

ATTRACTIONS
SHOWMANSHIP

A T T R A C T I O N S

S H O W M A N S H I P

PHILOSOPHY OF THE THEME SHOW

AND

STORY BEHIND THE STORY

Walt Disney

CAPSULE BACKGROUND

OF

DISNEYLAND'S ATTRACTIONS

Walt Disney's extraordinary career in Theme Park entertainment began in an unusually ordinary way. While watching his daughter at a small amusement park one day, Walt found himself dreaming of an amusement park where adults and children alike could enjoy themselves. Qualities like cleanliness and friendly service would be stressed at such a place. Above all, such a place would stimulate the imagination and involve its visitors in an exciting adventure experience.

Walt's dream began when he travelled to his staff the plans for an amusement park—a Disney land where he could incorporate the themes from many of his full-length cartoon features. Fantasy, history, future space exploration and a bit of reality, would be the ingredients necessary for exciting adventures in this Magic Kingdom.

In constructing this Park, Walt and his team of Imagineers considered two important things—accessibility for the public's convenience and "theme." To theme each area at Disneyland, the purpose was to draw the guest in and involve him in a three-dimensional adventure. Each area was to be distinctly individual in nature and would complement rather than compete against each other. To achieve this blending of areas, walkways would be wide and picturesque and often, key attractions would be placed where two different theme areas were joined.

Although each guest would pass through Main Street, U.S.A. and relive small-town America at the turn of the century, after this point, the decision as to which area he would visit next is left up to the guest.

PHILOSOPHY

"The age we're living in is the most extraordinary the world has ever seen. There are all new concepts of things, and we now have the tools to change these concepts into realities. We're moving forward. In terms of my work, I believe people want to know about this universe that keeps unfolding before them. But let's be clear about one thing . . . I'm not trying to teach anything to anybody. I want to entertain the public."

Walt Disney

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Walt's dream began to take form in 1954 when he unveiled to his staff the plans for an amusement park--a Disney land where he could incorporate the themes from many of his full-length cartoon features. Fantasy, history, future space exploration and a bit of reality, would be the ingredients necessary for exciting adventures in this Magic Kingdom.

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"Making the magic work" became a difficult job in planning this Park. Walt wanted his guests to totally experience the adventure before them without being reminded of the "real world." To solve this problem, berms were devised to serve as a curtain enveloping the Park and removing it from the eyes of the surrounding area. All power lines for the Park were put underground. Inside the berms, facades were constructed on many of the attractions, adding to the mystery of each one. Guests would have to become part of an exploration if they wanted to know what it was like on the inside.

The diversity of experiences available to the guest would range from a wild ride on a Matterhorn bobsled, to a jungle cruise through the African veldt. There would be experiences numerous and varied enough for even the most adventurous guest.

Many have seen Disneyland as more than just an amusement park. It has been called an architectural masterpiece and a study in urban design. Typifying such comments, James Kouse, master planner and builder, said in his speech before the 1965 Urban Design Conference at Harvard:

" . . . the greatest piece of urban design in the United States today is Disneyland. If you think about Disneyland . . . and . . . its performance in relation to its purpose, its meaning to people--more than that, its meaning to the process of development--you will find it the most outstanding piece of urban design in the United States . . . I find more to learn in the standards that have been set and in the goals that have been achieved in the development of Disneyland than in any other single piece of physical development in the country."

As a themed amusement Park, architectural masterpiece and brilliant trend setter in outdoor entertainment, Disneyland has been a phenomenal success. A success built on the ideas and dreams of one man--Walt Disney.

"You know, people are always trying to analyze our approach to entertainment. Some reporters have called it the special secret of Disney entertainment. While we like a little mystery . . . there's really no secret to our approach. We keep moving forward, opening up new doors, doing new things because we're curious, and curiosity keeps leading us down new paths. We're always exploring and experimenting."

Walt Disney

The center of our Theme Park is Main Street, U.S.A. In their initial impression of Disneyland, guests are able to see, hear and even smell the sensations of a nineteenth century America. With the even-rhythmed hoof beats of trolly-pulling draft horses, the smell of popcorn and of gasoline-burning "see-fangled" Autos, go the architecture typical of turn-of-the-century towns.

Just for the design and development of Main Street alone, hundreds upon hundreds of books, pictures, historical magazines and other items were studied to get an exact feel of the total atmosphere of a typical small town of this time period. A treasure hunt extended across the country into antique shops, private homes and out-of-the-way junk shops in small villages.

MAIN STREET

"Many of us fondly remember our 'small home town' and its friendly way of life at the turn of the century. To me, this era represents an important part of our nation's heritage. On Main Street we have endeavored to recapture those by-gone days. Here is America in 1890-1910, at the crossroads of an era. Here the gas lamp is giving way to the electric lamp, and a newcomer, the sputtering horseless carriage, has challenged Old Dobbin to the streetcar right-of-way. America was in transition; the discoveries of the late nineteenth century were changing our way of life."

"For those of us who remember the carefree times it recreates, Main Street will bring back happy memories. For younger visitors, it is an adventure in turning back the calendar to the days of grandfather's youth."

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The searchers tracked down relics of the past ranging from old lighting fixtures to well-worn hitching posts. There are small park benches from San Francisco and grill work and railings from old plantations in Nashville and Memphis. And when important items could not be found, they were hand-crafted by Studio "Imagineers" from the ground up.

Although Main Street might resemble a movie set, there is a marked difference between the two. Disneyland's Main Street is a world to be entered--of sights and sounds, touch and smell--of three dimensional reality.

Historically speaking, this Main Street is quite unlike the real ones of yesterday. Here, everything remains fresh and new, clean and bright. And the rows of old-time shops and the traffic vehicles and all the other elements function together in harmony and unison unlike anything grandfather ever experienced. As one "Imagineer" put it, "This is what the real Main Street should have been like."

MAIN STREET

STEAM TRAINS

As a boy, Walt Disney's love of trains led him to construct miniature table models of steam locomotives. This childhood love became an adulthood hobby and when his daughter Diane was small she recalled her father's backyard "toy."

" . . . he sought relief from worry," she remembered, "By building a model railroad big enough to ride on. Every evening when he came home he would go down to our lower yard and tinker with his train--a model locomotive, several flat-cars, boxcars and a caboose on narrow-gauge tracks."

The engine of this railroad, the "Lilly Belle," was used as the prototype for the Disneyland Railroad. It was first "blown up" in drawings; then, a plywood "mock-up" was constructed large enough for a man to walk through. When it was determined that a six foot door was adequate for a human to pass through, the rest of the train followed in proportion.

Sketches, patterns and other detail work for the trains were done at the Walt Disney Studios, while the fabrication of wheels, frames and boilers was done by outside contractors. The final assembly was done at Disneyland in the roundhouse.

The "C.K. Holiday," named for the founder of the Santa Fe and the "E.P. Ripley," named for one of the early presidents of the railroad, were constructed in this manner and were the first two steam engines used by the Disneyland Railroad in 1955.

In 1956, Walt's interest in trains was evident again with the release of the movie, "The Great Locomotive Chase."

The railroad was expanded in 1958 and the diorama was added, featuring a full color painting of the Grand Canyon done on a special handwoven, seamless canvas requiring 4,800 hours of work.

