

The Disney World

FEBRUARY-MARCH, 1966





Contributors:

Milt Albright
Arthur Allighan
Earl Colgrove
Herb Fletcher
Marvin Goldfarb
Ben Hartigan
Jack Herschlag
Ira Hoke
Bob Jackson
Eddie Jones
Tom Jones
Bob King
Chollie Levy
Fred Miwa
Wendall Mohler
Bob Moore
Charlie Nichols
Pat Powers
Joe Reddy
Lee Reem
Charlie Ridgeway
Jim Stewart
Wally Wade
Tommy Walker
Tom Wilck

Editor:

John Conner

Art Direction:

Norm Noceti



Susan Hampshire



As pretty Kathleen MacSweeney, Susan helps her titled father celebrate a victory in Donegal Castle.

Susan Hampshire, Lady Of High Spirits, Stays In Character For 'Donegal' Role

Although, as a thoroughly trained English girl with an all-English background and outlook, Susan Hampshire goes over to the insurgent Irish side in Walt's *The Fighting Prince of Donegal*, she isn't stepping out of character one little bit.

For all her West End and television and motion picture experience, Susan is an adventuress of a type that the real sixteenth century Donegal would have admired and loved with the fervor Peter McEnery lends the character in the picture.

She is honey-haired and brown-eyed. She has the face and figure of a highly-paid model. In fact, she has appeared as a mannequin on English magazine covers. She can wrest tears from the hardest of heart, as she so well did in *The Three Lives of Tomasina*.

But when Susan's not before the cameras, she turns into a regular Amelia Earhart. After winding up *Thomasina*, for instance, she decided that it would be a good idea to pay a visit to the late Dr. Albert Schweitzer at his jungle hospital. Without telling anyone, she hopped a jet to Leopoldville, then chartered a light plane to the interior, took a long river ride in a canoe and walked the rest of the way. The great man, nearing the end of his years and still burdened by the strain of caring for the sick, warmed up to the pretty English girl and invited her to be his guest for two weeks.

And then, at this writing, she was planning a trip that might make an Agent 007 quail: a 7,400-mile trip round the globe including Moscow and Peking, via the trans-Siberian railway, all by her lonesome.

"I want to see the world," she explained, "to taste life, to judge things

for myself. I'm free as the air at the moment, and if I don't take the opportunities now they might not come again."

Born in the war-shattered London of 1940 where her dad was a director of a huge chemical firm, Susan was educated at a private school run by her mother, a former Sadler's Wells ballerina.

At three she began training to be a ballet dancer, and at fifteen danced in the chorus of the London Festival Ballet. But ballet dancers mostly come in small packages, so when Susan hit five feet, six inches, suddenly she had outgrown that field of endeavor, literally. She turned to jewelry-designing, found it "terribly boring," and eventually joined a small repertory company.

"I did scads of plays, usually badly, made millions of cups of tea, usually quite well, and learned a lot about acting," she says.

Susan struggled through stage, television and bit-movie roles before making the grade in a musical, *Follow That Girl*. 20th Century-Fox offered her a long-term contract on the basis of several excellent television performances, but she politely turned them down.

Thomasina got her into the limelight, and led to a role opposite Albert Finney in *Night Must Fall*. This was followed by a British musical, *Wonderful Life*; a wacky movie, *Swingers Paradise*; a French motion picture, *Paris In August*, and a long-running West End play, *Past Imperfect*; which she left to accept *The Fighting Prince of Donegal*.

In *Donegal* she plays pretty Kathleen Mac Sweeney, daughter of the English-hating Lord Mac Sweeney, and the lady Donegal loves.



At the press conference on Disneyland, Walt has ...

Walt Announces Biggest Building Program Since Park Opening In 1955

In a well-attended, morning-long press conference and plant tour at WED during February, Walt made public an announcement of perhaps greater significance to Disneyland than any since the opening of the Park itself nearly eleven years ago.

Standing before television film cameras and radio microphones, and watching the pencils of scores of reporters getting the story down, Walt described four new attractions which, now under construction, are due to open at the Park during the coming Summer, the four to cost some \$23,000,000.

"Which is," he added with a wry smile, "just six million more than all of Disneyland cost in the first place."

There was a rustle of handclapping as Walt, using a map and pointer, went into some detail on the new additions: *It's A Small World*, *New Orleans Square*, *The Pirates of the Caribbean* and *The Primeval World*, the last an extension of the present Grand Canyon show along the Santa Fe right-of-way, and featuring prehistoric animals dating back a couple of hundred million years or so.

"It will be the largest diorama in the world," Walt observed, "and it will contain the largest animals to have ever trod this earth."

It was observed during the question-and-answer session that the *It's A*

Small World ride, along with three other Disney-built pavilions, those for Ford, General Electric and Illinois, drew an attendance that accounted for 80 per cent of the New York World's Fair's total attendance in two years. The press clapped again.

For Disneyland, *It's A Small World* has been considerably expanded. Pacific islands and the North Pole have

been added to the miniature tour of many countries, all of them populated with endearing Audio-Animatronic figures.

The prehistoric dioramic animals are Audio-Animatronic, too, and so are the pirates of the Caribbean who populate a simply fabulous ride that will take guests on flat-bottom boats from the Blue Bayou Lagoon, adjacent to New Orleans Square, through eerie caverns, over a waterfall, into a battle between a galleon and a besieged fortress and straight through the raiding of a city, the burning of it, and the auctioning of its fair maidens.

New Orleans Square, which has been building a year or two, is set in the 1850's, its winding streets and intimate courtyards to be filled with beautifully gowned ladies and dashing riverboat captains, shops and coffee houses, magnolia trees and merry laughter. Every day will be Mardi Gras in this, the Paris of the American frontier.

Following the interview session, half a hundred newsmen were taken through the WED plant where they were briefed before models not only of the four new attractions covered by Walt, but those of another multi-million-dollar Park addition to come later, the new Tomorrowland.

... some happy information for southland newsmen.



Sweet-Singing Darleen Signed After Paying Musical Visit To Walt

A sweet-singing, bubbly teen-ager named Darleen Carr walked into Walt's office carrying a guitar about as big as she is, played and sang a couple of tunes, talked about her horse and other things, and left with a long-term contract and Walt's blessing.

She was just the girl he needed for a couple of future features, Walt said, although he didn't elaborate. While she was waiting for any other developments, he cast her as Yvette Mimieux's sister in *Monkeys Go Home!* and let her sing a duet with Maurice Chevalier which has people around the Studio comparing her to Julie Andrews.

When Darleen makes it big with the public, she won't be the first one to do so in her talented family. Her mother, Rita Farnon, was a singer-comedienne with the Balaban and Katz Circuit for fifteen years, toured with Victor Borge for several seasons, and made a dozen movies while under contract to RKO in the 1940's.

Darleen's eldest sister, Shannon Farnon, was recently signed to star in a television series, *The Best Years*, and seems to have a bright future. Her mid-

dle sister, Charmian Carr (Darleen changed her name to Carr when Charmian did because "It sounds better") played Liesl in *The Sound of Music*, and is under contract to 20th Century-Fox.

Fifteen-year-old Darleen's credits include guest appearances on two television series, *The John Forsythe Show* and, in Canada, *The Littlest Hobo*. And her angelic voice was used for all of the children's high notes in *The Sound of Music*.

She has been a school and church soloist since she was a small child, and has always been active in school dramatics.

The family moved from Chicago to Los Angeles in 1956, after Darleen's mother had been divorced from musician Brian Farnon.

The only thing Darleen likes better than singing is horses, particularly a jumper named Jody, which she bought with her earnings from *Sound of Music*, and which she plies with lumps of sugar, combings and brushings, a good deal of her singing in special renditions that get to shivering Jody's withers.

"That horse," she says, "is an inspiration to me."

And evidently Darleen is an inspiration to Jody, who has recently been doing a bit of competition jumping, copping third place in one instance and second in another."



Darleen Carr recording for *Jungle Book*, with assists from Bob and Dick Sherman, who wrote many of the songs.

AUDIO-ANIMATRONICAL?

Will The Real Park People Please Stand Up

Writing under his by-line in the Santa Cruz Sentinel following a visit to his office by Disneyland's pubrelrep, Charlie Ridgeway, Wally Trabing presented an interesting question re the Park's employees:

Are they, or aren't they Audio-Animatronic?

Said Trabing, "There are 2,200 year-round employees (at Disneyland) who, if you stop to think about it, all smile about the same way, are uniformly and consistently courteous and civil, even on the hottest days when the park is filled with tired and often impossibly crabby people.

"It is not human to be so doggone nice.

"It is my theory that these 2,200 people are actually not human people at all, but Audio-Animatronic creations built by Walt Disney ...

"Yesterday I had a chance to actually observe a Disneyland creation by

the name of Charlie Ridgeway (who) was passing through town and stopped, as publicity men will do, to talk about Disneyland. He came into the news-room. His hand came up naturally to meet mine. It felt no different than any other hand. The skin texture was perfect. He bent at the knees and, with very natural movements, sat down near my desk ...

"I tried not to be too obvious and at the same time listened for whirring sounds. He had that Disneyland smile, not pushy like the average public relation man's.

"Our employees are especially selected for their natural pleasantness," said Charlie Ridgeway in a voice just like yours and mine. "They are not just employees actually (ah, I thought, he's going to verify my theory) they are actors on stage. It's a happy place to work."

"Charlie's hand moved to his pocket.

It pulled out a cigarette. He also held a packet of book matches in the same hand and for a long time he did not light up. It was as if a situation had arisen with which he did not know how to cope.

"I held out a lighted match and he sucked in the fire and seemed relieved, but there were no awkward movements, all beautifully done ...

"Well, it went on like this. As far as I could tell Charlie was as human as I am. Amazing!

"He kept glancing at his watch and so I ended the interview and he left.

"I noticed that he talked a trifle slower toward the end and I couldn't help but wonder if he wasn't running out of power and was anxious to get to an electric outlet.

"He could have used the one near my desk if he had only asked!"

Airline Advisory Board Sets Super Safety Rules

Sitting in intermittent executive session behind the operation of our two-plane Studio airline are six members of an advisory board who set up rules and regulations, augmenting existing procedures, and keep a close check on what is now considered one of the safest and most efficient operations of its type in general aviation.

The five board members are volunteers, so to speak, working in their duties on an after-hours basis, purely through personal interest in aviation.

Two are Walt Disney Productions

men, Woolie Reitherman, himself a one-time multi-engine professional pilot who now directs Walt's biggest feature-length cartoons, and Dick Pfahler, who administrates the entire flight operation in addition to his duties as Studio manager. The other four are Joe de Bona, an insurance man who once won a Bendix trophy race, and three major airline captains, Fred Austin and John Solomon of TWA, and Bob Baker of American.

Disney air-line direction, from the executive board level, has been humdrum once it had all flight procedures smoothly rolling. The primary and ever-continuing responsibility of the board is to make all Disney flights super-safe and it carries on just that

way, insisting on regulations more stringent than those set up by the Federal aviation agencies for the busiest of major airlines.

Major airline pilots are cleared for landing at airports with a 200-foot ceiling and one-half mile visibility. At our Board's insistence Disney pilots must have a 300-foot ceiling and three-fourths of a mile visibility, for instance.

The Board also stipulates that all Disney flying personnel take frequent written and flight exams supervised by Flight Safety, Incorporated, an organization set up to check on and maintain the proficiency of commercial pilots on a continuing basis.

Snow Survey Team Starts Ball Rolling At Mineral King

The first major step in making Project Mineral King come true was taken right after the new year with the swift establishment of a two-man research team to work with U. S. Forest Service representatives in conducting a vitally important on-site snow survey at WDP's proposed multi-million dollar year-around recreation center.

