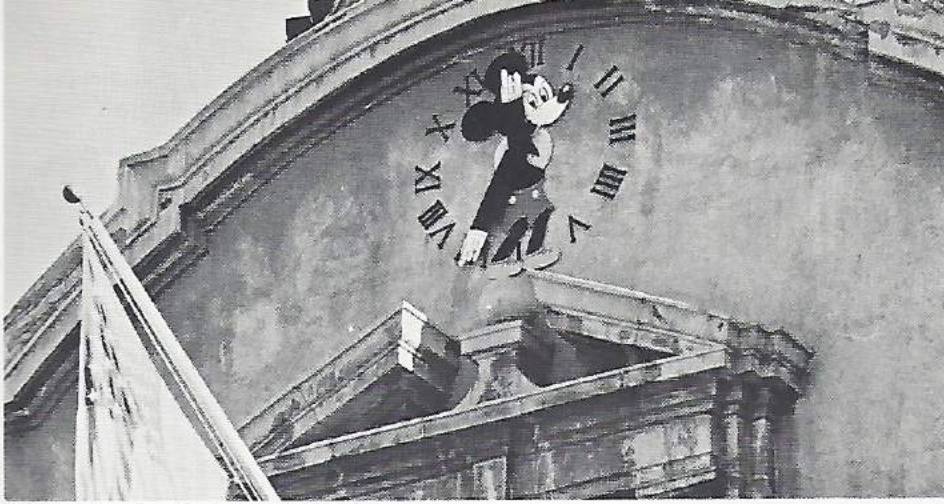
The year-around force runs to around 160 men, with a third of that staying through the quieter, less crowded Winter months. All the men wear blue uniforms and move silently, smilingly about, eyes and ears ready for anything and hoping for nothing.

Disneyland has had its own security force for ten years. A well-known outside agency was employed the first year but, like most things Disney, it was decided that a wholly Disney-operated system, under complete Disney control, would work to the better advantage of the Park and its guests in the long run, and it was done—as quietly as the force operates now.

in *Mary Poppins*, ranks thirteenth on the male side. The others from Disney pictures were listed among the runners-up; Suzanne Pleshette and Annette Funicello, running fourteenth and fifteenth among the femmes.

On the picture side, *Mary Poppins* was listed among the top grossers for the year along with *Goldfinger* and *My Fair Lady* and, with eleven others, as Boxoffice Blue Ribbon winner for the twelvemonth starting with September, 1964. *Poppins* was for November. *Those Calloways* was ribboned for March, 1965.

And Walt is listed as the all-time top winning producer, with 28 Blue Ribbon pictures to his credit.



Mickey playing clock in a Caltech caper.

Mickey Mouse Club Achieves Impossible Heights At Caltech

Since achieving the impossible has always been Mickey Mouse's forte, it is not the least surprising that a Caltech campus club using the name Mickey Mouse, and tending to achieve the impossible, should spring into being.

The club's members, who headquar-

ter in one of the student houses, enjoy an avocation which is normally considered dangerous as a vocation. It is steeplejacking, but quietly, mysteriously, so that no one who is not on the club roster has yet been a witness.

This makes, of course, for some unusual results. For example each Christmas a large and exquisitely caparisoned Christmas tree is found sitting on the cupola of the very tall administration building. Bewildered administrative brass couldn't figure how to get the thing down the first time around

and finally hit upon the idea of diverting a huge crane which happened to be operating on another part of the campus. Removal has since become a matter of routine, not by the Mickey Mouse Club, but by the front office in a regular gesture of good sportsmanship.

At Thanksgiving a grinning-faced pumpkin is found occupying the beleaguered cupola. Recently, when Caltech's Dr. Richard Reynman set off for Stockholm to accept the Nobel prize for physics, what should be gracing a handy campus building but a large banner reading WIN BIG, R. R. And last Fall, when a thousand high school students visited the campus in Pasadena for the annual Students' Day, a huge Mickey Mouse clock was installed high on the facade of a prominent building for everyone's edification.

The club runs strongly to the development of human fly tactics because of one student, since graduated, who could climb just about anything man can build and who had the happy, or unhappy, knack of imparting his know-how to others. The unseen stunts ensued, leaving everyone, including the night watchmen, baffled, so that a few haughty critics began referring to the outrages as "Mickey Mouse tricks" and the name stuck.

Little Known ERA Did Studies Leading To Florida, Mineral King

Little is generally known and even less has been said publicly about a highly responsible behind-the-scenes organization known as the Economic Research Association, or ERA, which since its formation has conducted more than 30 major research projects for WDP, not the least of which have been projects Florida and Mineral King.

The 80-man firm was founded by Harrison A. (Buzz) Price, its president, who at one time headed up a team of Stanford Research Institute experts in the search for Disneyland's site during the early 1950's.

With Walt's encouragement, Buzz formed ERA in 1959 and set up as a one-man operation. But with more and more studies needed for the expanding Disney activities, he added other experts who were widely experienced in developing creative solutions to busi-

ness and governmental problems.

"In carrying out a research program," Buzz explains, "we work hand in glove with the Disney staff, personnel, outside consultants and top management of other organizations. Usually, we try first to contribute to the formulation of the many possible characteristics a project might have. Then we test each one from the standpoints of good economics and business sense."

ERA's staff meets frequently with Walt, Roy and staff members to get a firm concept of what they have in mind for a given project. Then they move "out into the field" to consider every aspect in an effort to answer such questions as: Where should it be located? What type of people will be drawn to it? What will they expect when they get there? What economic impact will it have on the surrounding community? What is its own economic potential?

To get the whole picture, scores of knowledgeable people will be interviewed and a mountain of charts, graphs, books and statistical compilations will be studied, the whole eventually summarized in meaningful reports

and presented for review by Walt and Roy.

"Usually, one study will point up the need for another," Buzz notes. "For example, we have already completed four separate studies to determine the feasibility and nature of the Mineral King project. We began with a look at the economic need for such a resort, went on to evaluate the proper means of acquiring land in that area, and have just completed a study designed to point out the value to the State of the road leading to Mineral King, which must be built before we can begin work up there."

ERA provides services for some of the nation's other leading business and industrial firms, as well as governmental agencies. Its reputation has attracted clients like the California State Fair & Exposition, the architectural and engineering firm of Welton Becket & Associates, Del E. Webb Corporation, Transamerica, Hallmark Cards, Inc., Richfield Oil Company, and Prudential Savings & Loan Association, to mention only a few.



Walt has his picture taken at the Studio with the first contingent of magazine people to take part in the Disneyland press tours. From left to right the visitors are John Berendt, associate editor of *Esquire*; Curtiss Anderson, editor of *Venture* magazine; Mrs. Anderson; Mrs. William Robbins; William Robbins, managing editor of *Redbook*; Peter Lindberg, associate editor of *Better Homes and Gardens*; Mrs. Lindberg; Mary Green, editor of *Brides* magazine; Mrs. Michael Randolph and Mr. Randolph, special assignment writer for *Readers Digest*.