In this same year, two more steam trains were added. The "Fred Gurley," named for the chairman of the board of the Santa Fe Railroad in 1958, was a rebuilt engine originally manufactured in 1894. It had been hauling sugar cane in Louisiana. The "Ernest S. Marsh," named for the president of the Santa Fe Railroad in 1959, was also a rebuilt engine located for the Park at a New England lumber mill.

Walt realized that without the advent of the steam locomotive, trade and transportation would have been painfully slow and the great West would never have grown to be what it is today.

The Disneyland steam trains are staffed and run by the RETLAW company. Owned by the Disney family, RETLAW hires and trains the conductors and engineers for the steam trains, staffs the round-house where repairs and maintenance take place, and owns and staffs the Disneyland-Alweg Monorail System which is based in Tomorrowland.

MAIN STREET VEHICLES

Adhering to the same detail that Walt used in building Main Street, his talented staff of "Imagineers" worked to present to Main Street, vehicles that would represent turn-of-the-century America.

The four horse-drawn streetcars are composite reproductions of nineteenth century streetcars used as late as 1800 in such cities as Chicago, Boston and Philadelphia. Working from authentic photographs of earlier such vehicles, WED designers built exact replicas of these useful trolleys. The large horses which pull the streetcars are either Percheron, Belgium, Clydesdale or a cross between Shire and Percheron. Each works a four hour day, five day week and is given "taxi service" to and from the stables.

The horseless carriages that carry guests entering and exiting the Park run on two-cylinder water pump engines that chug and snort just like the originals. Not everything however, is a reproduction. The external parts like the horns, lights and wheels are authentic.

An old English klaxon horn furnishes the authenticity needed on the green and yellow Omnibuses which frequented the streets of New York, Chicago or Boston at the turn of the century. Studio designers created two Omnibuses and guests have maximum safety and convenience afforded by power steering and brakes.

The motorized fire engine is a composite design of a hose-carrying fire engine of the turn of the century. The primary change made on the Disney fire engine was to place seats where the hose was carried. "Imagineers" designed a chassis, then pored through standard catalogues for practical equipment--a jeep rear axle, a three-speed truck transmission and standard drive-line parts. The bell and siren are authentic, purchased after considerable search. Lacking the reliability of the horse, motorized fire equipment was merely supplementary to the more respected steed.

Walt Disney Story, Featuring Great Moments With Mr. Lincoln

"What constitutes the bulwark of our liberty and independence? Not our frowning battlements, our bristling sea coasts, these are not our reliance against tyranny . . . our reliance is in the love of liberty which God has planted in us."

A. Lincoln

Walt always felt strongly about this man from Illinois and realized that "There must be some way--some undeveloped means of communication--perhaps some new art form, to capture the appearances and mannerisms, the warm sincerity and contagious dedication of Abraham Lincoln."

In 1965, that "art form" took form and became the "audio-animatronic" presentation which was called "Great Moments With Mr. Lincoln."

For more than a decade, the staff and artists at WED and the Disney Studios spent thousands of man-hours researching to perfect the system which would present the most authentic, memorable and historically accurate representation of our sixteenth president.

Before seeing the exhibit, guests gather in an impressive Pre-Show area which displays the two offices--the working and formal offices--of Walt Disney, many Disney awards and historically significant Mickey Mouse souvenirs, records and Oscars. Also in the lobby, are film excerpts from Disney nature films narrated by a "wise old owl" and a film showing Walt himself discussing the importance and fun of the new audioanimatronic "toy."

Inside the 500-seat theater, guests see the moving and prophetic animated presentation which highlights numerous speeches of the Great Emancipator. Mr. Lincoln "comes to life" and delivers a speech, as applicable today as it was one hundred years ago.

In featuring this exhibit, which is sponsored by the Gulf Oil Company, Walt believed that ". . . it is a new and exciting way to stress history's importance to each of us and the application of its lessons to our everyday lives."

MAIN STREET CINEMA

If the names John Gilbert, Pearl White or Eddie Polo don't strike a familiar note in the minds of movie-goers, then perhaps Lon Chaney, Rudolph Valentino, Lilian Gish, Buster Keaton and Charlie Chaplin do.

Unfamiliar or not, all these silent film greats can be seen today at Disneyland's Main Street Cinema. The exterior of the theater is an authentic reproduction of a nineteenth century movie house but the interior is quite different--it has no chairs! Six screens surround a central standing area from which six different pictures may be viewed simultaneously. A restored turn-of-the-century music box accompanies each film in this charming Main Street attraction.

ADVENTURELAND

"The spirit of adventure is often linked with exotic tropic places. Many of us dream of traveling to these mysterious, far-off regions of the world. To create a land which would make this dream reality, we picture ourselves far from civilization, in the remote jungles of Asia and Africa. The result is Adventureland, 'the wonderland of nature's own design.'"

Walt Disney

Based on Walt's popular True-Life Adventures films, Adventureland became a three dimensional place where far-off jungles wait to be explored, romance and mystery surround tropical rivers which flow silently into the unknown, and exotic flowers and the eerie sounds of the jungle follow guests with eyes that are always watching . . .

Bamboo and thatched roofs are prominent here with shrunken heads adding to the realistic aura of a jungle village. Appropriately themed merchandise from faraway places are sold by muu muu costumed Hostesses and safari-jacketed Hosts man the dangerous waterways of the Jungle Cruise.

Aboard brightly canoed launches, visitors become jungle explorers in a journey down the rivers of Asia and Africa. Along the way, they have a narrow brush with a cascading waterfall, bands of spear-hurling cannibals and dangerous African wildlife. Jungle animals highlighted in this audioanimatronic presentation include giraffe, lions, zebras, water buffalo and rhinoceros.

Adding to the thrill of African adventure, a live spiel by the Explorer/Host sets a finishing touch of humor on an exciting and memorable experience.

ADVENTURELAND

SWISS FAMILY TREEHOUSE

Towering seventy feet into the air, the Swiss Family Treehouse is constructed of structured steel, concrete and fiberglass and contains 300,000 hand-painted leaves and 50,000 blossoms.

As guests climb steps rough-hewn by island "castaways," they visit the primitive kitchen, salon and bedrooms of the shipwrecked Robinson family. Rare antique furnishings, a jungle water circulation system and a spectacular view of the surrounding Park are also highlighted in this attraction.

Utilizing the actual sets from the Disney movie Swiss Family Robinson, the Treehouse recaptures life the way it could be for a family stranded on a desert island.

THE JUNGLE CRUISE

Tropical jungles and exotic vegetation describe one of the most popular and one of the first attractions of the Park--the Jungle Cruise.

Mirroring Walt's love for adventure and the African wilds, the Cruise opened in 1955 and included a round trip of only seven minutes. In 1964, the elephant pool, African veldt area and the trapped safari joined the show adding two additional minutes to the total trip time.

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THE ENCHANTED TIKI ROOM

Tropical birds, singing orchids, chanting tiki gods and musical comedy make for an entertaining visit to Disneyland's Enchanted Tiki Room. The first full application of "audio-animatronics," the Tiki Room in its colorful thatched setting, stages 225 performers telling of the exciting legends of the South Seas. This system of three-dimensional animation allows sparkling waters from a fountain to form a "curtain" behind which canoes laden with singing orchids descend from the rafters and wooden tiki gods explode into rhythmic chanting.

In the outdoor Pre-Show area, tiki gods and goddesses herald guests with the legends which surround them.