Throughout the Winter the team, consisting of Willie Stark and Gary Poulson, both formerly with the U. S. Forest Service, will be headquartered on the Mineral King Valley floor accumulating data on vital matters such as the snow depth average and potential, snow safety, wind velocities, and day and night temperature ranges during the cold months. Measuring devices and the recording equipment had to be hauled in by snow tractor. Unlike almost all other Winter resorts in the United States, Mineral King never suffers from a lack of snow. Poulson and Stark, recognized experts in snow-con-

dition analysis, will be supervised by Willie Schaeffler, the project's Winter sports consultant.

"Unsurpassed in natural beauty, Mineral King is more similar to the European Alps than any other area in the western United States," the company's annual report states. "Its altitudes range from the 7,900-foot valley to surrounding mountains that reach up to 12,400-foot heights, giving Mineral King one of the longest annual snow periods west of the Rockies. Many champion skiers say its slopes rival any in the world and could potentially accommodate 15,000 to 20,000 skiers at one time."

Mineral King, however, is to be a year-around resort development, its ski lifts in many cases to be designed for Summer use as well, carrying sightseers, campers, hikers and wild-life students up the slopes. The projected master plan centers around a completely self-contained village.

The valley, equidistant between Los Angeles and San Francisco, lies in the northern part of Sequoia National Forest among the Sierra Nevadas, at the present attainable only by a mountain route, a narrow, rugged, climbing ribbon of road struggling 25 miles up through spectacular peaks, the length

of it covered by a deep blanket of snow until June.

"The development of Mineral King," the annual report points out, "is contingent upon definite commitments for the construction of an all-weather road leading to the site. The California State Legislature this year included this road in the state highway system. As a result state funds can be . . . used for its construction."

A great deal of interest in Mineral King developments mushroomed throughout the state as Walt and his new Executive Committee for the Mineral King Project began work on the myriad details that must go into the early stages of planning.

Committee members include Donn Tatum as chairman, Card Walker and Ron Miller of WDP, Robert Allen of WED Enterprises, Robert Hicks of our Porterville office, and Schaeffler.

"In all our thinking and discussions," Tatum said, "we emphasize that Mineral King is not to be an entertainment center, in the sense that Disneyland is, but a recreational enterprise. And, as Walt has pointed out a good many times in public and private, our cardinal policy is to be development of the valley's natural beauty."

The grandeur of Mineral King, in Winter and Summer.



They Dubbed Him Joe: BUT THE GENERAL STILL SIGNS THE OLD W. E.

Hanging on the wall of Joe Potter's third-floor office in the Animation Building is a map of blue, green and white areas which represents a sizeable piece of Central Florida wherein a new and pleasant kind of world is in the planning.

The blue is for water, the green for swamp, and the white for dry, sometimes partly built-up land, all of it encompassed in a slightly jagged-edged but otherwise solid spread of 27,400 acres lying between Orlando and Kissimmee, where Project Florida is being carefully seeded with careful soundings on all kinds of long-range considerations in the areas of city government, tax arrangement, land-preparation and vehicular routings.

To Joe Potter, vice president of administration, Project Florida, some of this is old stuff, and much of it cracking new. As a major general of engineers in the United States Army, retired, he has handled some big projects in his day, like the administration for some six years of a billion-dollar Missouri River improvement program, and the governorship, for four years, of the Panama Canal Zone by Eisenhower's

appointment, his last Army job. His most recent, before joining the Disney team on Florida, was executive vice president of the New York World's Fair for five years, August, 1960, to September, 1965.

It was in this job, while working with Disney people in connection with the four Disney-built pavilions, that Walt got to know Joe and to take a liking to him and his abilities.

General Potter, a native of Oshkosh, Wisconsin where he was born in 1905, hasn't always been named Joe. His parents christened him William Everett Potter, but a dictatorial upperclassman at West Point liked Joe better and rechristened him on the spot.

"On the day I arrived at the Academy from Toledo, where I had been reared, I was assigned to the Seventh Division barracks which had a janitor named Joe Potter. For some reason this upper classman liked the Joe better than Bill and that was it. To this day a lot of my mail comes addressed 'Joseph Potter' although I still insist on a W. E. signature."

The re-dubbing launched the Potter boy on a brilliant career in the Army, largely with the Corps of Engineers, until his retirement after his Panama Canal tour of duty.

Plans for Project Florida are still in an early and indefinite stage, although Joe, with the characteristic enthusiasms of a veteran speech giver, can and will give this kind of peek into what is going on:



General Joe and Marvin Davis, project designer assigned to Project Florida, take a look at some plans.

"The definite thing we are doing is a 'plan for reclamation,' which will give us a way of protecting our property against certain categories of flooding. More important, it will show us how to drain our land and how not to over-drain it, so that we can get maximum usable space and at the same time keep inviolate the enormous stands of timber — beautiful, out-of-this-world trees — so that they may fit into Walt's vision for the future.

"This is as big a project as any that has been done in this century in the United States — the idea of taking raw land and developing it under the most careful of criteria in a project involving a future way of life for a great many people, eliminating, in every conceivable way, the sins and inadequacies of the past in old-time and modern living."

Comic Strip Department Plays Important Role Building Disney Image

For a multiple-impression statistic — a great terminological device glibly used by the television industry to measure its effectiveness as a sales medium — how is this one: 84,220,000,000?

It is a figure that the Studio's rather conservative (but highly effective) comic strip department could well use, if it would, in describing its years-long role in helping build the Disney image.

For its products, including the fabulous, world-known Treasury of Classic Tales and nine other daily and Sunday features, have piled up readers by the billions in thirty-six years of appearances. Disney comic features distributed by King Features in most of the

countries of the world have today attained an average readership of 100,000,000 per week in 1,000 papers, which is not bad for an operation that started out with a one-paper daily strip about a mouse named Mickey in 1930.

That first strip, by the way, was a daily on M.M., with gags by Walt, pencelling by Ub Iwerks, and inking by the late Win Smith. When Walt went on to bigger things, Floyd Gottfredson took over the Mickey Mouse drawing, supposedly for a two-week period. That was 36 years ago, and he is still hard at it.

As Walt began developing characters like Donald Duck, Pluto and Goofy, and stories like Snow White and Cinderella, the comic strip business, along with everything else Disney, mushroomed.

Now the comics encompass a variety of subjects including cartoon and live-action stories like this year's Winnie the Pooh, Lt. Robin Crusoe, I.I.S.N. and

The Fighting Prince of Donegal; old standards like Mickey Mouse, Donald Duck, Uncle Remus and Scamp — The little dog from Lady and the Tramp; a True Life Adventure panel; and an annual Christmas feature based on Walt's classic cartoon characters.

The comic strip department is one of the oldest and most experienced on the lot. Frank Reilly has been running the show for the past twenty years, Floyd Gottfredson is a 36-year man; Bob Karp and Al Taliaferro have been collaborating on Donald Duck for 28 years; Manuel Gonzales has put in the same amount of time on Mickey Mouse Sunday art; Bob Grant, the Scamp artist, has been around for 27 years, and George Wheeler is still cutting his eye teeth in his eleventh year as the True Life Adventures artist. The average tenure is 25 years, with everyone still going strong.

New Magazine For Magic Kingdom Club Replaces Newspaper

In step with but not necessarily because of its extension to cover all California, Disneyland's fantastically successful Magic Kingdom Club has developed and put into circulation a new magazine which, for openers, wore Walt, some Disneyland characters and the Sleeping Beauty Castle on its full-color cover.

The new magazine replaces a newspaper produced for Club members over the years called *The Disneyland News*. Its title has been neatly shortened and its contents thoughtfully expanded in a streamlined effort to create better readership among the MKC's million-

member enrollment. The abandoned paper's sustained circulation ran to around a fifth of the Club's membership.

"We have no idea why," says Milt Albright, MKC's manager, "but we got reports from plant personnel people that they had reason to believe our old-style *News* was not being taken home by new-card and renewed-card employees and we found, at the same time, that our quota of *Disney Worlds* at the Park was disappearing far too often at the hands of, shall we say, unauthorized acquirers.

"Thus we put two and two together and came up with four: a *World*-type magazine. And what better cover to employ for our initial issue than one with both Walt and the Park on the cover?"

The new *News* will be handed out with every membership purchase, new

or renewed.

The *Magic Kingdom Club* is eight years old. Originally it was confined to employees of industrial firms and military bases in the Park's immediate vicinity. Then it was extended to all Southern California. Now its limits are to be those of the State itself.

And the magazine is expected to help tremendously as a better means of both spreading the Club's word — like its very good deals on Disneyland ticket books — and in creating ceaseless interest in not only the Park, its people and attractions with "inside" stories, but in Walt Disney Productions overall — its movies and all ancillary operations.

The magazine has a reverse-English gimmick, too. It will cost money — not much, a dollar for two years — but money, which will take it, Milt Albright hopes, entirely out of the throwaway class the old *News* found itself in.

Connie Jean Swanson, Collector Of Cards, Begins Her Traveling

Pretty little Connie Jean Swanson's pretty big set of scrapbooks, bulging with postcards from people she's taken on a thousand tours of Disneyland, is due for some pretty hefty expanding.

Because Connie, Julie Reihm's successor as the Park's ambassadress without portfolio, is in the process of expanding her activities worldwide, as Julie did, and there may be no telling what will develop in the way of avalanching mail.

Although her next assignment has not been determined she will soon be stepping beyond the limits of her native California. Not so long ago she took Twinkletoes, a green baby elephant, by the trunk and led him to several major cities in the state, including San Francisco and San Diego, visiting many television stations, shopping centers and whatnot.

This took two weeks, getting her back home just in time to help Walt host a gala reception and dinner at the Park's plush new Plaza Inn marking the sparkling nighttime premiere of *Fantasy On Parade* during the holidays. Guests included members of a delegation who had flown in, just before Christmas, to begin working with

the company on setting up Project Florida.

After a brief breather, Connie received W. A. C. Bennett, Premier of British Columbia, Canada, who gave her a flag and set of cuff links commemorating B. C.'s Centennial, the gifts in reciprocation for the honorary Disneyland citizenship bestowed on Mr. Bennett during the Tencennial Year and to be, in turn, presented by Connie to Walt on his return from a business trip.

Connie is new to big-time handshaking, but not to Disneyland and all things Disney. She is a second generation Park employee who had put in four years as a tour guide before her selection, in December, as ambassadress. She is as pretty as she is modest, and as interested in people as they in her.

She hopes, she says, to show everyone she meets, anywhere she meets them, that "happiness is international."

"The biggest thing I have learned," she avers, "is that the same things which make the man from South America laugh also amuse an Englishman or an Italian. Disneyland gives them all an opportunity to forget the pressures of the outside world and discover the basic similarities in all of us."

Vital-statistically, Connie is five feet, four inches tall, brown-haired, blue-eyed, and batty about acting, Hawaiian dancing, church, and people. She is a college co-ed, having put in a year at Fullerton Junior College, who plans to join up at the University of Utah when her year of smiling and traveling for Walt has come to an end.

Connie Jean Swanson, who has portfolio and will travel, boards the train at Disneyland.



GNOMES A-GO-GO:

Li'l Jasper Turns Up Whole Passel Of Galloping Girls

Contrary to popular belief, gnomes are not always knobby-kneed, bald-headed, testy old men with a penchant for upsetting ordinary folk.