An eastern contingent of newspaper people, posing with Walt, are, left to right, Albert Clement of the *Times Union*, Albany, N. Y.; Mrs. Clement; John Murphy of the *Press Herald*, Portland, Maine; Robert Hannon of the *Herald Traveler*, Boston, Mass.; Mrs. Hannon; Mrs. Murphy; Mrs. Sam Hoffman; Jeannie Ranov of the *Post Standard*, Syracuse, N. Y.; Mr. Hoffman of the *Daily News*, Springfield, Mass., and Philip Uzanis of the *Hartford Courant*, Hartford, Conn.

Park Press Tours Continue, Move Into Realm Of Magazines

The ingenious tours for newspapermen to Disneyland, the Studio and WED Enterprises, so magnificent a part of the Park's Tencennial operation and now enjoying an indefinite extension, moved into the realm of national magazines during March when half a dozen editors and writers flew out for some entertainment and story prospecting.

These included Bill Robbins, managing editor of *Redbook*; John Berendt, associate editor of *Esquire*; Mary Green, editor of *Brides* magazine; Michael Randolph, special assignment writer for *Readers Digest*; Peter Lindberg, associate editor of family features for *Better Homes & Gardens*, and Curtiss Anderson, editor of an elabor-

ate new Holiday-type magazine called *Venture*, plus Mesdames Anderson, Randolph, Robbins and Lindberg.

This tour was so eminently successful that there will be more in the Fall for magazine people, and before that, at least one pointed primarily at Studio operations, during production of *The Happiest Millionaire*, with its several impressive production scenes and huge sets.

His tours over for the moment, Eddie Meck, the Park's diminutive impresario, betook himself eastward for his annual visit to newspapers and magazines throughout the nation during which he was to cover important publications in Denver, Chicago and Cleveland, as well as New York.

Eddie's superb planting goes on all year long, of course, and as he set out for more, a good many magazines, including *National Geographic*, *Good Housekeeping*, *Argosy*, *Time* and *Jack and Jill* were making ready May or June issues containing articles on Walt and the Park.

CLAIM FROM SPAIN: Walt Was Born In Old Mojacar ?

From Mojacar, Spain, via Reuters and the Orlando Sentinel in Florida, comes some startling news that so far has not been included in Walt's official biography:

"Walt Disney may not know it but this town claims him and villagers here keep Mickey Mouse and Donald Duck dolls to remind them of the 'Mojacar boy who made good.'

"The 3,500 natives insist Disney was born here and scoff at records listing his birthplace as Chicago, Ill.

"Mojacar's leading historian, Doctor Gines Carillo, 85, said Walt was less than two years old when he went away."

But, Chicago it was, not Mojacar. Walt's dad was Irish-Canadian and his mother of German-American descent which, when you add it all up, leaves little room for that claim from Spain.

GOOD TASTE:

WED Dining Area Doubles For Art

It is one of the most unusual employee dining rooms in any company. Although well equipped with all necessary furnishings for efficient food service, the room is also an art gallery. In fact, the employee dining area at WED Enterprises is called "The Gallery."

Since its opening in mid-November, the Gallery has served as a showcase for the free-time artistic accomplishments of WED personnel. But showings have not been limited to the many recognized artists in our planning and design firm. Several of those whose artistic abilities are not apparent from their titles or job assignments at WED have displayed excellent works of art.

Nearly every department has been represented in one or more of the exhibits, which are changed monthly. From draftsmen, architects, traffic and special services personnel, model builders, research and development technicians, interior designers, accounting, project designers and the maintenance staff has come art work for Gallery exhibition.

Sixty-five pieces of art, each by a dif-

Ducks Unlimited Names Waterfowl Area For Walt

Ducks Unlimited, Inc., this continent's largest waterfowl conservation organization, has dedicated a 645-acre prime duck breeding area to Walt at Bruce Lake near Calgary in Canada, in "appreciation of his interest and efforts on behalf of conservation."

The new area is one of 28 similar projects completed by DUI last year in the prairie provinces of Alberta, Sas-

ferent artist, were displayed at the initial showing. Since that time exhibits have featured the creations of one or two people. To date, 99 works of art have been shown.

Subject matter and art approaches are as diversified as the topics of conversation over lunch and coffee breaks. Sea scenes, landscapes, portraits and still-life canvasses have been executed in oil, pastels, water colors and charcoal. Sculpturing in bronze, terra cotta and wood has also been displayed.

On occasion, the Gallery serves still

katchewan and Manitoba, where something like 65 per cent of all North American waterfowl are produced each year.

DUI's specialty is the creation and protection of prime duck breeding grounds in Canada. So far it has established nearly 800, representing well over a million acres of top quality producing areas north of the border. The organization was organized in 1937 by a number of conservation-minded American spokesmen who, in the years since, have contributed a neat \$13,000,000 to the work.

another purpose. Samples of tables and chairs being considered for use by the public in future WED-designed projects have been placed there, and diners have been urged to make maximum use of the furniture to test durability and special finishes.

In addition to enjoying the exhibits, the WED staff finds the general atmosphere of the Gallery informal and relaxing. Expansive windows, adorned with yellow-and-white striped drapes, overlook the Dining Patio punctuated by circular tables and umbrellas.

In the WED dining room, employees can browse while they eat.



Britisher Compares Walt To Mozart

Walt, who has long liked — and been liked by — the British, was on the receiving end recently of a unique compliment from a unique source, Denis

Gabor, the physicist and mathematician, who compared him to Mozart.

The route to Gabor's gratifying conclusions was a somewhat roundabout one, taken during a debate at the Center for the Study of Democratic Institutions at Santa Barbara wherein technology's role in the achieving of happiness for man was closely examined.

Mr. Gabor, here from the University of London, where he headquarters, as-

certed that mankind can be happy with the gadgets and leisure that are technology's by-products but added, wistfully, that this atmosphere at the same time rarely produces creative geniuses such as Mozart.

In this day and age, when ordinary men live like kings used to, Walt Disney's emergence is a rarity, Gabor said and emphasized that Walt is indeed "the Mozart of our times."

GENERAL STORE: Property Handles Everything From Antler To Zither

When it comes to filling the orders for props to dress a set for Walt's yearly quota of movies and TV shows, or the ever-changing Disneyland scene, there is no request too small, or tall, or too staggering for that matter, that the Studio's general store-like Property Department cannot handle.

If, on rare occasions, a desired item is not stocked among the 50,000-odd pieces on hand, from A, as in antler's horns, fresh from use in *The Gnomobile*, to Z, for zither, sent to the Park for display in *The Pirates of the Caribbean* adventure ride, it is hunted down by head man Barney Rogers and his team of sleuths among the many rental houses. If a search comes to nought, then it is simply produced by one of the skilled artisans in the department or at WED.

Nothing fazes Barney, who has been custodian for Disney's objets d'art, as part of Emile Kuri's set decorating unit, for a dozen years. Before that he served in the same capacity for 21 years at Paramount, managing to please no less a personage than Cecil B. deMille himself.

The smallest item Property has ever had to produce was a rare little volume of the collected autobiographical writings of Benjamin Franklin's wee apprentice, Amos Mouse, for Walt to nimbly leaf through during the lead-in to the television show, *Ben and Me*.

"The tome was all of an inch and a half long," says Barney. "You can imagine the time we had getting that little bit together."