Inside, the Host of the show, Jose, is joined by his jovial cohorts Fritz, Pierre and Michael, in a humorous joke session around the magic fountain.

Through bamboo-shuttered windows, guests can view the swaying trees and torrential downpour of a south-seas squall.

Deeply ingrained in every aspect of Walt's artistry is the love and respect he had for this nation. All of Disneyland's themed areas reflect that love and show his abiding affection for a land where growth and progress are the cornerstones. This pride in our heritage caused Walt to dedicate an entire section of his Theme Park to those "pioneers and men of vision" who made this country, and particularly the West, what it is today. Walt believed that remembering the past and learning from it would help us build a better tomorrow.

Through a log stockade entrance, guests see pioneer stores and old-fashioned relics of an almost forgotten West. The stately Mark Twain, "Queen of the River," presides over the Rivers of America, reminding visitors of romantic riverboat days. Guests become explorers as they blaze a trail through this colorful area, and pay silent tribute to the faith, courage and ingenuity of those who played invaluable roles in the western saga.

FRONTIERLAND

"All of us have cause to be proud of our country's history, shaped by the pioneering spirit of our forefathers. It is to those hardy pioneers, men of vision, faith and courage, that we have dedicated Frontierland. Here you can return to frontier America, from the Revolutionary War era to the final taming of the great Southwest. Our adventures are designed to give you the feeling of having lived, even for a short while, during our country's pioneer days."

Walt Disney

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RAFTS TO TOM SAWYER'S ISLAND

Literally a "link" between the Mainland and Tom Sawyer's Island, the three rafts are an important feature of the Frontierland theme. Following the tradition of the Mark Twain and the Columbia, the rafts capture and highlight river life around the turn of the century as described in the writings of Samuel Clemens. The three rafts are named Tom Sawyer, Becky Thatcher and Injun Joe, after the popular storybook characters of that author. These rafts transport guests across the Rivers of America to the Old Mill on Tom Sawyer's Island.

FRONTIERLAND

NATURE'S WONDERLAND

In clacking open-air trains patterned after the gold and silver ore carriers of a century ago, passengers depart from the rustic town of Rainbow Ridge and journey through Nature's Wonderland. Here, some 204 animals, birds and reptiles of the American West are brought to life through audioanimatronics.

Through Cascade Peak with "Old Unfaithful Geyser" and through the beautiful "Rainbow Caverns," guests view glistening waterfalls in a shower of multi-hued shades.

This attraction opened one year after Disneyland opened, but major refurbishing took place in 1960. The dusty stage-coach and Conestoga wagon gave rise to cascading waterfalls, and sparkling streams and full grown pine trees. The desert was reconstructed and bubbling mudponds were added along with geysers leaping seventy feet into the air.

COLUMBIA SAILING SHIP

Three masts tower above the Rivers of America and belong to the Columbia Sailing Ship. A full scale replica of the original Columbia which sailed around the world in 1790, the ship is a little over 83 feet in height and nearly that long. Originally, the hull was built at Todd Shipyards at San Pedro and was finished at Fowler's Harbor by Disneyland's own workmen.

Below decks are crew bunks, open-hearth galley and forge, officers' cabins and all are fully equipped for the long "round the world" journey. When not in service, the Columbia is moored at Fowler's Harbor where the below decks area is open for inspection.

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On the Island itself, children of all ages can spend a day exploring the maze of pathways that lead through the forest to Fort Wilderness with its log walls and guard posts. They may climb through a hollow tree trunk to Tom Sawyer's Tree House, wander through the Old Mill, climb Castle Rock or sway on the suspension and barrel bridges.

MIKE FINK KEEL BOATS

Davey Crockett and Mike Fink are the legendary heroes who added to the color and romance that was the frontier story. This attraction was designed to bring to Frontierland the romance of early American river life. The two keel boats, the Bertha Mae and the Gulley Whumper, were the original boats used in one of Dave Crockett's adventures, "Mike Fink and the Keelboats." Keel boats played an essential role in the early frontier story and were powered by sails and polls pushed into the river bottom. At Disneyland, they are motor driven and travel around Tom Sawyer's Island.

MARK TWAIN STEAMBOAT

Shimmering white upon the Rivers of America, the Mark Twain stands as a reminder of the Mississippi River steamships of the past. An authentic replica of the paddle wheel steamship, the boat's hull was built at San Pedro, the frame was constructed inside a sound stage at the Studios and the pieces were shipped to the Park and finally assembled there.

From any point on the magnificent steam vessel, guests can view the entire circumference of Tom Sawyer's Island including a settler's burning cabin on shore and friendly (or not-so-friendly) Indians waving from horseback.

The Mark Twain is a triple decker, complete with plush captain's quarters, wheelhouse and lounges and is powered by steam.

FRONTIER SHOOTING GALLERY

Sharpshooting skills are tested on both still and moving targets in this Frontierland attraction. Here, guests shoot lead-pellet type ammunition from one of sixteen rifles. The targets feature wild geese, fish and buffalo and must be repainted every night.

NEW ORLEANS SQUARE

"New Orleans Square is like everything else here--made up of the things that go into the history and heritage of America. This square will be a reminder of the Louisiana Purchase--the biggest and most important real estate deal ever consummated."

Walt Disney

She was the nation's most colorful and exciting city, a bristling port exporting more commodities than New York. New Orleans was a city of contrasts where magnificently-gowned ladies strolled past benign Indian squaws and theaters provided the most sophisticated entertainment.

That same gaiety and unique atmosphere lives again at Disneyland. Ornately carved wrought iron railings lace balconies spilling with brightly-blooming flowers. Buildings fashioned in the French quarter's unmistakable style crowd the narrow streets here, while roving Dixieland musicians make their way past aromatic restaurants and antique-filled shops. And the scene would not be complete without its sidewalk artists, flower carts and vendors of pralines, mints and other delicacies.

One of two attractions in New Orleans Square, Pirates of the Caribbean, features swashbuckling pirates and frightened villagers who come to life in humorous and exciting scenes. This attraction remains Walt Disney's most sophisticated excursion into fantasy via audioanimatronics. .

This is New Orleans Square--like her big sister, a land of contrasts, where both kings and commoners can once again enjoy the excitement of the nineteenth century Delta City.

In the village scene, pirates dunk the local magistrate in the town well to make him talk. Off to the sides, a quartet of civic leaders--knocking, teeth chattering in terror--await their turn.

NEW ORLEANS SQUARE

HAUNTED MANSION

Through a labyrinth of cobwebbed halls, pitch black corridors, creepy attics and misty graveyards, guests can see or "feel" the presence of mysterious spirits in the Haunted Mansion.

In the ancestral Picture Gallery, guests first sink into oblivion beneath a silently disappearing ceiling which hides a ghoulish surprise. Ghosts may be found in such inviting environments as the Corridor of Haunted Portraits, Endless Hallway, Corridor of Doors and the dreadful Conservatory. Adding to the haunting melody of the mansion's theme song, "Grim Grinning Ghosts," this attraction's happy haunters pop up out of dusty trunks in the gabled attic and cavort along the marble paths of the surprising Graveyard of Restless Spirits.

Designed over a period of more than ten years by WED Enterprises, the Disney architectural, engineering research and "Imagineering" division, the Haunted Mansion cost over seven million dollars.

Ghost residents are a potporri of supernatural occult, psychic and historical types ranging from Egyptian and Roman to Napoleonic and Dickens eras.