Upton Sinclair at least guessed at it, in his book, *The Gnomobile*, and Walt, of necessity, discovered it when he tackled the ticklish problem of casting his movie version of the whimsical story. There are girl gnomes, too, Walt found out, young and beautiful, and with a yen for young male gnomes, like the little fellow he had in tow for his picture.

That was the problem. Upton's book had it that a forlorn pair of male gnomes, Jasper and his grandpaw Knobby, were out in the Redwoods looking for a little girl gnome to perpetuate the species when the two came upon some doo-deens (humans), D. J. Mulrooney and his grandchildren, who offered a lift in their Rolls Royce and thereupon transformed it into a Gnomobile, instantler.

But getting a ride hardly solved the problem of gnomevity. Walt found himself two regular-kind gnomes, one old

and whiskered in the gnome tradition, the other still not that far along—young and handsome, in fact—and set out to try to prove Upton's point. There he was, in Redwood gnomeland, looking around, peering into the pillared shadows of a Redwood forest in a long-shot look for a tiny, tiny, girl or two, when suddenly the young gnome playing Sinclair's Jasper, up and said:

"Mr. Disney, may I get out and have a look for myself?"

"My name," said Walt, "is Walt. And yes, you may go out and have a look while we others rest up a bit."

And so it came to pass that within five minutes, give or take a second or two, Jasper was back, on the double, with a dozen or so of the prettiest little blondes, redheads and brunettes who ever took a swing on a dandelion vine, in hot pursuit.

"Hey, that's a good idea for the picture," said Walt, a little surprised. "Instead of Jasper just coming up with a

lone gnome girl, why not have a whole passel of gnomes chasing him around the sylvan scene like Keystone kids?"

And so shooting began almost right then and there, among the towering trees, of a most unusual and lively chase sequence. To make things funnier, Walt had Jasper take a dip in the Foamy Pool, which made him harder to hold onto than a greased pig, except maybe for the case of a little doll named Shy Violet, whom Jasper has a yen for.

Since a big production sequence like this needs matching interior shots to bring it off, Walt brought some of the little people—including a bevy of beauties—down to the Studio for a couple months of shooting, and the place hasn't been the same since. Disney men tended to travel around on their tiptoes, and a lot of them were wishing they were about two feet, six inches tall, like Jasper, who seemed to be needing more than a little help controlling his distaff darlings.

*As Walt learned from Jasper, in *The Gnomobile* it's the little things that count.*

'World Of Color' Wins Two New Top Awards

Walt Disney's Wonderful World of Color gained more additional fame in January by debiting two top awards in the seventeenth annual Fame Poll of television critics, editors and columnists conducted by Motion Picture Daily.

It captured first place in the tri-network sweepstakes category for the "Television Show Making The Most Effective Use of Color" for the second consecutive semester. The Disney series then added luster to its triumph with another award as the "Best Children's Program."

The annual judging was marked by a number of repeat winners. Other NBC programs receiving duo-notices were *The Tonight Show* and *The Andy Williams Show*.

Thus WWC contributed its share to NBC television's combined total of 12 first-, 17 second- and 15 third-place awards, helping the RCA-owned network to top the individual totals of each of the other two major networks.



Paced by Disney Show, NBC Lengthens Lead Over Other Networks

The all-significant annual Nielsen national study of the comparative popularity of last Fall's shows reveals that viewers didn't change their television tastes much during 1965.

Not surprisingly, the upper reaches of the rating charts had a familiar look as *Walt Disney's Wonderful World of Color* shared first spot in a virtual photo finish with *Bonanza* among the

prime-time-sponsored shows televised on the three major networks.

The rating was 31.2, which means 48.1 percent of the total U. S. television audience chose to watch the program. Each rating point represents about a million viewers. In big time television 18 or better is considered a "safe" rating for continuing sponsorship.

World of Color strengthens NBC's claim to be the nation's most watched network. On its way to completing twelve continuous years on the air, the series demonstrates it is still just as powerful in attracting large audiences as ever.

Thanks in part to the Disney ratings, NBC-TV lengthened its lead in the inter-network race and drew away from the competing webs with an average audience marker of 20.2, polling 5 per cent more audience than CBS and 21 per cent more than ABC.

The A. C. Nielsen company based its important national ratings on a cross-sample of 1,200 homes where machines called "audimeters" are attached to television sets to record when they are turned on or off and to which channels they are tuned. From the results of a 100-city study, the Chicago firm predicts the viewing habits in America's 50 million television homes.

CAT AS CATCH CAN:

Nationwide Petprint Contest Brings Them Running

In *That Darn Cat* Dean Jones has more than a little trouble getting Syn Cat's pawprints and in this hilarious scene the writers were even worried they might be overdoing the bit. But in a practically nationwide pawprint radio contest, wherein owners of pets were invited to get a print or two of their own, be it that of a dog, cat or horse, the reports tended to put Dean's scrambling to shame.

Like Cheryl Arrington of Santa Anna, California who chose her dog for the chore. She writes:

"I hope that I will be picked to see *Darn Cat* because you don't know what I had to go through to get my gooney dog's footprint. My dog is a small black puppy who can run like the wind. I chased her up and down the hall, tripped over the rug—I think I broke my toe—fell in the bathtub, went under the sink, cracked my head on the pipe, and finally got a print. But she spilled ink all over my bell bottoms, so here is your darn paw print. I hope you're satisfied! P. S. If you're worried about the envelope, my dog chewed on it."

The contest covered 33 major markets from coast to coast. The idea was to create word-of-mouth publicity, than which there is nothing better for getting a neighborhood up and at the business of buying at the boxoffice. You sent in your pet print and, if you won in a drawing, you got a couple of free ducats to the show, or whatever.

There may have been bigger radio promotions in the annals of moviedom, but few have been funnier. Cats ran strong, since the feline is a favorite

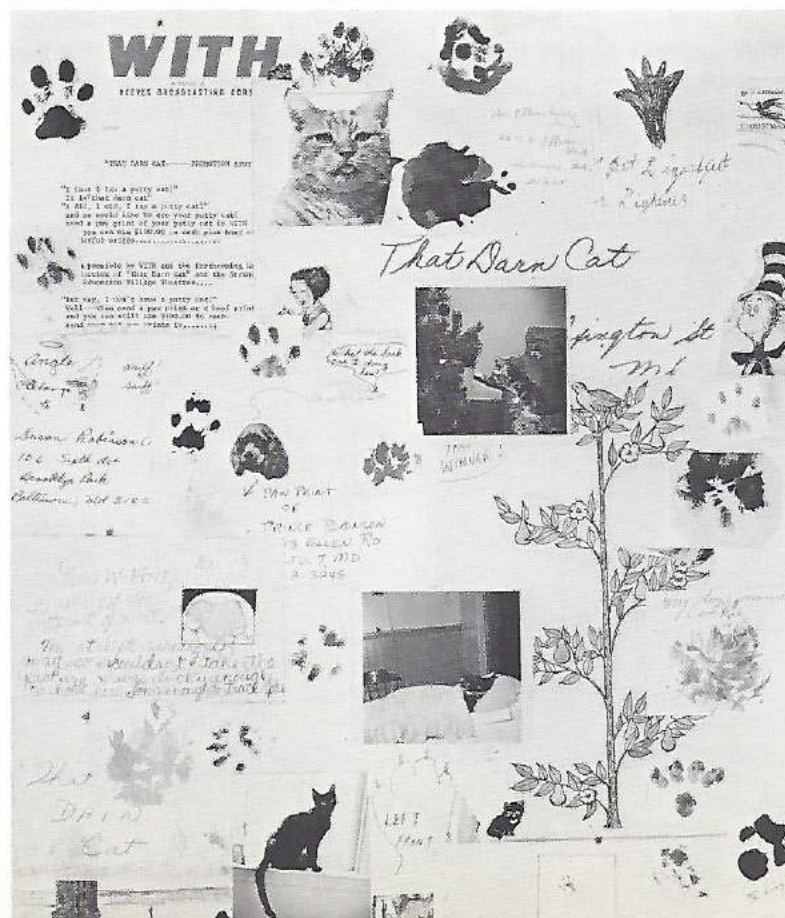
among households. And dogs, which are probably more tractable. But ticket-seeking animal owners rang in characters like snakes, lion cubs, hamsters, turtles, ponies, monkeys, goldfish, and in one case, an ill-fated holiday-fattened turkey.

Our man in Nebraska, Pat Holloran, stated, "We have received the pawprint of a 16-pound tom cat with calouses. A blank card came in explaining that it contained the fin print of his pet goldfish. He was sorry, he said, that

the fish was wet when he made the print, which, of course, had obliterated same. This is the best and funniest promotion we've ever had."

Ted Levy, in Cleveland, said that a youngster called Station WGAR to ask if he could enter his pet snake's prints, and from Jack Chinell, in Buffalo, came word that an 11-year-old girl brought her entry into the station with imprints of the family cat, the family dog, a handprint of her sister, herself and her boy friend.

A small part of the pawprint mail, representing a lot of trouble that a lot of cats were put to.



Jerry Courtland, Former Actor, Athlete, Singer Turns Production Aide

Perhaps the tallest, possibly the quietest, inevitably the most peaceable looking gent on a *Gnomobile* sound stage these days happens to be production assistant Jerry Courtland, who once strode the lot as Andy Burnett and, before that, proved himself one of the most-in-demand teen-age actors around.

On *The Gnomobile* Jerry assists co-producer Jim Algar with his many duties getting Walt's first combination live-action and Audio-Animatronics feature into the can, and earlier he dittoed for co-producer Winston Hibler on *Follow Me, Boys*.

Along with an impressive list of 35 pictures, including *Tonka*, for Walt, Jerry has made numerous appearances on the television scene, trod the Broadway boards, traveled the national road with shows and as a night club circuit singer headlining at Gotham's Versailles, Latin Quarter and LA's Crescendo. He pressed a number of numbers for Disneyland records and sang the title song on the *Old Yeller* sound track.

When a fat assignment in *The Vikings* TV series sent him off to Munich and environs for filming, he remained in Europe for six and a half years making swashbuckling epics in Germany, Italy and Yugoslavia. He pounded out screenplays between scenes, an enterprising endeavor which paid off handsomely with several sales. One was produced in Italy, and another, *Duel at*



A gabby Audio-Animatronic raccoon raconteur gives Jerry Courtland a hand.

Sundown, is set for filming in Spain this Spring with John Payne and Martha Hyer in the leads.

And in Rome the ubiquitous and versatile Jerry emceed a Summer television series, a quick-change task in which he was required to top himself, one week over the next, with all kinds of kookie business from hauling alligators around on dry land to riding bicycles under water.

"I got pretty good at the deep sea bit," he recalls, "and could stay under for up to three minutes without blowing a lung. On one show I tried eating a banana at the bottom of a tank and got away with all but the skin and half the water. Your stomach gets used to it."

From his early teens, Jerry, who grew up in the Smoky Mountain country around Knoxville, Tennessee, has been an avid sports enthusiast. At one time or other he has been an expert white-water canoeist, boxer, member

of a National Rifle Association team, golfer—"I manage to keep in the 80's"—and an archer. A few seasons ago he demonstrated his prowess with the long bow on a Disney television show, *Rusty and the Falcon*. He once held a private pilot's license and enjoyed free-fall parachuting for a spell.

Skin-diving and undersea photography-exploring are his favorite Summer sports, but when Winter comes he heads out to the ski slopes with his wife and four youngsters. An accomplished artist, Jerry draws, sketches with a ballpoint, and paints in oils and charcoal, when he is not pursuing his study of snakes and other herpetological specimens.

Having a former actor in the production ranks who can read offstage lines with drama and authority, or chat with an assortment of Audio-Animatronics animals as in *The Gnomobile*, is an added bonus for production. But then, new challenges are old hat to Jerry.