King Brian's throne for *Darby O'Gill and the Little People*, strangely enough, proved to be the biggest, due to the kind of camera hocus-pocus Walt



Barney Rogers leads his group on a prop safari to a shooting scene on the back lot.

was obliged to use in this famous production. The thing ran 25 feet high and ten wide.

Part and parcel of handling inanimate props is the no-small-task of obtaining the proper kinds of more or less domesticated animals, from Spike in *Old Yeller* to the chimps in *Lt. Robin Crusoe, U.S.N.* and *Monkeys, Go Home*. And don't forget a host of other dogs and cats, plus the large cast of hay-burners set up for *Willie and the Yank*

and *Gallegher Goes West*.

Property took on the role of a modern day Noah during the production of *Swiss Family Robinson* in the West Indies, his toughest job to date, when he had to scout all over the U.S. and assemble at New Orleans a veritable zoo of tigers, zebras, monkeys, hyenas, Great Danes, ostriches, an elephant and a Galapagos' turtle for round-trip shipment in special pressurized cargo planes to the hot little island of Tobago.



Cami Sebring in Denver where TV viewers demand her return.

SAMPLE-SIZED STARLET: Little Cami Sebring Sets Big Press On Ear

For a sample-sized starlet playing her first motion picture role in Walt's fanciful feature, *Gnomobile*, Cami Sebring is getting more than a little attention from the press.

For instance, the UPI's Vernon Scott, who is seldom caught sitting down for an interview with anyone of less than star caliber, visited Cami on one of the gnome sets the other day and came up with an impression, carefully written, that any newsman would be proud to use as his model.

And, speaking of models, that is just what pretty Cami is most of the time, a comely, curvaceous little thing with dark brown hair and green eyes who has a non-movie career of considerable proportions. Probably every citizen of the U.S. has seen her at one time or

another in full-color magazine advertisements or television commercials. She has scores of both to her credit, and she never looks the same twice in any of them.

For years, beginning with her days as a pretty student at famed Hollywood High, Cami found herself listening to suggestions, mostly from awed strangers, that she ought to get into pictures. There were some modeling and acting offers. Eventually she decided to put the whole idea to the acid test and accepted a photographer's offer to get her an agent.

She told Vernon Scott "Young people should fight early success. It gives them the wrong kind of values. If success had come to me too early I wouldn't have known how to handle it." Quoth

the impressed Scott, "A wise statement from a gal, who at 23 now feels she has plenty of room in which to grow."

Cami, who was born in Camden, New Jersey in 1943, came West with her family when she was nine. Her many and varied interests such as copious reading, a good deal of painting, plus an avid devotion to philosophy and languages, have helped shape her mind, while tennis, swimming and horseback riding are keeping in shape that 36-22-35 figure of hers.

When, the other weekend, she turned up at Denver to help Marvin Goldfarb get a new Celebrity Center-based weekly television show off the ground, week members of the press turned out to interview and fall in love with her.

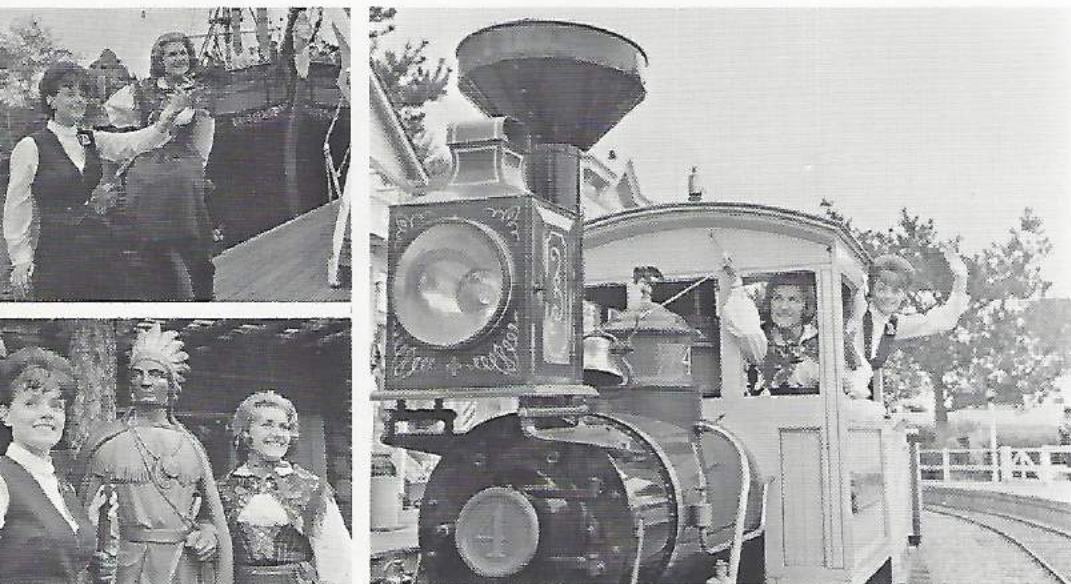
"They flipped," says Marvin in retrospect. "We made a little error on television when we said she'd be back soon. I've had nothing but telephone calls since asking me 'when?'"

Letter From Burbank

Early prognosticating is tricky on boxoffice matters. But suddenly *Follow Me, Boys*, the Fred MacMurray starrer featuring the Boy Scouts and one man's warmhearted story, is a big picture. An ARI showing had a usually conservative Studio audience alternately bawling and laughing as, for the first time out of the cutting room, *Follow Me* had everyone doing just that, with their high praise sweeping

through the grapevine like a prairie fire in a gale.

The fifteen-page ARI reaction boil-down probably holds the record for all-out approval. Words like "wonderful," "top entertainment," "tremendous experience" and "excellent" filled the comments while in the boxscore on page 3 the feature, still not completed, was almost unanimously rated "the most enjoyable movie I've seen in a long time" or "one of the most enjoyable" ditto.



Harriet Carlsson on a tour of Disneyland with Connie Swanson as guide.

Swedish Charmer Pays Exchange Visit To Park

What Disneyland is to the U.S.A., if not the world, and Tivoli Gardens is to Denmark, Skansen, a cultural and entertainment center situated on one of the islands in Stockholm's harbor, is to Sweden. Probably not as well known as the other landmarks, Skansen is one of the most frequented places of its kind in Europe, attracting two and three million visitors a year to its verdant hilltop acreage in an old royal park.

This popular playland recently sent one of its four hostesses, charming Harriet Carlsson, as a goodwill emissary to the court of the Magic Kingdom, and in a proposed exchange, Disneyland plans to reciprocate with a guest visit by its ambassador, Connie Jean Swanson, this Summer.

Harriet comes well qualified for her role representing Sweden both at home and abroad, having served for three years at Skansen and two seasons as a hostess at the New York World's Fair Swedish Pavilion. She has studied at Cambridge, where she picked up her flawless English, and was a fashion writer in Paris. Politics is her principle interest. She would seriously like to pursue it some day.

Connie, of course, was hostess to the pretty blonde visitor during her ten-day stay during which Harriet sopped up a thorough course in the pleasures of Disneyland and took a good, long look at the west side of a continent whose eastern side she had gotten to know so well while in New York.