PIRATES OF THE CARIBBEAN

In the best Disneyland tradition, boat-borne guests are launched on their memorable voyage through the Caribbean waters to a pirate-besieged port town. Guests' boats pass Dead Man's Cove, a cave's eye-view of a hurricane and the crew's quarters. Then, in the elegant "apartment" for the captain, a ghostly version of the attraction's theme song, "A Pirate's Life For Me," is presented by a player-less organ.

After passing through a glittering treasure cache, boats move right into a battle between a pirate ship and a fortress. Cannon balls whistle a few inches over their heads, spewing geysers of water as they hit near each boat. From then on, to port and to starboard, scene after scene, takes modern-day voyagers deeper into the conflict.

In the village scene, pirates dunk the local magistrate in the town well to make him talk. Off to the sides, a quartet of civic leaders--knees knocking, teeth chattering in terror--await their turn.

As the looters set fire to the port, Disneyland guests escape into the town dungeon only to be trapped in the powder room where careless pillagers are exchanging gunfire and ignoring the dynamite kegs which seem ready to blow up.

Hosts and Hostesses wear authentic-looking pirate costumes, complete with buckled shoes and striped stocking caps. Since its opening day in 1967, Pirates of the Caribbean has proven to be the most popular attraction in the Park, having the highest number of total guests carried on a week-to-week basis.

One-hundred and nineteen animated figures are used in this attraction which has been called the most advanced, remarkable and sophisticated audioanimatronic venture in Disneyland.

BEAR COUNTRY

Like Adventureland, which was inspired by the True-Life Adventure films, Bear Country is the product of a man fascinated by the wonders of nature--Walt Disney.

The entire theme of this "Land" grew around the main attraction, Country Bear Jamboree, which was originally conceived by Walt in 1966. His talented staff of artists and technicians at WED Enterprises were assigned to work on the development process.

Walt wanted to make this attraction a funny sounding and looking musical show about bears. He believed that this type of show would be entertaining and would show the extent to which audioanimatronics could be taken.

Guests step into this "North Woods" setting where atmosphere is created by a "woody" appearance. Near the banks of the Rivers of America, canoes disembark, paddled by "Indians" who look remarkably like guests. The "Mile Long Bar" with its endless succession of reflections is complete with brass railings and spittoons.

Trading posts dot the scenery and merchandise, from arrowheads to Indian headdresses, are available to the explorer-visitor.

"Bear Country" is a light-hearted recreation of the Great Northwest featuring two major attractions, "themed" food and merchandise centers and several other family-fun adventures.

BEAR COUNTRY

COUNTRY BEAR JAMBOREE

A superb blend of rapid-fire comedy dialogue and fetching country tunes describes this show performed by Country Bear Jamboree's cast of eighteen bears, a raccoon, buffalo, stag and moose. A fast-paced family musical laced with catch tunes, the audioanimated show which opened in 1972, is one of the newest presentations in the Park. Walt's talented staff of artists and technicians at WED were assigned to work on the development process.

The identical back-to-back theaters, sponsored by Wonder Bread, can service over 300 guests each hour in a twenty minute performance.

DAVEY CROCKETT EXPLORER CANOES

Racoonskin-capped Hosts paddle the Davey Crockett Explorer Canoes, encouraging their guest-crews to join in. Although the canoes are replicas of actual birch bark canoes used by trappers and explorers who tamed the West, the current canoes used in the Park are made of fiberglass and wood. Flotation tanks have been added for safety since the opening in 1957.

Departing from the dock adjacent to the Mainland's Hungry Bear Restaurant, the canoes seat eighteen guests who use "paddle power" to propel themselves around the Rivers of America and Tom Sawyer's Island.

Building design here is patterned after the King Arthur era, with buildings in the shapes of tents, reminiscent of tournaments in the Age of Chivalry.

Here, the wildest of childhood fantasies come to life and every child, young or old, can enjoy the splendor and fun of fairy tale dreams.

FANTASYLAND

"When we were planning Fantasyland, we recalled the lyrics of the song, 'When You Wish Upon A Star.' The words of that melody . . . inspired us to create a land where dreams 'come true.' What youngster, listening to parents or grandparents read aloud, has not dreamed of flying with Peter Pan over moonlit London, or tumbling into Alice's nonsensical Wonderland? In Fantasyland, these classic stories of everyone's youth have become actual realities for youngsters-- of all ages--to participate in."

Walt Disney

Through Sleeping Beauty's Castle, the symbol of the "Happiest Place On Earth," lies "The Happiest Kingdom of Them All," Fantasyland. With a little imagination, guests step back in time to the era of the Knights of the Round Table. Set in a picturesque village scene, Fantasyland visitors feel they are transported to Geppetto's Village where elephants fly and Captain Hook's pirate ship raises its flag.

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FANTASYLAND

SLEEPING BEAUTY'S CASTLE

Sleeping Beauty's Castle, Disneyland's most famous symbol, includes dramatic scenes from Walt Disney's motion picture Sleeping Beauty. In a dioramic walk-through presentation, the three-dimensional miniatures depict scenes from this popular fairy tale. The scenes are portrayed in glass display windows, while the story of the slumbering princess is told in narration. Guests travel through passageways throughout the Castle facade which towers high over Fantasyland.

KING ARTHUR'S CARROUSEL

One of the largest in the world, this brightly painted carousel features seventy-two different horses, each an individual creation.

The Disneyland carousel was built in 1875 in Canada and operated there until it was purchased by Walt and brought to the Park. The ornate trappings and super structure were originally of hand-carved oak and have since been replaced by fiberglass. Caliope tunes accompany guests on their prancing steeds.

The carousel has historically differed from merry-go-rounds. A carousel only has horses while a merry-go-round has other seating items on it like benches.

MAD TEA PARTY

Spinning tea cups mark the Fantasyland thrill attraction where eighteen cups and saucers spin wildly on a brightly striped floor. From the cartoon feature Alice in Wonderland, this attraction represents the wild and wonderful Mad Tea Party scene from that film. Guests receive the spin of their lives on this wild ride which has been characteristic of Fantasyland and its fantasy-theme.

ALICE IN WONDERLAND

Guests pass huge flowers which seem to envelope them when they visit the Mad Tea Party, the upside down room and go down the White Rabbit's rabbit hole in this exciting Fantasyland attraction. Guests actually play the part of Alice in this newest "dark" attraction.

Through the rabbit hole are the Cheshire Cat, the always-late White Rabbit, the Mad Hatter himself and the other beloved characters from this Disney cartoon feature.

CASEY JR. CIRCUS TRAIN

From the popular movie Dumbo the Flying Elephant, came the idea for the Casey Jr. Circus Train. Here, guests may ride inside monkey cages or on circus benches pulled by Casey, the little engine that thought he could--and did! Guests' trains travel through Storybookland and give a child's-eye view of the hills surrounding it.

MOTOR BOAT CRUISE

Three passenger motor boats cruise through white water channels, past the submarine lagoon and alongside super freeway autopias. Fantasyland's Motor Boat Cruise allows guests to pilot their own boats through water channels and dangerous rapids. These boats were patterned after speed boats of the fifties and were constructed at the Disney Studios. This attraction also serves as a transition between Fantasyland and Tomorrowland.