'That Darn Cat' Proves Slightly Sensational Wherever It Goes

Following a brilliant start in England and at Radio City Music Hall, *That Darn Cat* looked to wind up second only to *Mary Poppins* on the list of Disney boxoffice blockbusters.

The Christmas business, although slightly sensational, was more or less expected after record-setting openings overseas and in New York. But the real test was whether or not the picture

would hold up during the post-season lull that usually puts exhibitors and film salesmen in the doldrums. Fortunately, *Darn Cat* has what theatre men call "legs," or the kind of staying power that can overcome any and all obstacles.

As far as the critics were concerned, the success of the comical cat story was assured from the beginning. In New York, Kate Cameron of the *Daily News* gave it four stars, and the outspoken critic of the *Herald Tribune*, Judith Crist, wrote "*That Darn Cat* has prowled into town to provide us with one of the jolliest comedies around . . .

Walt's new movie is that rare and wonderful thing—a comedy to absorb adults and youngsters alike."

Others described it as "A light, bright charmer;" "A pleasure to everyone who sees it;" "Superb Disney comedy," and "Slapstick and suspense to delight a multitude of young and old."

Around the country critics wrote: "*That Darn Cat* is so funny that most people will have to see it twice to pick up the gags they laughed through the first time," and "sheer uninhibited howls are the order of the day," "funny from beginning to end," "Disney at his funniest," and so on.

Walter Granger Named General Representative For Australasia

In Australia and New Zealand, where the Disney label perhaps means more than anywhere else in the world, Walter Granger is now the man who represents the best in family entertainment.

Recently named general representative, Walt Disney Productions, Australasia, Walter took over merchandising and publications in Australia in 1947, when his dad, the late Walter Granger, Sr., a Disney man since the early thirties, died. He gradually took over added responsibilities and now will coordinate all Disney activities Down Under, including television syndication, 16 millimeter sales, publications, music and records, character merchandising and promotion.

MGM distributes Disney motion pic-

tures in Australia and New Zealand, and Wally's job will be to work with our assistant film supervisor for the Far East, Albert O'Dell, and local MGM men, in backing releases with the same kind of integrated, saturation campaigns that have proven so successful domestically and in other territories. He certainly has all the facilities at hand.

Television sales in Australia have been the company's most successful outside the United States and Canada for almost a decade. The Disneyland series—*The Wonderful World of Color*, but retitled because there are no color telecasts in that country—has been among the top-ten-rated shows since its first airing in 1957. *Zorro* was syndicated in 1963 in all major markets and has been a resounding success. The masked avenger will no doubt be replaced by *The Mickey Mouse Club* reruns when he completes his cycle.

Disney publications and music are big sellers in New Zealand and Australia. Walter expects the one hundred

millionth comic book to be sold shortly, and adds that record sales are on the increase, too.

The big news Down Under, as it has been everywhere else in the world, is *Mary Poppins*. Thanks to some very imaginative drum-beating, the picture will be among the most successful of all time in Australasia.

Working hand-in-hand with theatre men, Walter set up tie-in merchandising and advertising campaigns with major department stores in all markets, staged local *Mary Poppins* contests in each province, imported the King and Queen of the Pearlies from England to entertain at premieres in Sydney and Melbourne, put on pavement art contests previous to each opening, staged parades and *Poppins* shows in the larger cities, plugged the picture on radio and television with records and local celebrity appearances, and generally saturated Australia and New Zealand with *Poppins* publicity and advertising pre-sell.

One Of Studio's Best Casts Being Set For 'Happiest Millionaire'

What with Fred MacMurray, the comedy star par excellence; Tommy Steele, the current toast of Broadway; Lesley Ann Warren, the Cinderella of television, and John Davidson, a new singing sensation, Walt is coming up with one of the brightest and most talented casts in Studio history for *The Happiest Millionaire*.

Miss Warren, a comely brunette who clicked overnight in one of Walt's favorite stories, is set to play Cordy in the new picture, a character based on the very real-life Cordelia Drexel Biddle, who collaborated with Kyle Crichton on the original Broadway play about her famous dad, Anthony Drexel Biddle, author, editor, explorer, F.B.I. instructor, ex-Marine, and noted Judo trainer and exponent.

Tony Biddle was a fabulous character at home, too. He liked to collect prize fighters and prize alligators, and almost anything else you can think of. And, despite the overriding bedlam, he ran all the inmates with an iron hand.

All, that is, except daughter Cordelia, who was cut from the same Bid-

dle cloth and who, in Walt's extravagantly funny picture, is played by Miss Warren. Miss Warren's beautiful performance on Broadway in *Drat The Cat* was spotted by Walt and thus the erstwhile very difficult problem of finding just the right girl was solved.

Fred, who will play Biddle, had long been set for the picture in what was at one time the only strong male part. But then Walt looked at Broadway again and saw the Steele man, once a multi-million-dollar rage among the wildest of the rock'n'roll set, conducting *Half a Sixpence* almost single-handed and invited him out for a visit. Steele caught on with Disney like he had with Broadway and the writers began beefing up the Britisher's role in the musical comedy script.

Another rising star, John Davidson, looked very good on Carol Burnett's network show, *The Entertainers*, and was promptly tapped for the role of Angier Duke, a society boy who wins Cordy with a jujitsu chop, in the picture. It soon developed that John is to be the Summer replacement for Andy Williams on television.

The casting is by no means completed. At this writing Walt was still looking for someone to play Mrs. Biddle, and Aunt Mary, the matriarch of the Biddle family. There was one bright and unexpected selection for the role of Rosemary, Cordy's school

chum. It was Joyce Bulifant, the blonde, vivacious young wife of actor James MacArthur.

The creative team working with Walt on casting and all other facets of getting *Millionaire* before the cameras includes Bill Anderson, as co-producer; Norman Tokar, the director; A. J. Carothers as the writer, and Bob and Dick Sherman, who are doing the songs and score.

Tommy Steele, the toast of Broadway.



Letter From Burbank

Some time after all the other news was out on the biggest Rose Parade ever, at which Walt presided as Grand Marshal, one of the big reasons for the choice, other than an irresistible public demand, was Walt's image as a world figure, it developed. J. Randolph Richards, president of the 77th Annual Tournament, discovered this during a trip around the globe with his wife earlier in 1965.

"We found," Richards said in a newspaper story, "that Disney was known by everyone. We found people who knew of him but not of the Tournament of Roses."

Written and filmed news of the parade, goes all over the world within hours of the New Year's Day event, an important consideration in choosing Grand Marshals.

* * *

Maurice Chevalier, whose vim, vigor and joie de vivre had everyone at the Studio in awe during production of *Monkeys, Go Home!*, was asked one day how it feels to be 77. "Well," he replied, "when you consider the alternative..."

* * *

One of the more pleasant surprises at the Studio recently was the showing up of Susan Henning, a young lady who came aboard during production of *The Gnomobile* to play a featured role. There were some Disneyites who remembered Susan from a previous time, by name if not by appearance. She had put in several hard-working months during the making of *The Parent Trap* years ago as double for Hayley Mills in many of the twin shots. Then she was nothing like now, a slight little girl with a turned-up nose, blonde hair, and figure exactly like Hayley's.

* * *

It is almost as hard to shake a word as to coin one, like Disneyland, which Walt and his staff have pointed out belongs only to a Magic Kingdom in Anaheim and to no other place under the sun. Yet newsmen here and there keep coming up with that Disneyland East bit. Somewhat more smoothly, a well-put-together little magazine from Central Florida refers to Project Florida when it can as "that Disneyland."

* * *

Dean Jones is lucky if he gets time to tie his shoe laces these days, what with movie commitments for Walt and 26

segments yet to film for his forthcoming television series, *My Fifteen Blocks*. He had barely finished dubbing dialogue for *Monkeys, Go Home!* when he was off for South Vietnam to entertain the troops with a troupe of his own, hopping around the war-torn country in two helicopters, one of them a heavily-armed Huey.

"I only hope," he said near the completion of his two-week stint, "that we raised the morale of those boys on the

line as much as they raised ours. Those guys were just great!"

* * *

Popping out of chimneys, a la Dick Van Dyke in *Mary Poppins*, got 5-year-old Lisa Land of Santa Ana, California in a real tight spot. She picked a snug backyard barbecue for a starter and that was all, Charlie! It took the fire department to get her out and then not before the chimney came down, brick by brick.

— Mickey



Winni-Pukh in official uniform presents the Russian world with an honeski of a new personality.

Winnie The Pooh Turns Russian Bear Beyond The Iron Curtain

For Winnie the Pooh, whose pudgy makeup contains no whim of iron, the Russian curtain has proven no barrier at all. The Reds are calling him Vinni-Pukh and loving every syllable of it.

The information arrived in a rather round-about way, via an Australian newspaper clipping thoughtfully sent along by Walter Granger, our man from Down Under.

"A Soviet writer, Boris Zakhoder, has done what is said to be a charming translation of A. A. Milne's classic

about his son Christopher Robin's adventures with Winnie, Eeyore the donkey, Rabbit, Kanga and her baby Roo, the Piglet," the clipping reported.

"Zakhoder explains, in a foreword, that for a long time he had wanted Russian children to know about Winnie and his friends but 'unfortunately that was not so simple because they could only speak English — a very, very difficult language.'"

It is all working out beautifully, with real Russian names — Kroluk for Rabbit; Kyengu for Kanga; Osyol for Eeyore, and Kristofor Malinovka for guess who — and even a real flesh-and-blood address for the Russian kids to write to, 43 Gorky Street in Moscow, which is a little more definite than merely the House at Pooh Corner.

Perfect Program Gets Perfect Publicity On 'Winnie The Pooh' Tour

The Perfect Program, as they have been calling our combined offering, *Winnie the Pooh and the Honey Tree* and *The Ugly Dachshund*, got Perfect Publicity in some really massive support during a multi-city tour of the country during February, with Sears, Roebuck & Co. tied solidly into the unexcelled effort.

Departing Los Angeles aboard the Gulfstream for Miami on January 25,

the tour covered Miami, Atlanta, Washington, D. C., Pittsburgh, Philadelphia, Boston, Buffalo, Cleveland, Detroit, Minneapolis, Milwaukee, Chicago, Indianapolis, St. Louis, Kansas City, Houston, Dallas, Denver, Salt Lake City, Disneyland and San Diego, in that order, winding up at the Park on February 22.

It was timed to create maximum impact at the local level, coinciding with the dual-picture release as it went. Dick Winslow, Disneyland's Music Man, and five *Winnie the Pooh* characters led by Winnie, made the trip, with Dick as emcee and accompanist, their arrival in each city heralded by the Sears Company which, through long and care-

fully-planned arrangements by Vince Jefferds and his staff, co-operated magnificently throughout.

No bases were left untouched and the tour proved a smashing success despite severe Winter weather in many cities. Television and radio programs, Sears store visits and displays, fund-raising fashion shows, hospital visits, Poohrades, Pooh parties, coloring contests, circus appearances, theatre lobby displays, press parties, cocktail parties, luncheons and dinners were all used in fantastic local campaigns, many of which began weeks in advance of Winnie's arrival and all of which culminated in special city-wide, Sears-sponsored Pooh Weeks.

LADS FROM LIMBO:

Thumper And Flower Came To 'Bambi' Out Of Nowhere

Somewhere in limbo there may be a cartoonland for the unborn whence now and then comes a sharp little talent as a volunteer for one of Walt's pictures.

That's the way it seemed to work for *Bambi*, one of his best features in the cartoon field, being readied once more for a joyous release at Eastertime.