Testimony to her rather thorough Americanization is a new love for the hamburger. It is now her favorite food. "They try to make them at home," she said, "but Europeans just don't seem to have that magic touch."

Follow Me is not a Boy Scout picture per se, but the story of a trumpet player who, tired of the life of a tootling roadrunner, decides to settle down in a small town called Hickory, discovers and falls for pretty Vera Miles, and turns into a veritable pied piper with Hickory's delinquent-prone kids, who up to that moment have been Vera's chief interest in life.

* * *

Amid the continuing moralistic furor over what's good for the industry in picture production, James Mason had his well-considered say recently in a Los Angeles Times feature by Margaret Harford. He told her there are simply "no films being made here (Hollywood) that I could be connected with.

"I don't mean to sound like a snob," he continued. "But, get down to it and Disney's making the best films coming out of Hollywood right now. I saw 'That Darn Cat' and loved it."

* * *

Film Daily thought enough of Russell Downing's receiving one of Walt's Mousecars to give it page one attention recently with this headline, *Tribute and Mousecar For Russell Downing*. Irving Ludwig made the presentation to Downing, retiring president of Radio City Music Hall, at a testimonial luncheon in the New York Hilton. Guests included industry leaders and the officers, directors and executive staffs of the Music Hall and Rockefeller Center.

* * *

The entertaining fact that *Kilroy* was here on *Walt Disney's Wonderful World of Color* last season was duly recognized by the Freedoms Foundation at Valley Forge, when the coveted George Washington Honor Medal was pinned on Part Two of the show for its depiction of "a young American Marine veteran's common sense approach to everyday life."

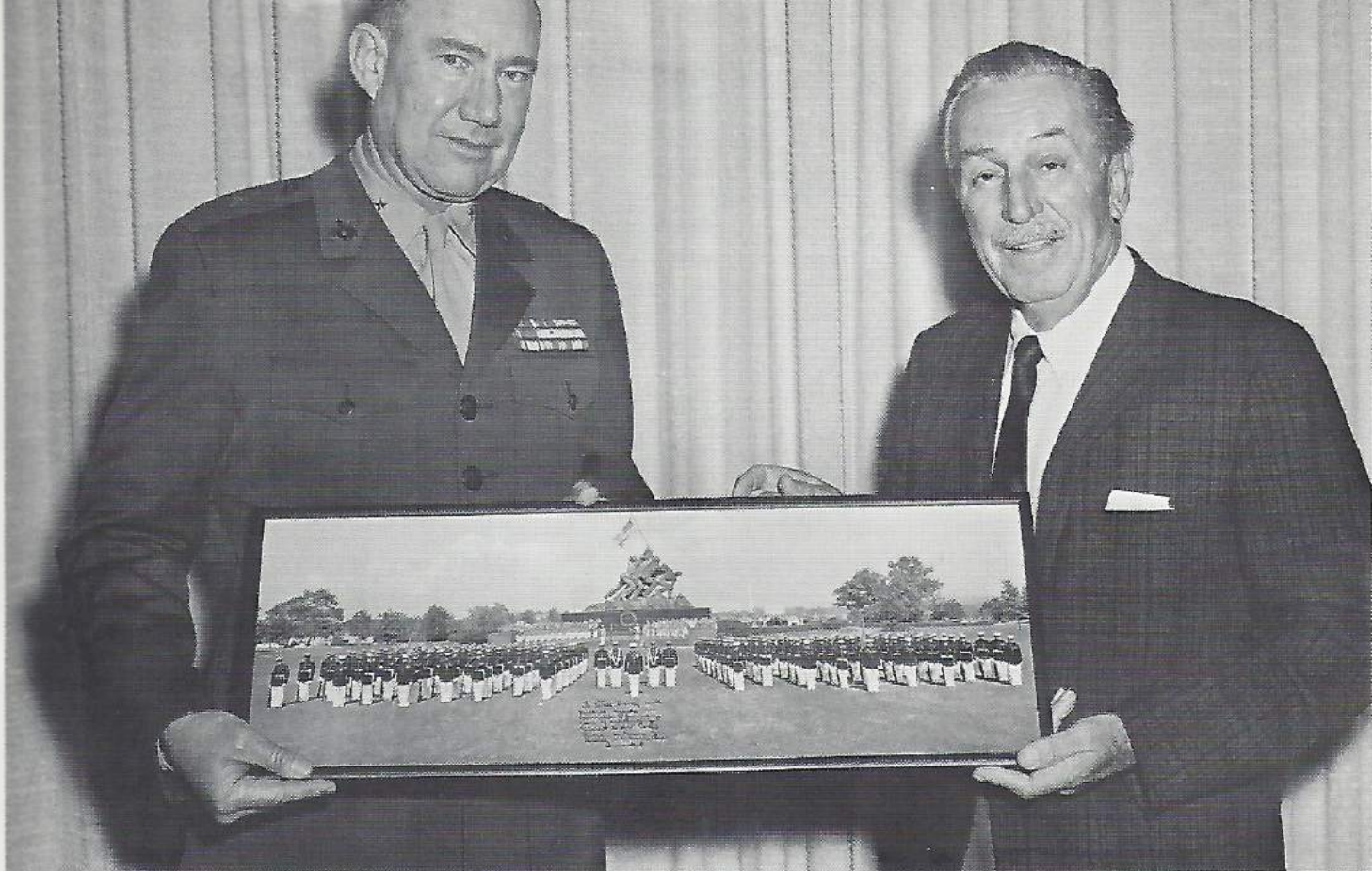
* * *

For the seventh straight year Bonar Dyer was named a director of the Association of Motion Picture and Television Producers at its recent annual meeting. Bonar was first elected, and thus began representing the Studio, in 1960.

* * *

On the crowded Animation Building bulletin board recently appeared this fine offer: "Hail true dog lovers! Miniature Collie that thrives on love and food. He has four feet and a tail, heart of a lion, stomach of a water bison."

— Mickey



An unusual tribute: For the Marines, General Drake presents Walt with a token of their regard.

Marines Thank Walt In Toys For Tots Support

General Wallace M. Greene, Jr., Commandant of the Marine Corps, who is having his own troubles these days with setting the Viet Cong back on its heels over Viet-Nam way, took time out recently to dispatch Walt a token of

the Corps' appreciation for his efforts on behalf of the Marines generally and their Toys For Tots drive last December specifically.

Appearing on-screen in person, Walt produced 30- and 60-second television spot announcements as an assist in the leathernecks' annual collection of toys for underprivileged children at Christmas.

General Clifford Drake, Director of Marine Reserves, traveled from the

Pentagon to present Walt with a picture of the Marine Corps Memorial in Washington and its honor guard. Inscribed thereon was this tribute:

"To Walt Disney, with personal regards, in appreciation for many years of outstanding support of our Corps."

Card Walker, World War II Navy man who has been helping the Marines with Toys For Tots for years, was awarded a handsome desk plaque in appreciation.

Four Tie-Ins Promote 'Mary Poppins,' 'Bambi'

Keeping in step with the Disney release schedule, Vince Jefferd's ubiquitous Merchandising department has come up with four important tie-ins for the up-coming appearances of *Mary Poppins* and *Bambi*.