MR. TOAD'S WILD RIDE

This "wild" attraction is the only "ride" in Disneyland and had its origin in the animated movie Wind in the Willows. Guests play the role of Mr. Toad in this story and experience many hair-raising adventures through the streets of Old London Town. Ten separate cars in the shape of antique autos transport guests through Toad Hall and on a mad race through the streets and countryside of London. This attraction ends with a disastrous head-on collision with a locomotive.

PETER PAN FLIGHT

Guided by Tinker Bell, pirate galleons fly over starlit London above the chiming Big Ben to Never-land and Captain Hook's Hideaway. Overhead monorails transport guests through a capsulized version of the Peter Pan feature movie cartoon. One of the original attractions in the Park, this Fantasyland exhibit had major additions made in 1961. It is considered one of the "dark" attractions in Disneyland and can accommodate two guests per galleon.

DUMBO FLYING ELEPHANTS

In the world of "dreams come true," anything is possible, even flying elephants! Timothy, the mouse from the feature cartoon Dumbo the Flying Elephant, cracks his whip and Dumbo soars high carrying happy passengers. Each aerodynamic Dumbo can be navigated higher or lower according to the guest-pilot's desire.

SKYWAY TO TOMORROWLAND

Departing from the Swiss Chalet located in Fantasyland, guests travel high above Disneyland in individual skyway buckets. Coming from Von Roll, Switzerland in 1956, the Disneyland Skyway is the first overhead transportation system of its type in the United States.

This aerial trip includes a bird's-eye view of Fantasyland and part of Tomorrowland with a mid-trip excursion through the Glacier Grotto in the Matterhorn. Suspended an average of fifty feet in the air, the buckets can carry four guests each.

STORYBOOKLAND CANAL BOATS

Guests cruise through Monstro the whale's mouth into the world of miniature, filled with familiar scenes from Pinnocchio, Cinderella, the Three Little Pigs and many other Disney film cartoons. A kingdom within a kingdom, Storybookland is one of the most striking examples of Disney artistry.

Viewed from Dutch canal boats, it features one inch to one foot scale settings from many Disney animated films. In the most detailed and painstaking manner, visitors see Geppetto's Village nestled below the Swiss Alps, complete with a town church and tiny graveyard headstones.

In the live-spiel presentation, Storybookland Hostesses give brief outlines of each highlighted story represented as if they were telling a fairy tale to a child. This gives guests the chance to relive their childhood while visiting a story book place out of a dream.

SNOW WHITE'S ADVENTURES

Traveling through the Dark Forest to the Seven Dwarf's Diamond Mine, guests experience this Fantasyland attraction modeled after the first full-length feature cartoon Disney produced--Snow White. This attraction is a "dark ride" which includes the Wicked Witch brewing a heinous potion to inject into a poisonous apple and the Seven Dwarfs whistling while they work. Guests play the part of Snow White as they travel through the attraction, seated in wood cutter's carts.

IT'S A SMALL WORLD

Children of all ages fall in love with this animated "doll" show featuring representative dolls from every part of the world. Designed for the New York World's Fair in 1964-65, the Small World exhibit was designed and built for Disneyland at WED and the Studios in 1966.

On its opening day, children from around the world brought vials of water from the oceans and seas neighboring their homelands and poured them into the canals which now surround the attraction.

Topiary bushes are featured in the landscaping, often taking as long as six years to grow into the shapes of animals.

The exterior is crowned by a dazzling facade of geometric configurations and features a novel clock which trumpets to life every fifteen minutes. Moving along in small boats, visitors are treated to a globe-circling cruise while being serenaded by youngsters from every continent. On the interior, there are more than six-hundred audioanimatronic figures performing and all are dressed in their distinctive native costumes. This Fantasyland attraction is sponsored by the Bank of America.

FANTASYLAND AUTOPIA

On freeways of the future, guests may navigate their own gasoline-powered automobiles. One of Disneyland's most popular features since opening day, each car is equipped with such "extras" as stainless steel frames, fiberglass bodies and disc brakes. The two-passenger cars allow drivers to control speed and steer over bridges, winding roads and through underpasses.

Located in Tomorrowland and Fantasyland, the Autopias were unique in 1955 before freeways became common place. Now, they are popular with younger guests because they give them an opportunity to "drive real cars" long before they frequent actual super highways.

TOMORROWLAND

"Tomorrowland is a vista into a world of wondrous ideas, signifying man's achievements . . . a step into the future, with predictions of constructive things to come. Tomorrow offers new frontiers in science, adventure and ideals: The atomic age . . . the challenge of outer space . . . and the hope for a peaceful and unified world.

"In Tomorrowland, we've arranged a preview of some of the wonderful developments the future holds in store. You will actually experience what many of America's foremost men of science and industry predict for the world of tomorrow.

"The Tomorrowland attractions, and many others, have been designed to give you an opportunity to participate in adventures which are a living blueprint of our future."

Walt Disney

Tomorrowland is where the future becomes a reality. This themed Land is continually growing to keep ahead of modern innovations and to give guests the unusual opportunity to participate in the excitement of an era yet to come.

The future is already here. Advanced technology in transportation and communication is highlighted in such attractions as the "People Mover," and Bell Telephone's "America the Beautiful." A non-stop flight to Mars and a dizzying rocket ride are also featured here where guests feel a part of a show that provides for them a meaningful, entertaining look into the future.

TOMORROWLAND

DISNEYLAND-ALWEG MONORAIL SYSTEM

Once again highlighting Walt's love for trains, the Monorail System's sleek vehicles travel noiselessly from Tomorrowland station along Harbor Boulevard, above Disneyland's Parking Lot and across West Street to the Disneyland Hotel. The Disneyland-Alweg Monorail System was the first passenger-carrying monorail to operate on a daily basis in the Western Hemisphere and was dedicated on June 14, 1959 by then Vice President Richard M. Nixon.

On an exciting two and one-half mile trip on an elevated concrete beamway, guests on the Monorail's four trains experience an all-electric ride of the future. Operators, riding in an elevated control compartment at the head of the train, are in constant communication with both stations on the system.

ROCKET JETS

Soaring around a towering 85-foot high rocket, one of the tallest points in Tomorrowland, guests thrill to a breath-taking ride aboard a rocket jet. Atop the People-Mover station, the jets whirl up to forty-seven feet above the ground and travel at speeds of nineteen miles per hour. Provided a spectacular high-level view of the Tomorrowland area, guests arrive on the observation deck by two "gantry" elevators and climb aboard their jets in which they control the level of elevation.

Built in 1957, the rockets were completely redeveloped ten years later when they were moved to their present day position by the People Mover station.

ADVENTURE THRU INNER SPACE

Guests begin this incredible voyage in their "Atomobile" and enter a giant microscope which is focused on a snowflake. They appear to shrink until the fragile snowflake becomes towering cliffs of ice. As the trip continues, they grow smaller and smaller and are exposed to the phenomena of crystal-line structure and molecular composition.

Adding to the list of participants in the Park, Monsanto introduced the Adventure Thru Inner Space exhibit in 1967. The attraction was created and designed by the staff of WED and by using special effects throughout, vehicles seem to carry guests into the very heart of molecules which make up a snowflake.

MISSION TO MARS

Here, Tomorrowland guests visit Mission Control manned by nine audioanimatronic figures, board a special transport, "blast-off," narrowly escape a meteor shower, experience the sensation of "weightlessness" in outer space and view a Mars colony's activity while "orbiting" the red planet.