In the original *Bambi*, a book by Felix Salten, there was neither a Thumper nor a Flower, and none planned. The happy story of their origin turned up recently when Publicity was checking around the lot for any new kind of angle it could find on *Bambi*.

At one point during production many years ago a number of tiny children were gathered on a sound stage to give voice to the initial scene, wherein forest creatures are introduced to Bambi, or he to them.

Frank Thomas, a veteran animator and latter-day animation director, recalls the day: "Each child, portraying a different animal, was given a line to express amazement at the young fawn. When the first take was recorded the amazement was missing. Instead, a lone little voice drawled sweetly, 'Is this . . . the new prince . . . of the . . . forest?'"

"Recording ground to a stop while frustrated dialogue directors tried to teach young Peter Behn how to sound excited. It was no use, and after half an hour someone said, 'Maybe we can

use him to advantage just the way he is.' Animators got back to their drawing boards quickly and soon had created a brand new character for the lovable voice: Thumper."

Thumper caught on so fast with Walt that he won the role of introducing the prince to his subjects, a job originally assigned to Bambi's mother.

Walt's insistence on getting just the right touch every step of the way in story got Flower in as the unwanted one among the baby animals—a true-to-life bit—and grew him up to be

one of Bambi's best friends and confidantes.

Jiminy Cricket sidled out of the blue for *Pinocchio*, too, although in his original story C. Collodi did have a hapless cricket that got himself mashed by Pinocchio's mallet. That brought on the need, in Walt's mind, for a Pinocchio conscience, and Jiminy was summoned from Somewhere to fill that role, and has lived happily ever since, warning kids on safety measures in various films, and singing *When You Wish Upon A Star* down through the ages.

Thumper in the rough; a voice, at first, from nowhere.



Big New Annual Report Presents The Company's Story In Dramatic Depth

"With *Mary Poppins* scoring heavily at the boxoffice, with Disneyland moving into its second decade to a gratifying acceptance from press and public, and with the Florida and Mineral King projects announced and in the early planning stages, 1965 was a banner year, and 1966 is off to another promising start," said Roy in the company annual report, released in January to stockholders, banks, Studio personnel, our foreign offices and the financial press.

"With the steady growth of the com-

pany there has been a mushrooming of the Disney activities so that in this . . . report we will try to give you a closer and more comprehensive look at every phase of our world-wide operations in a more dramatic and detailed manner than we have in the past."

Disney annual reports have always been skillfully designed, one issue an improvement over another. But the one just out is more than twice the size of its predecessor, prepared in depth by a dozen writers, and filled with a hundred and thirty photographs, sketches, pieces of ad art, charts and graphs, presented with every color in the rainbow.

The photographic art, which represents the bulk of the illustrating, was shot especially for the report by Carl Frith over a period of a good many

weeks. Bob Moore did the art direction, Marty Sklar handled the editing with writing assists from John Conner and the publicity department; Norm Noceti and Peter Weatherby created the layouts, and Mike Bagnall furnished the financial data. Months went into the overall production, beginning with early, rough layout concepts. The last three weeks alone went into day-and-night runs of the Studio color presses under the direction of Duane Johnston.

Among the mighty array of facts and figures, couched in some of the clearest and most dramatic business reporting this industry has seen, stands out Disney progress since 1955, when our gross income increased from \$24,000,000 per annum to \$110,000,000, a figure that was well noted, coast to coast, by the financial and general press.



Walt Disney



Roy O. Disney



Donn B. Fatsen

The Disney Team: MANAGEMENT

With *Mary Poppins* scoring heavily at the boxoffice, with Disneyland moving into its second decade to a gratifying acceptance from press and public, and with the Florida and Mineral King projects announced and in the early planning stages, 1965 was a banner year, and 1966 is off to another promising start.

With the steady growth of the company there has been a mushrooming of the Disney activities so that in this letter, and later on in the report, we will try to give you a closer and more comprehensive look at every phase of our world-wide operations in a more dramatic and detailed manner than we have in the past.

Since 1955, our gross income has increased from \$24,000,000 to \$110,000,000, but of equal importance, diversification of activities has reduced the percentage of film rental income to gross income from approximately 75% to 45% this year. Stockholders' equity has risen from \$8,889,000 to \$55,125,000.

Today our own employees sell directly and supervise film distribution in about 90% of the world market as compared with ten years ago when we sold only the domestic market.

One of the most important elements in our own planning for the company's continuing success is our dependence on a close-knit management team. In an attempt to insure growth and prosperity for all things Disney, we have been developing a group of highly competent younger men. To their varied educational backgrounds, ranging from law and business administration, to sales and advertising, has been added the specific "Disney way" of conducting business.

Our concept is simple. We stay close to the fundamentals of entertainment for the family, or closely related activities. We produce and market product only for ourselves — no outsiders — thus giving us complete voice in its marketing. Since motion pictures are our main endeavor, we see to it that all ancillary activities — merchandise, music, records, television, serve the purpose of aiding motion picture marketing and exploitation. In turn, the motion pictures make the ancillary activities successful and profitable.

Whenever possible we turn to our own organization when advancement opportunities are offered. We have a large number of employees who have been with us for many years who are now our top key personnel, familiar with every aspect of our business. These men are in turn backed up by younger men, in training for better positions. This gives us a high degree of management interest and competence in our present activities and develops manpower for expansion and the development of new projects.

In its history, WDP has produced more than 600 motion picture films, 52 of them feature-length, and 1,900 hours of television entertainment. Its key producers, directors, animators and other film craftsmen, whose employment dates back to the days when the cartoon was the only company product, "have a combined tenure of 990 years working with Walt Disney, an average of 22 years per man," the report points out.

Their efforts — and Walt's — have been recognized by more than 900 awards from organizations and governments throughout the world, 34 of these from the motion picture industry itself.

"The whole thing here is the organization," Walt said in his letter. "Whatever we accomplish belongs to our en-

tire group, a tribute to our combined effort. Look at Disneyland. That was started because we had the talent to start it, the talents of the organization. And our World's Fair shows — what we did was possible because we already had the staff that had worked together for years, blending creative ideas with technical know-how.

"People are always analyzing our approach to entertainment. Well, we like a little mystery in our films, but there's really no secret about our approach. We're not out to make a fast dollar with gimmicks. We're interested in doing things that are fun — in bringing pleasure and especially laughter to people. And we have never lost our faith in family entertainment — stories that make people laugh, stories about warm and human things, stories about his-

toric characters and events, and stories about animals.

"And probably most important of all, when we consider a new project we really study it. Not just the surface idea, but everything about it. And when we go into that new project, we believe in it all the way. We have *confidence* in our ability to do it right. And we work hard to do the best possible job.

"Right now, at the Studio, at Disneyland and at WED, we are working hard on many different projects — ideas and plans that excite our imaginations and challenge our skills. Speaking for myself and for our entire production team, we have never been more ready to carry out these exciting assignments."



William H. Anderson



E. Cardon Walker

Three members of our top executive group are long-time employees who work directly with Walt and me in production, sales and administration, and are members of the Board of Directors, where they contribute their considerable experience and good judgment to the deliberations and decisions of our policy-making body. They are Donn B. Tatum, Vice President and Administrative Assistant to the President, William H. Anderson, Vice President in charge of Production and Studio Operations, and E. Cardon Walker, Vice President in charge of Marketing.

The Board's membership of eight also includes three outside executives whose independent views serve as a counter-checking influence for those of us who are involved in the day-to-day operations of the company, and as guides in the gearing of the company's economy to the nation and the world. These are George L. Bagnall of Beverly Hills, formerly an officer, successively, of several motion picture companies and now owner and President of George Bagnall & Associates, Inc., television syndicator; Gordon E. Youngman of Los Angeles, senior partner in the law firm of Youngman, Hingate & Leopold; and S. Clark Beise of San Francisco, Chairman of the Executive Committee of the Bank of America.

The diversified experiences of Messrs. Bagnall, Youngman and Beise, all noted experts in their respective fields, and with many years experience in and with the motion picture industry, are of inestimable value to Walt Disney Productions.

From the inception of our business in 1923 we have occupied a unique spot in the motion picture industry. Our product has always carried the banner name, Walt Disney, as producer, and all of it has reflected Walt Disney's attitudes and outlook on life, and his views on what constitutes entertainment. His philosophy is now thoroughly ingrained throughout our organization and in our key personnel in a way that insures its perpetuation. This has continued to be true of Disneyland, WED Enterprises, and other facets of the company's operations, and will continue to be true of our new Florida project and Mineral King.

Just as the past ten years have seen very substantial growth and diversification in our business, I am confident that the forthcoming decade will see another period of substantial growth and expansion. We are convinced that, by maintaining a high-quality family product, and by continuing our idea of total marketing, we can continue to be one of the outstanding entertainment companies in the business.

Walt Disney
President and
Chairman of the Board



George L. Bagnall



Gordon E. Youngman



S. Clark Beise



How the Disneyland Hotel's Tower extension, and the new Plaza building, will look when completed.

\$5,500,000 Addition Underway For The Disneyland Hotel

Keeping in step with Walt and the growth of Disneyland, the Wrather Corporation, owner and operator of the Disneyland Hotel, have begun work on a \$5,500,000 program to expand the already sizeable and far-famed hostelry.

This, the second phase of a long-range, ten-year plan, will see the completion of a business and shopping center called the Plaza, and a 160-room

wing on the eleven-story tower, which in itself is a comparatively recent addition to the original hotel.

The Plaza, costing \$1,250,000, will add a dozen shops to the hotel's present eight and will be of an almost casual, split-level construction adjoining the hotel proper. Shops will occupy the first two levels and hotel administrative offices the third.

The Tower wing will bring the number of the hotel's guest rooms to well over 600, and will be served by new parking facilities for 400 automobiles, bringing the hotel's total to some 1,500.

There will be a new children's playground, replacing an old one, and a new

coffee shop with a capacity of 300 customers, replacing the old one. The present dining rooms, cocktail lounges and main lobby are to be completely refurbished. The nine-hole golf course has been relocated and put back into operation.

The hotel had 100 rooms when it opened ten years ago, three months after Walt launched Disneyland. It is now the third largest in Southern California, and serves more meals than any other in the nation. It fills up every day during the summer months, and has become a widely-used, year-around convention center.

Magic Carpet Flight Updates Anaheim To Newsmen In Big Way

The Christmas holidays and his magic carpet flight to Disneyland's premiere of Fantasy On Parade are ancient history, in a news sense, but not in a personal sense to Jack Costello of the San Jose News, who had not been in the Anaheim area since way back in 1962.

"In the 30's and 40's Anaheim was simply part of a Jack Benny joke, funny but not geographically correct," he wrote in a sizeable feature illustrated by a picture of Walt and Mrs. Disney waving happily at the Fantasy On Parade crowds.

"A train announcer would intone 'Fullerton, Anaheim, Azusa and (long pause here) Cucumonga' and something about the combination would ignite gales of laughter.

"Anaheim didn't get the laughs. It was just sort of thrown in to help the

meter. Azusa and Cucumonga got the big yucks even if they were in the next county...

"There is absolutely nothing funny about Anaheim any more. It's a full-fledged city, growing larger and less funny every day...

"From a running start of one motel in 1954, Anaheim and Orange County now have more first class hotel and motel rooms than the city of San Francisco...

"Old established communities like Newport Beach have expanded until they are unrecognizable to one who has been away.

"Freeways crisscross the county, shopping centers have sprung up on all points of the compass and the population is anybody's guess with more coming every day, the Chambers of Commerce report.

"Proof that the area has gone big league is the beautiful and virtually completed California Angels baseball stadium...