Nabisco will launch a \$400,000 *Bambi* campaign built around an in-package premium with easily assembled paper puppets patterned on the *Bambi* characters. An estimated six million packages of both Nabisco Wheat Honeys

and Rice Honeys will carry the puppets, along with advertising and movie credits.

A cooperative promotion with the major regional potato chip manufacturers will bring about a national picnic promotion built around an offer of *Bambi* iron-on premiums, which are actually colored dye figures on paper that can be transferred to material by heat.

Family Circle magazine, with its impressive nine million circulation, is carrying a full page, four-color *Bambi* tie-in ad explaining a needlework kit offer. The kits will supply materials to

make needlework quilts and sofa pillows, for example, with directions for sewing on the *Bambi* characters.

And Merchandising has *Mary Poppins* poppin' with a Necco promotion for the up-coming resumption of that picture's nationwide release pattern. Necco will present a "supercalifragilisticexpialidocious" album offer of a dollar and three Necco wafer labels for the Academy Award winning score. Theaters that participate will be given, free of charge, a hundred-count case of Necco products.

Extensive radio and TV coverage will be used to support all promotions.

Baseball History Made As Walt Throws First Ball At New Stadium

Baseball history was made on Saturday, April 23, when Walt threw out the first ball and the nation settled back to watch Anaheim and the California Angels introduce their new \$24,000,000 stadium in a community-wide, Disney-inspired extravaganza that, with the Minnesota Twins also starring, preceded the first home weekend game for 1966, the whole program carried in color on the NBC-TV network.

To suit viewers everywhere over the continent-wide spread of time zones, the Anaheim Stadium show kicked off at 10 o'clock in the morning with a cast

of more than 1,200 performers, including members of six Anaheim high school girls' drill teams, a massive 200-voice honor choir chosen from 21 Orange County high schools, Orange County Boy Scouts, Orange County square dancing groups, the King's Men drum and bugle corps and the Orange Belt Racing Pigeon association, plus a host of characters from Disneyland headed up by Mickey Mouse, on hand to give Walt an assist in that first-ball throwing event.

The big stadium was all but dwarfed by the show, whose added touches included a sky filled, at one time, with the beating wings of 2,000 homing pigeons, and at another with a twinkling rainbow of 10,000 balloons.

Even the audience got into the act, lifting its collective voice in thunderous song, getting the lyrics from 40,000

program cards whose reverse side carried this solid color or that so that, when reversed, the whole lighted up U. S. television screens like the *World of Color* billboard.

Anaheim Stadium, which moves the Angels into their own home for the first time since the advent of their major league franchise in 1960, took 18 months and \$24,000,000 to build. It seats exactly 43,204 people within the grandstand, with provisions for out-field pavillions sizeable enough to raise the capacity eventually to over 50,000.

It is thus one of the best baseball stadiums in the country, and should give the plucky, popular Angels a new impetus in the new season. And Walt, as a member of the advisory board and longtime fervent fan, was in there cheering with the other 43,203 on Family Fun day, as April 23 was called.

Anaheim Stadium on opening day.

L. A. Times photo





Every sound mixer should have a rotary POT, and that's exactly what sound Director Bob Cook is presenting to Sam Slyfield at Sam's recent retirement party. POT is short for potentionmeter, which to a sound man, is a technical volume device, but to the layman, simply the volume control on any radio. A Disney employee for 36 years and at one time sound director, Sam thought he was being taken to dinner by a few friends until he arrived, overwhelmed, at the party attended by over a hundred of his fellow workers and pals.

Among other surprises was a telegram from Walt, a letter from Roy, and a brand new two-way ham radio outfit, purchased for him through contributions from his friends.

RECORD ROMANCER:

Vera Miles Latest Lady For Film Favorite Fred

Fred MacMurray, whose remarkable career in motion pictures has paired him off with more beautiful leading ladies, perhaps, than any other male star in the business, returns from a sizeable stretch of Disney comedies to come up with beauteous Vera Miles in Walt's *Follow Me, Boys*, a heartfelt drama about a pied piper and the Scout troop he builds.

Miss Miles, whose own career began with a Miss America contest victory, follows a proud procession of predecessors that really began with Claudette Colbert, who was a great source of encouragement to him in his third picture and first big hit, *The Gilded Lily*, for Paramount some 30 years ago.

In a lengthy Saturday Evening Post feature, Fred once told writer Pete Smith, "I've appeared with more steamy women than anyone else, including Cary Grant and Clark Gable."

The impressive list includes Carole Lombard, Barbara Stanwyck, Rosalind Russell, Alice Faye, Eleanor Parker,

Madeleine Carroll, Kátherine Hepburn, Paulette Goddard, Polly Bergen, Joan Crawford, and Shirley MacLaine. Fred's wife, June Haver, was also one of his leading ladies when she was under contract to Fox.

Walt has done all right by Fred too, matching him up with Jane Wyman, Nancy Olson, Jean Hagen, Roberta Shore and Joanna Barnes in four successful pictures, *Bon Voyage*, *The Shaggy Dog*, *Son of Flubber* and *The Absent Minded Professor*.

All this and money, too, for a guy who doesn't for a minute consider himself the romantic type and who, for that matter, never gets that well-known Fred MacMurray comedian look on until that moment when the cameras begin to roll.

There is no one more unassuming, more serious or more dedicated to getting everything right with the script than Fred MacMurray when the cameras cease to roll.

Vera Miles and Fred MacMurray enjoy the view from Follow Me, Boys.



Dave Iwerks Catches Great In The Eye Of His Perceptive Camera

Dave Iwerks, the firm-jawed younger son of Walt's long-time associate, Ub, has what is probably the most unusual and rewarding of spare-time occupations in the motion picture or any other industry — grabbing the great and near-great with his apt and active camera for a pictorial reference book which, to date, has been a decade in preparing.

The best measure of his success so far lies in some of the personalities who, through Dave's persistence and salesmanship, have given up a good many hours of their own precious time to sit, usually in the familiar confines of their own living rooms, libraries or dens, for a little calming conversation and superior shooting.

They include Lyndon Johnson, Richard Nixon, the late John F. Kennedy, Wernher Von Braun, Casey Stengle, Fred Astaire, Carl Sandburg, Boris Karloff, John Ford, Joe Louis, Upton Sinclair, Allan Shepard, Henry J. Kaiser, Ed Wynn, Maurice Chevalier and Walt. Dave has covered more than 70 personalities to date and almost every field of endeavor.

A special effects expert at the Studio, Dave has had to travel many diverse paths to track down the famous. Occasionally it has proven difficult, as in the case of composer Igor Stravinsky, whose good friends, Jascha Heifetz and Lauritz Melchior, themselves former subjects for Dave's perceptive camera, have not, so far, been able to pin down a sitting date.

But that is not the end of the story for Dave, who never gives up. For instance, he spent one solid year getting Charlton Heston to sit for him and succeeded exactly one year to the day after he had begun.

Once Dave establishes a sitting appointment, he heads for the nearest library. "I funnel my energies to research," he says. "I must evaluate all the candid photographs of the subject I can find. No two faces, you know, can be approached in the same manner."