In a six minute re-how, McDonnell Douglas Corporation presents an eighteen minute rocket ride.

Prior to 1975, this attraction was called the "Rocket to the Moon" and featured a simulated trip to our closest space neighbor.

WED-WAY PEOPLE MOVER

The People Mover is an all-electric, completely automatic, intermediate speed transportation system, featuring cars that don't have motors and roads that do. Traveling on a 4,000 foot guideway, car "trains" carry passengers over Tomorrowland and through major pavilions. Cars are equipped with automatic doors and tilting roofs for ease of loading from a rotating platform for non-stop operation.

The People Mover opened in 1967, and was another innovative indication of what future mass transportation might be like.

AMERICA SINGS

An eagle named Sam and his owl sidekick host a comical tour of our nation's musical heritage in this 54th Disneyland attraction. More than two years in the making, this attraction presents a comical, tune-filled adventure tracing nearly 200 years of musical history.

Opening in 1973, one hundred and fourteen audioanimatronic characters perform music from the 1800's through the years of the Gay 90's, blues, jazz and present day rock. Guests glide about the theater's hub stages in a three hundred and sixty degree circuit which covers American musical history.

Constructed at a cost of six million dollars, America sings stars the most sophisticated audioanimatronic characters ever conceived and created by WED. Prior to 1974, this attraction was the popular "G.E. Carrousel of Progress."

MATTERHORN BOBSLEDS

Bobsleds race down treacherous mountain slopes and around tight hairpin curves on this popular attraction. Standing 146 feet high, the Matterhorn is the highest point in Disneyland and is a replica of the Swiss Matterhorn. Mountain climbers scale its dangerous slopes regularly for the entertainment of guests, while racing bobsleds carry guests on an exciting trip through the winding passages of this four-story mountain. The climax of the journey comes as sleds splash into glacier lakes at the bottom of the mountain.

Traveling an average speed of seventeen miles an hour, the sleds seem to be going faster because of steep banking and sharp turns. The "snow" on this man-made mountain is made of color impregnated cement which was applied at time of completion in 1959.

TOMORROWLAND AUTOPIA

On freeways of the future, guests may navigate their own gasoline-powered automobiles. One of Disneyland's most popular features since opening day, each car is equipped with such "extras" as stainless steel frames, fiberglass bodies and disc brakes. The two-passenger cars allow drivers to control speed and steer over bridges, winding roads and through underpasses.

Located in Tomorrowland and Fantasyland, the Autopias were unique in 1955 before freeways became common place. Now, they are popular with younger guests because they give them an opportunity to "drive real cars" long before they frequent actual super highways.

SUBMARINE VOYAGE

Diving to the depths of the submarine lagoon, Disneyland's fleet of subs (one of the largest peacetime fleets in the world) encounters mermaids, giant sea bass, manta rays and crabs in a mysterious world of "liquid space" where light has never penetrated.

Originally built at the Todd Shipyards in 1958, the subs travel through nine million gallons of water in a lagoon which has its own filtering system.

Through their own individual portholes, passengers view a South Seas coral lagoon complete with a Graveyard of Sunken Ships. Traveling then through the Polar Ice Cap to an exotic world where Mermaid Lagoon and Lost Continent of Atlantis are seen, guests pass tottering rocks as a firey volcano erupts below the sea and the world's longest and saddest sea serpent threatens the undersea travelers.

AMERICA THE BEAUTIFUL

This inspiring circle-vision 360 film tour of the United States is a favorite free exhibit in Tomorrowland. Visitors are surrounded by nine screens providing the effect of seeing in all directions at once. From Alaska to Hawaii, guests visit all the fifty states from a scenic point of view.

Many different types of vehicles were used in the filming. A station wagon was equipped with nine cameras and sound equipment for the land scenes--various cruising vessels were used for the water scenes--and the cameras were suspended through the hatch of a B-25 bomber for the aerial sequences.

Presented by the Bell System and American Telephone and Telegraph Associated Companies, the attraction is hosted by Pacific Telephone operators, wearing colorful red, white and blue costumes.

SKYWAY TO FANTASYLAND

Departing from the Swiss Chalet located in Fantasyland, guests travel high above Disneyland in individual skyway buckets. Coming from Von Roll, Switzerland in 1956, the Disneyland Skyway is the first overhead transportation system of its type in the United States.

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INDEX

MAIN STREET PRODUCTION AREA

<u>ATTRACTION</u>	<u>ADMISSION COUPON</u>	<u>YEAR OPENED</u>	<u>ADDITIONS</u>
Steam Trains	"D"	1955	Grand Canyon 1958 Primeval World 1966
Walt Disney Story/ Mr. Lincoln	Free	1965	Walt Disney Story alone 1973 both 1975
Main Street Cinema	"B"	1955	
Fire Engine	"A"	1956	
Omnibus	"A"	1956	
Horsedrawn Streetcar	"A"	1955	

ADVENTURELAND/FRONTIERLAND/NEW ORLEANS BEAR COUNTRY PRODUCTION AREA

Swiss Family Treehouse	"B"	1962	
Jungle Cruise	"E"	1955	
Enchanted Tiki Room	"E"	1963	
Nature's Wonderland	"D"	1960	Combined with Rainbow Caverns in 1956
Columbia Sailing Ship	"D"	1958	
Tom Sawyer's Island Rafts	"D"	1956	
Mike Fink Keel Boats	"D"	1956	
Mark Twain	"D"	1955	

<u>ATTRACTION</u>	<u>ADMISSION COUPON</u>	<u>YEAR OPENED</u>	<u>ADDITIONS</u>
Frontierland Shooting Gallery	"C"	1957	
Haunted Mansion	"E"	1969	
Pirates of the Caribbean	"E"	1967	
Country Bear Jamboree	"E"	1972	
Davey Crockett Explorer Canoes	"D"	1957	

FANTASYLAND/TOMORROWLAND PRODUCTION
AREA

Sleeping Beauty's Castle	"A"	1955 (exterior)	interior-- 1957
King Arthur's Carrousel	"A"	1955	
Mad Tea Party	"C"	1955	
Alice in Wonderland	"B"	1958	
Casey Jr. Circus Train	"C"	1955	
Motor Boat Cruise	"B"	1955	
Mr. Toad's Wild Ride	"C"	1955	
Peter Pan Flight	"C"	1955	
Dumbo Flying Elephant	"C"	1955	
Fantasyland Skyway	"D"	1956	

<u>ATTRACTION</u>	<u>ADMISSION COUPON</u>	<u>YEAR OPENED</u>	<u>ADDITIONS</u>
Storybookland	"D"	1956	
Now White's Adventures	"C"	1955	
It's A Small World	"E"	1966	
Fantasyland Autopia	"C"	1955	
Disneyland- Alweg Monorail System	"E"	1959	
Rocket Jets	"D"	1957	1967
Monsanto's Adventures Thru Inner Space	"C"	1967	
Mission to Mars	"D"	1975	
WED-Way People Mover	"D"	1967	
America Sings	"E"	1974	
Matterhorn Bobsleds	"E"	1959	
Tomorrowland Autopias	"C"	1955	
Submarine Voyage	"E"	1959	
America the Beautiful	Free	1955	
Skyway to Fantasyland	"D"	1956	

A T T R A C T I O N S

S H O W M A N S H I P

*YOUR ROLE AS AN ATTRACTION HOST
OR HOSTESS

*SHOWMANSHIP IN RELATION TO COURTESY
AND SHOW

MAIN STREET

From the moment our guests approach the Main Gate ticket
booths, they are reminded that the real world and all its
accompanying pressures and problems will soon be forgotten.