"It was a magic weekend, but the magic wasn't confined to the park. A man named Walt, who parlayed a

mouse into millions, has become a major factor in the economy of this state, this nation and maybe the world in a dozen different fields."

Costello wrote 1,200 words, altogether, covering Disneyland in depth and tossing bouquets of admiration at Projects Florida and Mineral King.

"It was," said Costello, "a magic weekend.

"The air of unreality began upon boarding the sleek Beechcraft King Air turboprop plane for the flight south.

"The San Jose flight control officer unwittingly began casting the spell when he radioed taxi instructions from the tower.

"Tower calling Mickey Mouse,' came his matter-of-fact tone.

"Mickey Mouse go ahead,' and our pilot responded with a straight face.

"At that point seven more or less hard-bitten newspaper and television news men and women were beginning to slip willingly, or unwillingly, under the spell of this century's master magician."

WED's John Hench Part Of Big Team Working On New Tomorrowland

No one at WED, or, for that matter, anywhere else in the Disney world, has a greater talent and experience in turning imaginative concept into entertaining reality, in three dimensions, than John Hench, member of the big and still-growing team of imagineers at our fanciful subsidiary over in Glendale, Burbank's neighbor city.

In point of service—including his long years in animation at the Studio—John outranks just about everyone at WED except, of course, Walt, plus another animator-turned-project-designer, Marc Davis, whose longevity, too, is based on Studio years as well as WED.

At the moment John, and many others at WED, are involved in the huge new Tomorrowland which is scheduled to open in the Summer of 1967. Complete re-development of the enlarged area will include a spiraling space structure higher than the Matterhorn that will set the theme of the new area and will house a spectacular Space ride, a new flying saucer ride, and a Space Port.

At the center of the new Tomorrowland will be the Wedway people-mover, a continuously moving transportation system that will weave in and out of new exhibits like General Electric's *Carousel of Progress*—updated since its sensational World's Fair run—a new *Flight to the Moon* ride, a wacky space shooting gallery, and other major exhibits of American industry.

The way it usually works at WED is that Walt confers with Dick Irvine, and whichever project designers he wants to work on a concept, discusses his ideas with them, and puts them to work developing them. Once a new concept is down on paper and has Walt's approval, it's up to the project designer to follow through with writers, architects, engineers, artists, model builders, sculptors, draftsmen, and finally—the moment of truth—work with materials and artisans on the site to make sure the finished attraction takes its intended shape and appearance.

"With Walt," says John, "the story is the thing. Once we figure out how we're going to entertain people, the project designer's job is to design a setting that will enhance and augment the story. If it's done right, we communicate with people—even touch them—by attracting and holding their in-



Walt gives his ideas to Vic Greene and John Hench.

terest with the proper sequencing of ideas. We also try to make every attraction relate to and complement every other, aesthetically as well as practically."

For a designer like Hench, half the battle is automatically eliminating everything that contradicts with the spirit of a creation.

"It's not as far removed from making motion pictures as one would imagine," says John. "The relationship of one scene to another and the communication that takes place is simply applied to a three-dimensional 'screen.' The only difference is that people become participants instead of observers."

John started out with Walt in 1939 at the old Hyperion Studio as a sketch

artist on *Fantasia*, went from story to layout to background to animation effects to special effects, working on all of Walt's cartoons and features up to, and including *20,000 Leagues Under the Sea*, before going over to WED eleven years ago.

His fellow project designers are mostly veterans, and include Marc Davis, Bill Martin, Chuck Miles, Herb Ryman, Claude Coats, Marvin Davis, Fred Hope, Vic Greene and Bob Brown. Everyone gets into the act over at WED once Walt gives the high sign on a project, and John Hench is usually one of the first.

Mel Melton, president of WED, is responsible for administration, with Dick Irvine supervising the creative end.

Popular Photoplay Pays Walt, Studio Unique Tribute

A new kind of award, never before given to both a studio and an individual, was presented in a two-way salute to Walt and Walt Disney Productions by Photoplay magazine recently. In the unprecedented tribute by the top circulation movie fan publication, Walt received its "Front Cover Award" for 1966.

Publisher Frederick A. Klein of the MacFadden-Bartell Corporation, headquartered in New York, came West and personally praised Walt and the Disney operation "for their achievements in reflecting the highest standards via the American motion picture screen."

Photoplay inaugurated the "Front Cover Award" in 1961. Its earlier individual citations went first to Warner Brothers in 1963 and in succeeding years to Universal and Hal Wallis.

It was the second Photoplay award for Walt. He was presented a bronze plaque in 1954 for his "unique contribution to motion pictures."

The Screen Producers Guild Milestone award, presented him in 1957, will be presented by him at the upcoming Fourteenth Annual Guild dinner in Beverly Hills on March 6, with Brigadier General David Sarnoff, Chairman of the Board of RCA, the honored recipient.

The Milestone went to Walt for his "historic contribution to the American Motion Picture."



Publisher Klein presents Photoplay's well-considered salute.

Dick Van Dyke Given 'Star Of Year' Award By Huge Show-A-Rama

One of the biggest and most unusual conventions of showmen in the United States, Show-A-Rama, presented Dick Van Dyke its most coveted award early in March during the final luncheon session of the meeting, co-hosted by the Rocky Mountain Motion Picture Association and United Theater Owners of America.

Dick has been voted the Star of the Year award for his "outstanding performances" in both *Mary Poppins* and *Lt. Robin Crusoe, U.S.N.*, introducing

him to a select group which includes Shirley MacLaine, last year's winner, plus Natalie Wood and Charlton Heston, earlier Star recipients.

The award and the show are both nine years old. Some 1,500 delegates attended.

"Those at Show-A-Rama IX this year represented a cross-section of the country, including the New York film company offices and studio executives from the coast," said Marvin Goldfarb, our man in Denver and outgoing president of the Rocky Mountain Association.

"Practically every segment of the industry will be represented, including exhibition, distribution, production, service organizations, suppliers and al-

lied fields, as well as newspaper editors and writers associated with entertainment, television and radio people.

"Plus this, the membership of our Rocky Mountain Association alone covers all Colorado, New Mexico, Wyoming, Nebraska, Utah, parts of Montana, the western halves of North and South Dakota, and a scattering of locales in both Texas and Oklahoma.

"I don't think any other convention of showmen in the United States has or will tie Show-A-Rama for size and general industry interest."

Dick flew into Denver on the evening of March 2, ready to receive and acknowledge the 28-inches-tall Star trophy, which he gets to keep for all time.

A.R.I.'s Prove Huge

Assist In Setting Pace For Features

Winter was warmed up for over a hundred Disney people who warmed up, in turn, to advance screenings called A.R.I.'s, of a South Sea island laugh riot called *Lt. Robin Crusoe, U.S.N.*, starring Dick Van Dyke in a role tailor-made for his wide range of talents.

Our A.R.I. system, unique in the industry, was initiated at the Studio a couple of decades ago for *Make Mine Music*, with the assistance of a now non-operative concern in the East called Audience Research, Incorporated, to measure the pure enjoyment of the entertainment.

The name of the game is reaction research, and while the stars change, the boxoffice process of rating, writing and 'rithmetic doesn't. The screenings are a valuable service to Walt, his co-producers and film editors, because they take the guesswork out of editing by making sure all the laughs and

on the strength of the immitable display of comedy that A.R.I. audiences felt should endure them to millions of moviegoers throughout the world.

A.R.I. reports, based on unsigned questionnaires filled out by Studio employees attending the screenings, ran fourteen pages in the first instance for *Crusoe*, and sixteen the second time around. The results were as gratifying as they were consistent.

Although different audiences are used for each A.R.I., the gradual improvement in appreciation is the measure of a gradual improvement in editing. Hence the greater detail in commentary, usually as A.R.I.'s proceed. Three were needed to complete *That Darn Cat*.

No other picture, perhaps, has drawn so much laughter so consistently from top to bottom as *Crusoe*, according to a good many of those who witnessed the funny, fast-paced show. They described it as "light, buoyant, strictly comedy-type amusement." In fact, the majority voted it as one of the most enjoyable movies they have seen in a long time.

Dick and his humorous sidekick, Dinky the chimp, walked away with the plaudits in the personality department

An excellent example of the value of the A.R.I. system came from those who previewed *Mary Poppins*. In added notes they advanced the theory that the musical should be released slowly to build up word-of-mouth publicity and advertising, a hypothesis which proved entirely correct in actual practice during release.

Now the property of WDP, the A.R.I. system was originally developed by George Gallup, the world-famed prognosticator, who founded Audience Research, Incorporated, as a subsidiary of his national poll, for general use.

When television came into its own during the late forties, industry interest fell off, and the Princeton researcher turned to more lucrative study areas. Card Walker and Jack Sayers, then a Gallup VP, saw the immense potential of the rating system and brought it under the Disney banner. Jack himself eventually joined the Disney team, at Disneyland, where he is now director of lessee relations.

News Story Points Up Importance Of Having Been A Newspaperboy

Walt, who enjoys work anyway, and who delivered newspapers in Kansas City between the ages of 9 and 15, discovered recently, through a newspaper story, that he not only belongs to a distinguished group of alumni but a large and distinguished group.

Columnist Bob Considine, another ex-newspaper deliverer, got on his talented typewriter one day and set about listing others of fame and fortune who took their first tentative economic steps along the cold early-morning paper routes.

Besides Walt the others included, to name only a few, J. Edgar Hoover, Dwight D. Eisenhower, Gene Tunney, Eddie Rickenbacker, Joe DiMaggio, Satchmo Armstrong, Cardinal Spellman, Chief Justice Earl Warren, Jimmy Durante, Frank Sinatra, Dr. Ralph Bunche, Goodwin J. Knight, Red Skelton, Carl Sandburg, Bob Hope, Bing Crosby, Phil Wrigley, Thomas E. Dewey, Groucho Marx, Dr. Norman Vincent

Peale, John Wayne and Arthur Godfrey.

"Being a newsboy was," wrote Considine, "for most of those mentioned above, their first step in making their way of life.

"A thousand paths beckoned to them. Whatever path they followed was made a bit easier . . . because they took along on their journey the discipline of having worked as a child, the resourcefulness, the clear association between toil and money in the piggy bank.

"Ask any of them, and they'll bless that period in their lives."

Walt has always gotten a kick out of discussing his days as a newspaperboy and likes to make life a bit more pleasant for the current crop of carriers. More than 17,500 newspaperboys visit Disneyland each year, either as Walt's guests, or at discount rates.

Walt is one of seven Californians holding the California Newspaperboy Foundation's Distinguished Service Award, presented him in 1964. Several years before that he was named to the Newspaperboy Hall of Fame by the International Circulation Managers Association.

A former newspaper boy greets some of the current crop, fresh from The Fresno Bee and out to see Disneyland.



Letter From London

Winnie The Pooh will receive the accolade of the British film industry — presentation at the Royal Film Performance on March 14 — as its initial launching in Britain. This gala performance of the year, with seats priced at the equivalent of \$100 apiece, is held annually to aid the funds of the Cinematograph Trade Benevolent Fund. The attendance of the Queen, top international stars and a Who's Who of V.I.P.'s makes it the coveted premiere occasion of each year. *Winnie* will open the proceedings.

* * *

They say nothing succeeds like success, and our two pictures currently on release, one old, one new — *Peter Pan* and *That Darn Cat* — certainly prove my point. From the advance news coming through this office, there is every indication that *Peter Pan* will gross more than any of our previous re-issues. *Darn Cat* re-establishes Hayley Mills as a favorite at the box-office. The revenue from this picture is comparable with top grossers, like *The Parent Trap*, registered in her previous Disney hits.