Besides his excellence with a camera, Dave has found that a high competence in the right kind of conversational prowess has been mighty helpful. He is careful to choose the right subject, usually staying off anything of vital or

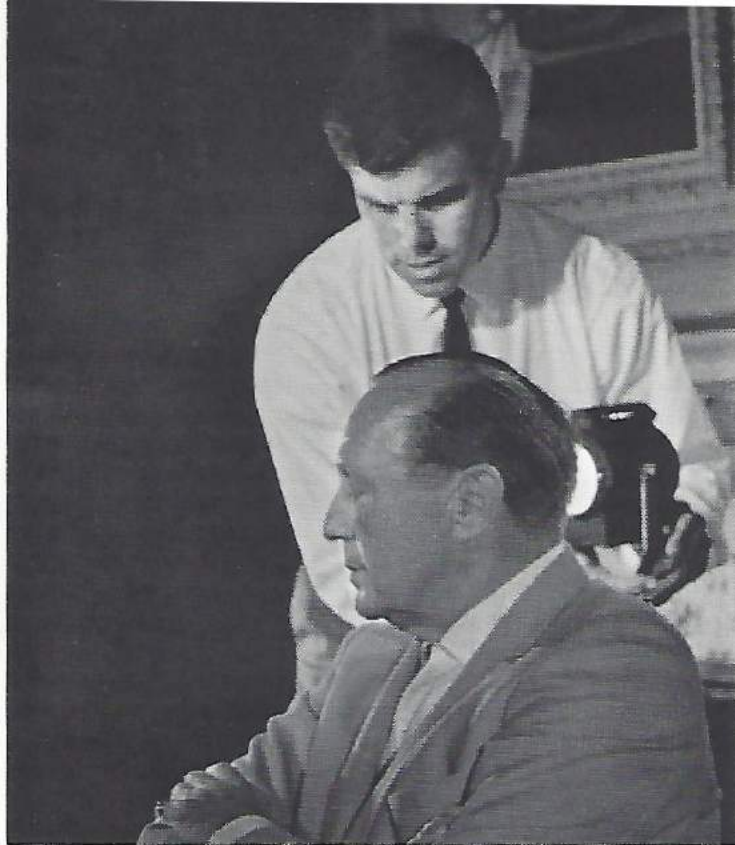
controversial interest to *his* subject.

"For example," he observes wryly, "I omitted talking Indian government affairs with Nehru, who might not have agreed with me on politics, say. Instead, we kicked around gardening, one of his hobbies. This proved very successful."

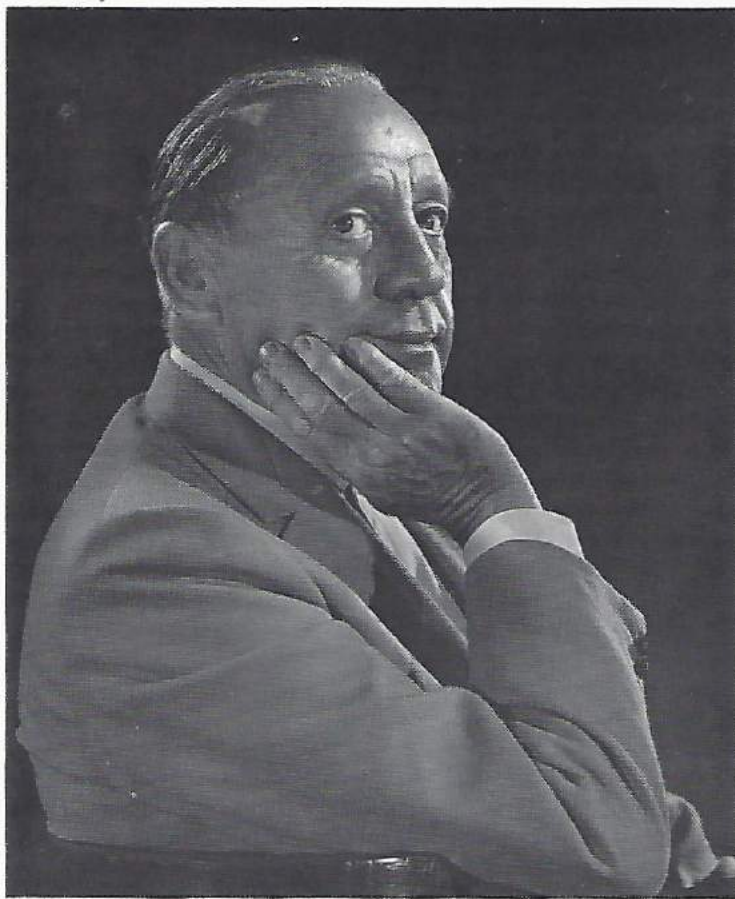
With Jack Benny, though — a serious

man offstage — all Dave's care was to no avail. His equipment took so much juice the Benny mansion's main fuse blew, not once, but thrice.

"Everyone kept calm, though," Dave laughs, once Jack got his butler (not Rochester) to stand guard at the fuse box, loaded to the gunwales with fresh replacements."



Dave lining up a Jack Benny portrait, and the results.



'Mary Poppins' Gets Set For New Travels After U.S. Hiatus

As *Mary Poppins* gets set for new travels this summer in its continuous release pattern in the U. S., following a brief hiatus, with updated publicity and advertising campaigns, the big picture continues to break boxoffice records in overseas markets.

As an indication of the kind of reception the hit musical is enjoying around the world, it is in its 46th week in Sydney, its 42nd week in Melbourne, 40th in Toronto, 14th week in Tokyo and Osaka, 20th week in West Berlin, 12th week in Buenos Aires, 34th week in Copenhagen, 37th week in Santiago, Chile, 15th week in Brussels, 18th week in Milan, 10th week in Sao Paulo, and so on.

Australia is perhaps the most impressive territory, with more than one and a half million having seen the picture already and no end in sight. The theatre manager of the Adelaide Metro, Ed Wilson, put it like this:

"It is many years since I have seen so many satisfied patrons and such an air of excitement in the foyer prior to each performance. The demand for seats is greater than I have ever experienced before . . . The film is the talk of the town and no matter where you go, the crowds and advance bookings are the main topic of conversation. It is just unbelievable that a film could create such a tremendous amount of interest as *Mary Poppins* is doing in Adelaide."

Mr. Wilson has reason to be elated. One tenth of the population of his town paid their way into his theatre during the first six weeks of screenings, breaking all previous attendance and box-office records.

The long runs were getting a lot of press attention. The Telegram in Toronto carried a bright photo of Len Bishop, manager of that city's Hollywood theatre, holding a camera just presented him by Herb Mather, general manager of Empire Films Ltd., distributors of the film there.

The Telegram had an interesting note to add—one that dwells in the mind of every exhibitor—on concessions. It said, "*Mary Poppins* ran for 40 weeks at the Hollywood, but if you think that's a record, how about the NINE TONS of popcorn sold in the theatre during that time."