"Hello -- and welcome to the Magic Kingdom of Disneyland."

ATTRACTION SHOWMANSHIP

YOUR ROLE AS AN ATTRACTION HOST OR HOSTESS

Most of the attractions at Disneyland have been designed and built as a result of Disney movies, cartoons, or experiences that Walt had during his lifetime. They are all very carefully themed and detailed to provide the most realistic experience possible.

One of the most rewarding and satisfying jobs in the Park is working on one of these attractions and dealing with the guests on a one-to-one basis. As an Attractions Operator, you are given a unique opportunity to not only operate your attractions but also to serve in a public relations capacity--answering questions, giving directions and explanations, and generally making the entire experience, from the moment the guest enters the attraction, a happy and unforgettable one.

You do more than just punch buttons or take tickets. You are the one that makes it all real, whether you are helping book passengers on a cruise down the Amazon River, completing a flight to Mars and back again, piloting a riverboat down the Rivers of America, or recreating the childhood fairy tales which seem to come to life.

Getting into the spirit of an attraction is not only helpful, but is a necessary ingredient in creating a positive atmosphere for both the guests and yourself. In most cases, this means interjecting your personality and sense of humor into what you say and do, making it possible, with a little imagination, for the guests to "live the attraction" instead of just "going on it".

You will be exposed to the story and history behind Disneyland, its lands and each of its attractions. You will now see how you play an essential part in supporting and projecting the story behind the story.

ADVENTURELAND MAIN STREET

From the moment our guests approach the Main Gate ticket booths, they are reminded that the real world and all its accompanying pressures and problems will soon be forgotten.

"Hello -- and welcome to the Magic Kingdom of Disneyland." with "Aloha" rather than "Hello" or "Hi". It is also such preferred to use the following phraseology:

As the welcome spiel continues, it provides ticket media information to our anxious guests and serves as an introduction to set the theme for each and every guest.

"We hope you'll have a wonderful and memorable stay in this happy place called-----Disneyland."

Upon entering the Park and passing beneath the Disneyland Railroad tracks, the guests enter Town Square. At this point they become aware of the intense detail and showmanship which has created and maintained the most successful show in the world. The effect of authentic design, accurate costuming or the greatest attractions in the world can be neutralized by an unattentive, uncharacteristic performance by a Host or Hostess.

As a Host or Hostess on Main Street, it is your job to support the theme show. This means, on Main Street, learning the terminology and vernacular of the turn-of-the-century era. The frequent use of certain phrases will create the desired atmosphere. For example:

For example:

Main Street has hitchin' posts -- not stanchions

The streets are lit by gas lamps -- not street lights

Main Street has "pictures that move" (Main Street Cinema), a Market House, a soda fountain, an Emporium, horseless carriages, and everybody's favorite -- a penny arcade.

As the guests proceed along Main Street, U.S.A., they approach the Central Plaza Hub, the doorway to all the lands of the Magic Kingdom. From this point, they may choose to venture into a man-made jungle of tropical foliage we call Adventureland.

ADVENTURELAND

As the guests wander into Adventureland, the pre-show tape of the Enchanted Tiki Room sets the atmosphere to follow.

"Aloha, Kanes A Wahines . . . "

The employee can promote this atmosphere by greeting a guest with "Aloha" rather than "Hello" or "Hi". It is also much preferred to use the following phraseology:

"The next performance will begin in twenty minutes"

not

"The next show will begin in twenty minutes"

"We have a large group . . ."

not

"We have a large crowd . . . "

The world-famous Jungle Cruise offers an unlimited opportunity for attractions operators to become involved in their role as supporting actors. The turnstile operator sets the pace by priming the guests before they even reach the boats. Creative use of the microphone will not only entertain, but will actually attract guests into the attraction. The frequent use of certain phrases will create the desired atmosphere. For example:

An "E" coupon -- "E" as in exciting, elephant.

Guests are referred to as "natives" and they are preparing to leave "civilization" not the loading dock.

Dialogue, phrases and jokes are part of the on-the-job training for each employee, but it is up to the operators themselves to utilize and see the importance of using what is taught.

NEW ORLEANS

Pirates of the Caribbean -- The area of New Orleans Square and the Pirate attraction offers an excellent opportunity for the attractions host to project an image of an adventurous pirate from the days of the Spanish Main. Terminology associated with this era would include the use of the following:

Guests are greeted with: "Attention mates, keep your party in the same line."

"Stow that food 'n drink . . ."

Guests are warned by the operator upon being seated in their boat to:

" . . . keep yer hands 'n arms inboard and remain seated. Stow yer sunglasses and hats. Be there no smoking."

HAUNTED MANSION

The Haunted Mansion offers a unique challenge to the attraction operator. This is the only place in Disneyland we would expect to see a sullen faced, expressionless Host or Hostess. But keep in mind, you are enticing the "foolish mortals" into an endless, frightening journey through the strange and supernatural. Phrases to use include:

"Chambers" -- instead of rooms

"Gallery" -- instead of hallway

"Gost Host" -- Host/Hostesses or tape narrator

"Doom-buggy" -- cars the guests ride in

The overall show is supported by the employees use of these types of phrases when assisting or answering guests' questions.

RIVERS OF AMERICA

BEAR COUNTRY/FRONTIERLAND

The areas of Bear Country and Frontierland allow the attractions operator to assume an early American frontier approach to his role in the show. The Davey Crockett Canoes, Keel Boats and Tom Sawyer's Rafts can all be enhanced by the actions of a creative, well-themed employee who approaches the guest with a firm and sincere "howdy."

Guests can be referred to as:

"Partners, Pioneers and Young 'uns"

While on the river we point out:

"Injuns , Settlers, Critters, and Tom 'n Huck's pals"

Around the bend "passengers are boarding" the Mark Twain and Columbia . . . the crew is securing all cargo and the bow line is cast off. The operator will become familiar with terms such as:

"Port and starboard" -- left and right

"Shipmates and hands" -- operators

"Boarding area" -- waiting area

"Lines" -- ropes

Guests can be greeted with an "Ahoy" and of course when given an order the response is a snappy "Aye, Aye, Sir!"

FANTASYLAND

When the guests enter Fantasyland, they have to bring their imagination along. With a little help from the employees, the home of Walt Disney's cartoon characters and famous stories of childhood seem to come alive.

The Storybookland attraction sets the basic theme for the Fantasyland area. The operators can lend realism and authenticity to the total show by understanding the role of the famous Storybook characters . . . Cinderella, Mr. Toad, Pinocchio, the Seven Dwarfs and many more.

Close by we find the happiest cruise that ever sailed, It's A Small World, where we see children of the world dance and sing together in their native costumes. Here we also find animal-shaped trees in the topiary gardens that have been trained to grow into elephants, giraffes and hippos, all to the delight of the children and adults alike. Fantasyland is an area which requires an interest and concern on the part of the operator to successfully support the theme show.

TOMORROWLAND

Disneyland's new Tomorrowland is a world on the move . . . a showcase for the wonders of science and industry . . . facts which an attractions operator should be conscious of at all times as they perform their role.

Reference to the many facilities and attractions in the Tomorrowland area would be in precise and appropriate terms.