* * *

For *Darn Cat* we've run contests giving a year's free supply of cat food for their town's most fetching feline, and poster campaigns linking up with the Safety First Council, based on the "cat's eyes" road signs. But we never thought of a cat's marriage bureau, until a girl sent a genuine fan letter asking if *D.C.* was eligible to marry her Seal-Point Siamese named "Mimi," who would love to have lots of darn kittens.

* * *

Writing of the success of the re-release of *Peter Pan*, the publicity chaps



The Peter Pan crowd-stopper at Celanese House.

were able to get behind it in a big way, using costumed characters in the life-sized Pan outfits on a three-week, nation-wide promotional tour. Visits to department stores, hospitals, theatres and parades through the main thoroughfares of all the major cities sparked tremendous interest for the forthcoming playdate of the film. Kingpin of the big London store tie-ins was the holiday crowd-stopper at Celanese House, headquarters of Courtaulds, just off Regent street, a £10,000, 2,500-square-foot pageant of the *Peter Pan* story.

* * *

The BBC Christmas Day Show, *Disneytime*, presented musical excerpts from our current and future product. It received the day's third highest viewing on the telly. This is jolly good considering the Queen's yuletide message is always the number one event on Christmas.

* * *

Last year was outstandingly successful for the Disney product in the United Kingdom. Our pictures are attracting bigger audiences than ever before, no matter whether they are re-issues or new releases. This is empha-

sized by the fact that out of the year's Top Ten films in the cinema, Disney won the first and third places for *Mary Poppins* and *Snow White and the Seven Dwarfs* respectively.

* * *

Speaking of records, so much has been said about *Mary Poppins* that any further remarks are repetitious. Suffice to say, I am forced to continue to increase the estimated U. K. gross as the potential seems limitless. Right from its London premiere and pre-release engagements, there was never any doubt about Poppins' appeal. The latest count shows it has grossed the equivalent of over six million of your American dollars, which is quite a remarkable figure.

* * *

A midnight premiere was held at the Metropole cinema in Dublin to promote the first run release of *Snow White* in Ireland. Admission was obtained by bringing a gift for the St. Vincent's Home for Mentally Handicapped Children. The theatre was packed to capacity. The event received marvelous advance coverage in the Irish newspapers. The picture is currently playing to record business. — Arthur Allighan

SUBJECT FOR SERMON: Donald Duck Held Up As Little-Man Symbol

Donald Duck isn't going to believe a word of this but he and his unfortunate personality were the subject of a religious article written by Canon Ronald Petty, Vicar of St. John the Evangelist in Shirley, England and published in the parish magazine.

Can't you hear D. D. now, ringing the welkin with a close approximation to "Whahgontick closestemat silililabong?"

Nevertheless, this is what the good clergyman wrote, in part:

"To begin with he (Donald) is, quite clearly, a symbol. He stands for the 'Little Man' being constantly shoved around by life and the V.I.P.'s. He is subject to every sort of accident and misadventure. The most appalling things happen to him. But — and this is the significance of it all — he gets out of all his scrapes. No misadventure hurts or destroys him . . .

"Donald Duck is the embodiment of impotent fantasy; outlining the daydreams of average humanity in the magic world of the celluloid. It is well known that daydreams are a compensation for reality . . .

"Donald Duck is thus the compensating incarnation of fear, insecurity, defeat, frustration, impotence and bewilderment. These are concrete and grim realities. Corroborative evidence for this statement is found in the enormous sales of escape books. A bookseller states that he sold three times as many 'escape' books at Christmastime as all the other categories put together! This fact is blood-relation to the popularity of Donald Duck."

The Croydon Times, in Croydon, Surrey, thought enough of the Vicar's piece to run some 400 words on it, which even Donald might think pretty ducky.

Letter From New York

Lt. Robin Crusoe, U.S.N. is getting off the ground in a big way. Leading exhibitors have been invited to gala screenings in New York and at the Studio. The screenings will follow the pattern of those set for *Mary Poppins* way back when. Irving Ludwig, in his letter of invitation, predicted that *Crusoe* will be second only to *Poppins*, which is quite an expectation since *That Darn Cat* is cleaning up all around the country.

The Dick Van Dyke comedy was high on the agenda of sales meetings in Chicago and New York as 1966 got rolling. Division and district sales managers huddled with Irving to project "total" marketing concepts and releasing patterns for the three features that will be in distribution this summer — *Bullwhip Griffin*, *Mary Poppins* and *Robin Crusoe*. The word "total" must be used in quotes — it seems to get bigger all the time.

Zorro has once again left its mark, this time on the pages of the all-important TV rating books. The figures

show that the Walt Disney weekly program has improved the ratings of its time slots in various markets over last year by astounding margins — in Boston, up 33 per cent; in Chicago, up 400 per cent; in Cleveland, up 200 per cent; in Los Angeles, up 50 per cent; in Portland, Oregon, up 100 per cent; in Scranton, up 800 per cent; in South Bend, up 50 per cent; in Washington, up 80 per cent, and so on.

In addition, national advertisers have been flocking to the *Zorro* banner. This is a repeat of the Mickey Mouse Club success story — Disney supplies the entertainment, the audience and the sponsors!

Darn Cat got off to a flying start at the Music Hall which can exceed its normal capacity by running extra shows, as it did in this instance, and the public responded by filling all 6,201 seats at every 7 a.m.

The comedy made national network news when Huntley-Brinkley turned its electronic eye on the doings in Rockefeller Center, and reported to the nation that the loyal Disney fans at the tail end of the waiting line were six hours away from the theatre entrance.

They interviewed a man and his wife who were probably the long distance record holders (not counting vacationers staying at hotels). They had driven 75 miles to see *Darn Cat*, and with the return trip still ahead of them, declared it was well worth it.

During the paralyzing transit strike *Darn Cat* did not stop to lick its wounds. It not only chalked up some excellent (under the circumstances) grosses in New York, but set records in many theatres around the country.

During January Walt came to Gotham and set some kind of a record in appointment schedules filled with meetings concerning Project Florida, award presentations, charitable organizations, and other business. He arrived aboard the Gulfstream at 10 o'clock one evening, spent the following day with appointments almost every hour and wound up at 8:30 p.m. in the Broadhurst theatre watching Tommy Steele put on *Half a Sixpence* as only Tommy Steele can do it. Before 8 a.m. the morning following that, Walt and the Gulfstream rose swiftly from La Guardia and disappeared westward into the sky. — Jack Herschlag

South Africa Chain Assists 'Snow White' With Big O. K. Display

The growing Disney image in South Africa got a happy shot in the arm as 1965 dissolved into 1966 with an unusual demonstration of three-dimensionality on the part of our beloved *Snow White and the Seven Dwarfs*.

All eight, emceed by Merlin from *The Sword in the Stone*, stepped out of story, as it were, and put on an unprecedented show before unprecedented

street crowds, first in Johannesburg, and then around the country, in support both of *Snow White and the Seven Dwarfs* and O. K. Bazaars, biggest department store chain in S.A.

It took over six months for several teams of artists under the direction of O. K.'s display manager, Arthur Nachman, to build the 'mechanically-operated characters for the huge display shown in the accompanying picture.

The O. K. show starts with Merlin stepping out of a story book on the left-hand side of the panorama, mumbling to the owl, Archimedes, who rather testily reminds him that huge crowds are waiting. (30,000 every night, for a

while, on Johannesburg's blocked-off Eloff Street). With that, Merlin introduces a series of five scenes, all charmingly animated.

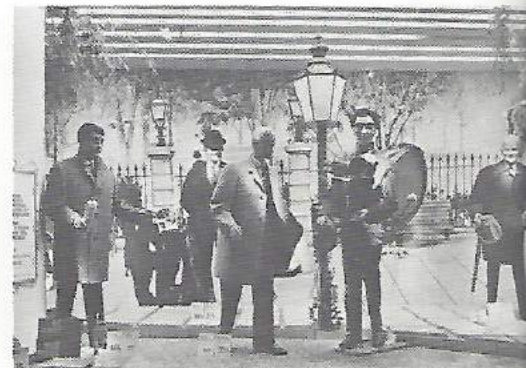
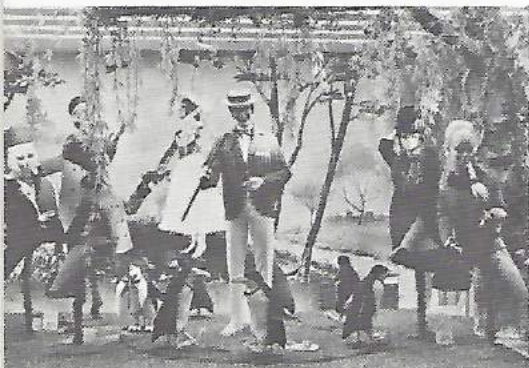
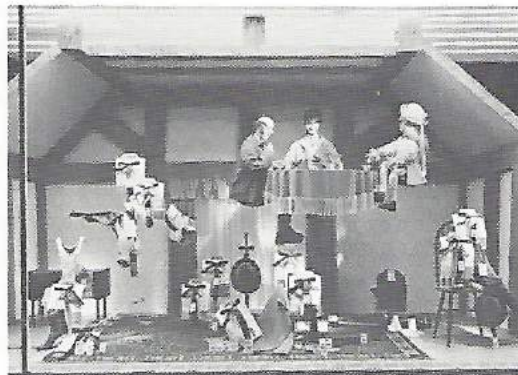
Since *Snow White* is making the rounds in distant South Africa, the O. K. display was to accompany and assist it, publicitywise, wherever and whenever the showing of the picture coincided with the presence of an O. K. store in a city. And, under a tie-in arrangement with Walt Disney Productions, the outside, three-dimensional performances, three and four a day, in some cases, would go on without the picture, helping O. K. sales drives as they went.

This street in Johannesburg was blocked off for each of several daily Snow White shows which featured figures like the ones, right, that Carl Nater stopped by to examine during a business trip involving 16mm film matters.





The huge Neckermann department store in Frankfurt devoted all its sixteen windows to telling the story of Mary Poppins, representing the kind of promotion that is giving the picture such an assist in Europe. Here is the store, and some of the windows.



Letter From Paris

The latest openings of *Mary Poppins* in Austria, Holland and Portugal, as well as in the important German key cities, Hamburg, Frankfurt, Cologne, Munich and Stuttgart, have been every bit as successful as our earlier openings, and the picture continues to take Europe by storm. In Amsterdam, Rotterdam and The Hague, business can only be described as terrific — or better said, supercalifragilistic. The second week, New Year's week, outgrossed *Goldfinger* at the same theatres and same week last year in each of these three cities, and the public reaction and grosses are so wonderful that we expect to be in release at least well past Easter, probably longer.

House records fell in Hamburg, Cologne and Stuttgart.

In Paris the picture was ready to move over after a wonderful 20-week run at two top first-run houses, and was to open during February in important French key cities including Lyon, Nice, Bordeaux, Lille, Toulouse and Marseille, following exciting publicity campaigns.

Jean Nachbaur, our French publicity chief, arranged gala premieres for the benefit of the Boy Scouts of France and the very efficient Boy Scout Organiza-

tion has been hard at work pitching in effectively in the publicity campaign in all the important French cities. The Boy Scouts tie-in will assure us of wide press as well as television coverage on the local levels.

The "Search for the French *Mary Poppins*" contest has been going on over a period of months in combination with a top Paris newspaper, *The Parisien Libéré* (daily circulation over 900,000). The extended, ample press coverage we received from this contest reached its peak during the month of January when a jury presided over by Maurice Chevalier, including other important French personalities, selected the charming, attractive, young Monique Prunelia, from ten finalists. Monique was awarded a trip to Disneyland and the Studio.