Park Scene Of Annual Amateur Canine Caper

Tomorrowland's scale model flight circle was the scene during a Spring Saturday of some pretty fast company in its own right, a kaleidoscopic array of canine contestants from far and wide, on hand to attend the ninth annual Ken-L-Ration Children's Amateur Dog Show, now a Springtime fixture at the famous park.

With dogs, judges and judging inside the wire-fenced show'in'the'round, thousands of weekendng Disneyland visitors packed the immediate environs outside, watching quarter-finalists, semi-finalists, and finalists winning plush prizes, including the grand one, an expensive portable television set for

Cindy, a trim French Poodle from Phoenix, Arizona.

Other awards in the cute canine caper included bicycles and portable hi-fi sets for the owners of dogs who paraded their entries' looks or lack of them in categories like the shaggiest, the best-groomed, the smallest the largest, and the best-costumed. Over all this reigned lovely Donna Dick, the current Quaker Oats queen. (Ken-L-Ration is a Quaker Oats subsidiary.)

As always, the judging was preceded by a parade of the contestants, led off by Queen Donna, plus Forest Tucker, Ken Parker, Jim Hampton and Melody Patterson of "F Troop," an ABC-TV Network regular.

There were about 70 dogs, whose owners brought them from as far as Las Vegas, the total representing the biggest turnout for this event to date.



Sergeant Martin Mitchell of the Anaheim police department checks out Orange County traffic from the top of the Matterhorn.

Top Of The Matterhorn Handy As Traffic Aid

Although Disneyland's Matterhorn is an honest smallish scale replica of the world's most famous mountain, it reaches a peak of new and different importance in its own right now and then when traffic in the Anaheim vicinity becomes almost beyond control and police take over the snowy heights to bring the situation into some semblance of order.

From the uppermost point of the famous Alp, an alert Anaheim P.D. officer can evaluate the traffic situation up to a radius of three miles. When he

spots a tie-up or congestion, he simply instructs a patrolman on the ground, with the use of a portable two-way radio, to go to the scene and direct the traffic until it is running smoothly again.

As Alvin Rogers, Anaheim police lieutenant in charge of traffic, explained, "The system was first used on the Fourth of July last year. On that day traffic that might otherwise have been congested for three hours was moved into the Disneyland parking lot in less than an hour. Similarly, throughout the Winter season, special event traffic has been cleared from the streets in as little as two hours, a job that in the past usually has taken twice that long."

Letter From Paris

20,000 Leagues Under the Sea is coming out with a big promotional campaign for Easter in several of the European territories, following advance releases which have met with great success in Rome and Milan. A noteworthy pre-release in France, highlighted by ample television coverage, has been tied in with the current celebration of Jules Verne's hundredth anniversary, an occasion marked also by an important exhibition, Yesterday and Tomorrow, on the Champs-Elysées, opposite one of the Paris theatres in which *Leagues* opened during March.

A whole section of the exhibition has been devoted to the picture. We contributed a model of the Nautilus used during the filming, and our publicity people have reconstituted the interior of the submarine, life size, including its huge porthole, through which a short film made up of excerpts from the picture can be shown. Admirers of Walt and Verne have loaned us valuable furnishings. It is estimated that up to 300,000 persons will have visited the exhibition during its five weeks. A great deal of press coverage, including some excellent color spreads, has been obtained.

For the anniversary, too, our French publishers, Hachette, have re-edited the Jules Verne pocket books featuring *Leagues*, and an elaborate publicity tie-in with Hachette has been arranged. A chain of 700 French stores and supermarkets is dedicating windows to the books and picture, and our merchandising department has obtained wonderful articles in the *Journal de Mickey*.

Advance television coverage features a Jules Verne contest over a period of several weeks, with prizes promoted at no cost to us.

Our publicity departments and merchandising offices in the various countries are working on plans for the September openings of *That Darn Cat*, and the Christmas re-issue throughout the Continent of *Lady and the Tramp*. For the latter, extensive merchandising tie-ins and big-scale department store promotions are planned and the picture will be launched with exactly the same importance as a new cartoon feature release.

As we approached the Easter holidays, *Mary Poppins* was still on the boards on an original-release basis in Berlin, Hamburg, Cologne, Munich,



Love is a nose tweak to 20-month-old Jeffrey Cooper of Punchbowl, Australia. At least that's the way he greeted good old Doc, when the little fellow, his six companions, and Snow White toured major cities Down Under to ballyhoo the re-release of Walt's cartoon classic.



At the Jules Verne exhibition Alain Peyrefitte, the French Minister of Scientific Research, and Ithier de Roquemauvel, vice-president of Hachette, review the display for 20,000 Leagues Under the Sea.

tinuing first-run engagements in excellent move-over houses in Paris, Rome, Vienna, Brussels, Amsterdam, Rotterdam, The Hague, Antwerp, Helsinki and other cities. In many of these cities we expected to run well beyond Easter.

The picture has also performed wonderfully in the interior key cities of

France, with many medium-size cities in that country and Germany set for Easter starts. The medium-sized cities in Europe have registered some really sensational successes and, as a result, we have been able to up our estimates for some territories by as much as 40 per cent above previous high estimates.

— Herb Fletcher

HERE COYOTE, COYOTE:

A Prairie Dog's Lament Gets Him New Image On TV

The coyote is a most misunderstood character — if not the most misunderstood character extant — and yet, for all that, he has proven himself recently to be one of the most popular animals on *Walt Disney's Wonderful World of Color*, where the four-legged competition is a bit heavy, to say the least.

Until *The Coyote's Lament*, Walt's first television show on the subject, brother coyote was a crook in the eyes of man, a killer of cattle and howler in

the night, good for nothing but a load of buckshot in the head.

But *Lament* was watched and listened to, and the ratings grew as warm as the hearts of our friend's new audience. *Chico, the Misunderstood Coyote* was a logical second TV story, which was followed in due time by *A Country Coyote Goes Hollywood*, a howler of another kind, so funny that it went into the movie theatres as well as television. A fourth WWC show, set for the

Easter air, is *Concho, the Coyote Who Wasn't*.

The coyote isn't a bad sort, when one gets to know him. He has his problems. For instance, while he has man's taste for beef, he also fancies rodents and keeps them down to the betterment of humanity. For all his pains, he gets shot, trapped and poisoned 125,000 times a year.

He is a cousin to the wolf, although the latter are fond of their relatives only as food, and he gets his popular name from the Aztec "coyote," which means "wild American dog." His Latin name is *canis latrans*, which means "barking dog." So dog he probably is, and he gets to look and act more like one with the ever-improving image Walt is granting him on television.

Describing The Art Of Being Funny Proves No Problem To Van Dyke

The art of being funny, like any other art, is almost impossible to explain, especially by the artist in question. Yet Dick Van Dyke, an exceptionally articulate young man in any case, on almost any subject, has little trouble describing *his* views on humor and what makes his brand tick.

"First of all, I get a terrific kick out of making people laugh," says the star whose antics in Walt's *Lt. Robin Crusoe, U.S.N.*, promises to leave audiences rolling in the aisles.

"I also enjoy watching other people who are funny, especially visual comics," says Dick. "Look at Jacques Tati. He never says a word. Still, there's nothing arty about him. He is honestly funny.

"Peter Sellers is another favorite of mine," he says. "But the greatest of all time is the late Stan Laurel."