The guests can board a small vehicle called an "Atom-Mobile," and ride through Monsanto's "Adventure Thru Inner Space," or board a "Mission to Mars" which departs for outer space every few minutes.

As a Tomorrowland operator you should be familiar with the attraction spiels and their themed dialogue. For example:

Rocket Jets

"Attention Pilots . . . prepare for blast off!"

"This is your control tower. We have you in radar contact. Push your thrust control lever forward."

Submarine Voyage

"Now hear this . . . now hear this . . . this is your Captain speaking."

"No smoking please, the smoking lamp is out."

"When the cabin lights come on . . . please stand and disembark to your right."

Autopia

"Please tear out a 'C' coupon . . . that's 'C' as in carburetor."

"This is Autopia Central with an official Autopia alert!"

In time, you will realize that the costumes you wear and the role you assume, play an important part in bringing across the theme and realism of an attraction.

Regardless of what attraction you are working, be it big or small, always remember you are part of a team. Whether there are three or twenty-three fellow operators working with you, the job you do will affect their performance. In essence, the work of your efforts is passed on, obtaining the maximum amount of friendly cooperation from the guest. By using your common sense, your tact and sense of humor, as well as courtesy, the responsibility will not only be fun, but will be a continual learning experience for you.

Be sure to pick up that piece of paper, and you would be surprised how cleanliness prompts cleanliness. The guests will begin to get the idea by throwing their popcorn box into the trash container rather than on the ground.

SHOWMANSHIP IN RELATION TO COURTESY AND SHOW

As mentioned before, one of the main keys to enjoying your attraction is your ability to obtain the cooperation of the guest, whether it means having him rip out his tickets ahead of time or sit in a particular seat. Almost always, this can be achieved with a smile and a kind word. This is something not always easy to do on a 40,000 plus day when the guests might look like a vast "sea of faces." Never-the-less, if you are having a good time, being courteous and pleasant--so will the guests--and they will make your job 300 percent easier.

In many instances, an irate guest is someone who simply cannot figure something out and cannot find anyone to help him with his problem. Consequently, explanations are the order of the day. Many times, you will be asked, "Where is it?", "Why not?", and "How come?" At first, it's easy to explain the answers, but after the same question ten times in ten minutes, it is a little more difficult.

It only takes a second to say, "Please," or "Thank you," or "It's our pleasure." It can make the difference between a rude, uncooperative guest, and one who goes out of his way to return your smile and pleasant manner.

One of the things that Walt Disney is famous for is the realism and detail he put into everything he created, including the attractions at the Park. We want you to have the confidence that yours is a clean, well-designed, and well-maintained attraction, and be proud to welcome guests to it. The appearance of the attraction, your personal appearance, and professional manner in which you present yourself--all of these aspects have to do with "Show," and it is something that the guests will both remember and appreciate.

Every attraction tells a story, and this story can only be as complete as the mechanisms that run it. Maintenance is everyone's concern. How would you feel if you had come all the way from Wisconsin to see the Haunted Mansion, and half of the animation wasn't working, or it was so littered and dirty that all of the enjoyment and excitement of this adventure was spoiled? Keeping an attraction neat and clean is everyone's concern, and cleanliness is a standard that Disneyland is known for throughout the world. Why wait for a sweeper from Janitorial to happen by? It doesn't take much to pick up that piece of paper, and you would be surprised how cleanliness prompts cleanliness. The guests will begin to get the idea by throwing their popcorn box into the trash container rather than on the ground.

Your own personal part in the Show is most important. The way you look and act, and treat the guests while you are onstage is a reflection on yourself and on both yourself and on Disneyland. Are you standing at the turnstile on Casey Jr's Circus Train as though you have been at the position for an eternity? Or do you look alert and ready to lend assistance to a confused guest. Do you spend more time talking to fellow employees while on the attraction than you do to the guests? How about walking up to a father taking a picture of his family, and offering to do it for him so he can be included in the picture? These are the types of extra special things that separate Disneyland from other entertainment enterprises.

A T T R A C T I O N

YOUR RESPONSIBILITIES ON YOUR ATTRACTION

TICKETS

On most attractions, the Ticket Taker is the first person the guest sees. In many cases, the guest has been standing in line for some time, has paid good money for their ticket book, and has torn out a portion of their tickets to present to you for their admission.

Besides the obvious responsibility of accepting the proper media from the guests, your job on tickets also involves public relations work. You will answer questions, some repeatedly, and assist guests with special problems, such as wheelchairs, etc. You might even double as an audience control operator and be responsible for not only taking tickets, but making sure the line to your attraction is orderly and controlled.

In addition, on most ticket positions throughout the Park, there is a public address system with a microphone for your use. This is something for you to use to your advantage to obtain the guest's cooperation, and to not only make it easier for them, but easier for you. Advising newcomers of the entrances to your attraction, describing the appropriate ticket that they will need, and giving them general information about your attraction are some of the things you might utilize the public address system for. If used incorrectly, it could destroy the entire experience for the guest before they go on the attraction. If used correctly, however, and with a sense of humor, it could put the guest in a relaxed state of mind, and in some cases, even entertain while he is waiting to board the attraction. Whatever you say on the microphone, make sure that it is said distinctly and slowly, and in good taste. The impression you make as the first person he sees on the attraction will affect the rest of the experience for the guest.

SEATING

The responsibility of seating concerns physically - or verbally - helping guests onto the attraction. In some cases, such as the Jungle Cruise, the guests are assisted one at a time. In other cases, they enter as a small group, as on Pirates of the Caribbean. In still others, they are seated onto the attraction in very large groups, unassisted, as on the Mark Twain.

Most of the attractions have one or more lines (and, in most cases, more than one person assisting in seating.) This necessitates rapid organization and planning on your part; and, as in all positions, courtesy and tact is the key for helping the guest onto - or into - the attraction in the safest, quickest, and most courteous manner possible.

EXITING

The counterpart of seating, of course, is exiting. It too can be done on a one-to-one basis, or in groups - assisted or unassisted. Communication is extremely important here--remember, the guests are more concerned with what they have just seen, rather than where they are going. A loud, clear voice - accompanied by hand gestures if appropriate - can be a valuable tool on exiting, as well as on the other positions of your attraction.

CYCLING

Because of their size and complexity, a good many attractions require a control panel for their operation. Some panels consist of just a few buttons and lights--others are more complicated. They all, however, require 100 percent alertness on your part. Working on this position, you literally have the safety and well-being of the guests in your hands. The pushing of a wrong button at the wrong time could easily injure or hurt the guests.

Although all panels have emergency stop capabilities, the final decision must be made by you. Through experience and watchfulness, the decision must be made quickly and correctly.

AUDIENCE CONTROL

The job of maintaining neat, orderly lines of people - with tact and good humor - is more difficult than it might appear at first. You are dealing with human beings, like yourselves, many of whom are thinking about the attraction at the end of the line, and not about which line they are getting themselves and their family into. You will be called upon to move large numbers of guests at one time - and have them like it - not always the easiest of tasks.

In some instances, when the Ticket Taker also doubles as an Audience Controller, the only tool you will have is a microphone. Giving out helpful information in a distinct, pleasant voice, and utilizing your sense of humor is a very real challenge. You will be doing a lot of talking on Audience Control, probably more than on any position on your attraction. Use your personality and your smile, and the people you deal with will have the confidence in your ability to direct them.