Dick considers himself lucky to have become a friend of the great comic before he died, and in their comparatively short association, learned many tricks of the trade from Laurel.

"Stanley once said, 'Don't ask me how to explain comedy. I know nothing about it, in terms of analyzing it. If you peel off the layers, it's like an onion — you have nothing left.' He was right," says Dick. "Humor or comedy cannot be explained. It's either funny or it isn't.

"But with any kind of humor you have to laugh at something, or someone, even if it's yourself," he says. "What's funny is that you may laugh when someone else slips on a banana peel, but you don't when it happens to you. At least, not until later."

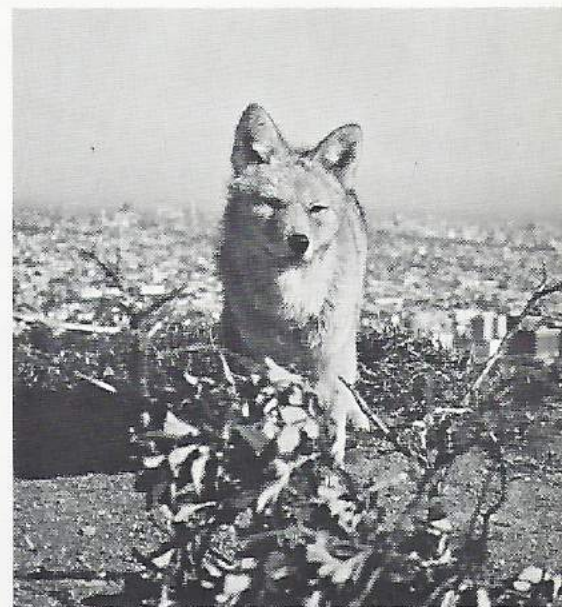
His own success as a comedian is very gratifying to Dick. "To be able to make people laugh and occasionally get across a small point is particularly satisfying," he says. "Sometimes you can make more of an impact with hu-

mor than with any other form of self expression."

Many actors are unable to judge the quality of their performance. Some say they can tell by audience reaction, while others don't know if they have tickled a funny bone until they see themselves on film.

"I can tell," Dick confides, "when I'm performing. If I feel right about it, I know it's okay. But if something is wrong, I can tell right then. You might call it instinct."

TWO PORTRAITS OF A COYOTE



Here is Br'er Coyote, before and after Walt improved his shadowy image on television: a misunderstood critter howling his lament to the unheeding skies, and a doggy-looking gent on his way to the big city and a role in his third show, A Country Coyote Goes Hollywood.



Akim says, "Camera hates people who are scared of it. I like camera."

THE BIG EYE:

Akim Tamiroff Sees Stars Rise And Fall At The Camera's Whim

To the age-old question of what makes a star, Akim Tamiroff has a pleasant if unconfirmed answer: the sharp-eyed motion picture camera.

"It loved Gary Cooper, Greta Garbo and Marilyn Monroe," he says. "It loves Elizabeth Taylor, Sophia Loren and Jean-Paul Belmondo. Sometimes a guy comes from the stage. Maybe he is a great actor but camera says I hate him."

"I am excited in front of camera but

not nervous. Camera hates people who are scared of it. I like camera, and get along with it. But I don't expect too much.

"You have to be truthful with camera because camera photographs every thought. On stage you can forget a line and no one notices. But camera knows you are forgetting even before you forget. Also camera makes thin thinner, fat fatter, good better — never

Kodak, RCA And Ford Renew As WWC Sponsors

Walt Disney's *Wonderful World of Color* will start its sixth season in its regular Sunday evening time slot on NBC-TV in mid-September, with Eastman Kodak, Ford and RCA renewing full sponsorship of the anthology series for another teleyear.

Don Durgin, President of the National Broadcasting Company, announced recently that the Disney show firms their Fall roster of 28 programs, the first all-color nighttime schedule in the history of network television.

This dramatic move caps NBC's years of color pioneering, begun in 1954 when it presented 68 hours in tint. As of the current season, 27 of 29 prime-time programs, or 96 per cent of the total, are in full color.

Since its debut on NBC in 1961 *Wonderful World of Color* has remained among television's top-rated programs, its role in building the so-called "Full Color Network" a marked one in both the eyes of critics and the viewing public.

Kodak and RCA have been WWC sponsors from the start, with Ford joining their ranks two years ago. Kodak has maintained half-sponsorship, backing every other show, while the remaining weeks are jointly covered by RCA and Ford.

worse. Camera knows all, sees all. A remarkable thing."

He adds, from a good deal of observation, that the camera's sensitivity is not restricted to human actors alone.

"Camera is shown a group of dogs," he explains. "It says no to this one, to that one. Then it says yes and that dog is Rin Tin Tin. Then Rin Tin Tin dies and they get the son of Rin Tin Tin. Camera doesn't like him. Incredible, no?"

Akim, it hardly needed be added, debuts Disneywise in *Lt. Robin Crusoe, U.S.N.* as a Pacific island chief of headhunters, father of island-girl Nancy Kwan and bete noire of her boyfriend, Dick Van Dyke, in a string of situations calculated to get everyone to laughing his head off.

Widely known for his screen villainy, the Russian-born actor tempers it this time with spates of high good humor in perhaps his most unusual role in a years-long list of many.

THE LONGEST WORDS:

Australians Flip Over Longwindistic Polysyllablisms

Mary Poppins started something with that Supercalifragilisticexpialidocious ear-catcher, since even Ripley has gotten into the act.

Name of the game is *the longest word*. Webster is vague on the subject. Disestablishmentarianism, running to 24 letters, is the best from that authority. To this longwindedism could be prefixed "anti," giving us 29 letters, still three short of the *Poppins* peck of pickled polysyllables.

A man from Gee Long, an Australian town, thought he had a couple of win-

ners when he submitted anti-interdenominationalistically and praetertransubstantiationally as the longest words in the English language. Unfortunately he was proven wrong, and in an article about it the unusual name of his home town merited as much publicity as his words.

In *Believe it or Not*, Ripley has come up with unhypersymmetricoantiparallelepipedicalistionalographically as the longest word in the language but, alas, without a definition.

This seems to be a weakness in the

long-word derby going on in Australia — no definitions.

Mrs. Jacelyn Goss of Glen Iris feels that people who play this game, including herself, are definitely hyperpolysyllabicsquipedalianistic, which means, according to her, that they are "affected with the obsessive use of long words just because they are long words." At least Mrs. Goss defines her word. In fact, she closed the letter concerning these long words with "Yours briefly" — a good word in any man's book to end a story like this on.



Surprise, surprise, the goat proves quicker than the eye . . .



For Keith Taylor, who plays Boy Scout in Follow Me, Boys . . .

GOODBYE, THERE!



and gets a lesson in roughing it out where the tall weeds grow .

THIS GOOD-TIME CLOCK will grace the Small World ride's brilliant facade and, in the course of a happy three-minute show, keep Disneyland guests entertained and up on the passing of the quarter-hours, too. Small brass bands will do the fanfaring and tiny "representatives" of twenty-four countries will march around the 30-foot structure during each mad little musical.