This contest generated such excitement that the "final" made the front page of the *Parisien Libéré*, plus tremendous pictorial coverage on the movie pages. All this generated new interest in the picture in France, to the extent that a big, attractive photo of the French *Mary Poppins* was published in the other top Paris daily, *France Soir* (circulation over 1,000,000 copies daily).

In Rome and Milan *Mary Poppins* has led the parade of box-office successes since the beginning of October.

Our engagements at advanced prices are ending, and early February we move over to other good first-run houses in each of these cities at slightly lower admission prices, where we look forward to very long runs.

Yes, our charmer *Mary* is continuing its conquest of Europe. To return to Scandinavia for a moment, we are naturally still going strong in Stockholm and Copenhagen where a run beyond Easter is now a reasonable expectation. This is almost unbelievable, when you consider that we opened in Copenhagen in the middle of July and in Stockholm in August!

The reissue of *Peter Pan* over Christmas in France has, along with *Mary Poppins*, *Thunderball* and *Viva Maria*, been among the most successful holiday releases in Paris and the other French key cities. We opened for Christmas day and date in five first-run theatres in Paris, remaining in the five houses for four weeks. Results were so good that we continued in two of the five houses for two additional weeks.

The Christmas reissue of *Lady and the Tramp* in Germany has also brought some very pleasant results with especially strong and long runs in Hamburg and Berlin. Overall, *Lady* is outgrossing our earlier German cartoon feature releases, *The Sword in the Stone* and *Bambi*. — Herb Fletcher

Art Magazine Critic Puts Walt In Class With Da Vinci Et Al

Following a visit to the Studio during which Walt took him personally about the lot in his electric jaunting car, Frederic Whitaker, a contributing editor on the staff of the American Artist, turned several pages of that notable magazine into one long paean of praise of Walt.

Whitaker compares Walt's contribution to art with that of Da Vinci, Rembrandt, Michelangelo, Rubens and Reynolds, recalling that as much as 30 years ago the writer had, in a discussion at the Providence Art Club, nominated Walt as the contemporary American artist who had contributed most to the advancement of the visual arts.

Others at the session, Whitaker recalls, disagreed. They contended that Mickey Mouse could hardly be classified as "art."

"I reminded them," Whitaker continues, "that the real 'greats' in art were so called principally because they had brought a new quality to the art of painting. Da Vinci, for instance, showed us the possibilities of chiaroscuro; Rembrandt, among other achievements, brought chiaroscuro to its finest flower; Turner showed us how to paint light—and so on.

"I emphasized that Disney's contribution — animation — was an entirely new factor, probably more revolutionary than that effected by any other single artist . . .

"As in all new inventions, I argued, the full possibilities could not be known for many years; and the inventors themselves might later be amazed by the magnitude of the developments.

"I have just been granted an opportunity to check personally on the earlier predictions and to see demonstrated that the development of the germ of animated drawing is moving along more rapidly than any one could have envisioned thirty-five years ago;

with his genius and industry this one man, Walt Disney, has done for the art business what Edison did for the business of inventing.

"He has taken art production out of the one-man studio and made of it an industrial and co-operative effort of gigantic proportions."

"For the past century," Whitaker continues in another part of his article, "artists, surfeited with the static nature of conventionally painted pictures, have been looking for new modes of 'expression.'

"They have discovered many, but none that the public acclaims. Most have achieved recognition through propaganda. Pioneering artists have worked on the theory that art must be an individual endeavor. Many painters still sneer at the 'art factories' of Michelangelo, Rubens, Reynolds and the rest. Well, here we have a method of expression with unlimited possibilities for individual conceptions—painting and sculpture with color, sound, and movement."

CHIEF COOK:

Bob On Fourth Decade As Studio's Top Sound Mixer

There has hardly been a song or a sound of any kind emanating from a Disney film over the decades that hasn't had the hand of Bob Cook in it, starting with that most famous of all silly symphonies, *Flowers and Trees*, which won a very early Academy Award as the first picture employing sound and color together.

Bob, who supervised recording and rerecording the tracks on *Mary Poppins* and who is now faced with the equally complex and enjoyable job for the upcoming *The Happiest Millionaire*, joined the company 36 (count 'em) long years ago, when Walt and Roy and a small band of intrepid movie men were working out their problems down on Hyperion Avenue in Los Angeles.

He can recall when Disney sound equipment was mostly a homemade affair, consisting chiefly of two film reproducers connected by a bicycle chain in an ingenious synchronization of voice with picture. Now, coming up four decades later, almost everything is done by push button.

Bob's fascination for communications came with his first boyhood glimpse of a lofty radio antenna in Manitowoc, Wisconsin, where he grew up. During high school he tinkered with the Morse Code thoroughly enough to secure his amateur operator's license.

The year 1928 found him in Los An-

geles twisting the control dials at the old Tec Art movie studio. The then Disney Film Recording Company, a tiny subsidiary, was renting space on the same lot and so, during breaks, he used to wander in to watch the animated proceedings. Before long Bob was on the Disney payroll.

When the recording company was dissolved and Walt set up his own, there wasn't enough electrical sound work to go around, so Bob pitched in with the camera department, doing electrical work, too, during slack periods. After about a year of this, the sweatbox idea was born, and he was transformed into a two-hatted operator and test-reel cutter.

Today, as head of the sizeable Disney sound department, Bob takes pride in the fact that WDP has the most modern equipment in Hollywood. "In the past two or three years," he said, "the Studio has spent more than a quarter of a million dollars in both new recording instruments and in improving existing facilities.

"Our latest addition is a transistorized sound camera, or optical recorder, which will require far less maintenance and yet produce greater fidelity. It is an entirely self-contained system, replacing two racks of cumbersome sound gear."

The new recorder is not only a helpful newcomer to the Studio, but probably to the whole industry, worldwide.

"We've always striven to be first," Bob added with his careful grin. "Progress in entertainment, a Disney watchword over the years, means, to us, progress in the means for getting it on film."



Bob Cook with the oldest and newest in Studio sound-recording equipment.



Groom's Portrait Of A Bride

This extraordinary portrait of Mette Honning, one of Ballerina's dancing stars, is the product not only of professional photographic excellence but of love itself. It was taken by her brand new husband, Thomas Grimm, an assistant director whom the 20-year-old young lady met on location in Copenhagen during production of the TV two-parter which ran, with excellent notices, during February on Walt Disney's Wonderful World of Color. The photo came along too late to be of use in an otherwise highly successful publicity campaign on the shows, pointed up by the Royal Danish Ballet's timely U. S. tour during the closing months of 1965, but it had to find a place in The Disney World as pure stage dressing.

"Mette," as a publicity man put it, "is a dark-haired, green-eyed young lady with a soft radiance, enhanced now by her marriage. She has an unfathomable potential, a lovely uncertainty, dancing in the passionate hope of becoming a premiere danseuse. Critics have no trouble in comparing her to a young and tender Lauren Bacall."

When Walt picked her in Copenhagen to star in Ballerina, the story of a girl who dedicates her life to the ballet, over her parents' most strenuous objections, Mette instantly replied: "I mean to be a dancer, a great dancer. I don't want to be just another face in the background."

Disneyland Community Awards Reach \$111,000

Twenty-three Orange County charity and service groups were the recipients of \$28,000 in cash donations at the recent ninth annual Disneyland Community Services Awards banquet in Anaheim.

Established in 1957 to encourage organizations dedicated to the betterment of their communities, DCS awards, ranging from \$500 to \$5,000 in individual cases — the amount depending on the degree of merit — have in the nine years of the program given \$111,000.

This year's award selection, based on more than 200 recipient possibilities, was headed up by the Orange County Society For Crippled Children And Adults Rehabilitation Center, which received \$5,000. The check was accepted by its president, Joseph Sahagan. Other winners ranged from the Sym-



Joseph Sahagan, president of the award-winning Orange County Society For Crippled Children, accepts congratulations from Donn Tatum, of WDP, and Dr. Daniel Aldrich, who headed up the judging panel.

phony Association of Orange County to the Anaheim Fireman's Benevolent Association.

"In making these awards each year, Disneyland hopes to in some way properly recognize its obligation to an area with and in which it has worked as a part of the community for more than

a decade," said Donn Tatum, a WDP vice president who attended the dinner as official company welcomer.

Winners were picked by a panel of community leaders, headed up this year by the Chancellor of the University of California at Irvine, Dr. Daniel J. Aldrich.

SORCERER'S APPRENTICES:

WDP Helps Teen-Agers Set Up Junior Achievement Firm

Taking a page, perhaps, from Mickey's role as the Sorcerer's Apprentice, twenty-one high school students in the Burbank and Glendale areas have been learning about free enterprise through an apprentice method, actually going into business for themselves under the direction of a team of advisors, all employees of Walt Disney Productions.

Last October the young entrepreneurs started their own small company, called File-Dex-Co, sold shares of stock to raise operating capital, and thereupon produced, via production line, some 250 small polished wooden file boxes under the watchful eye of Paul Devenport of WDP's Purchasing Department.

Sales, under the direction of Paul Butler of Personnel, proceeded smoothly and, as of this writing, had disposed profitably of 131 units, with the company's management advisor, Don Sterry, of WDP Sales and Distribution, assisting company officers with things financial like salaries and production costs.

File-Dex-Co, along with more than 5,000 similar companies throughout the United States, is part of the national Junior Achievement program which is sponsored by American businessmen

to teach teen-agers about business by actually putting them into small companies of their own.

Walt has always been an enthusiastic backer of the program. In 1960 he was general chairman for Junior Achievement's Fund Drive in Southern California and is currently a member of the organization's advisory committee. The company has sponsored at least one Junior Achievement company every year since the program began in

this area eleven years ago.

At the end of its year in business, File-Dex-Co. expects to show an eight percent profit on its stock and a 100 per cent educational profit for its student employees. The Disney advisors will benefit as well. Says the Studio's Junior Achievement coordinator, Karl Karpe: "These youngsters start out learning from us, but by the end of a year we get the feeling they might be able to teach us a few tricks."

Walt buys a share of File-Dex-Co stock from David Smith, left, the young company's corporate secretary, while the president, Pamela Galica, and treasurer, Richard Myszka, look happily on.



MIRACLE IN THE AFTERGLOW:

Disneyland Parade Restores Small-Girl Faith In Santa

No higher praise has ever come to Walt and his Disneyland staff than that which, in a joyous holiday aftermood, Mrs. Felipa Maurin of Fullerton, California has written following a never-to-be forgotten visit to the Park and its Fantasy On Parade which, in the letter, is called the Toy Parade, the name it bore in older days.

Mrs. Maurin speaks of a miracle that healed some youthful unbelievers and restored a little girl's faith in Santa Claus.

Wrote the happy mother:

"I want to thank you, Santa Claus,

when you rode on your sleigh on December 26, 1965, in the Disneyland Toy Parade. You threw a little toy to a little girl wearing a red coat, and made her dream and wish come true. For her mother promised her that she would see Santa Claus in Disneyland.

"She came from Rosewell, New Mexico, and this was her first trip to Disneyland. All her life she has lived in Spain, because her father was in the Air Force.

"Unfortunately last year, in New Mexico, her cousins from California visited her and her family. These cous-

ins don't believe in Santa Claus, and therefore heated arguments followed.

"Dear Santa Claus, you proved to Darlene and her cousins that there IS a Santa Claus, and also proved to her great uncle and aunt, mother and father, and unbelieving cousins that Santa Claus dwells in the spirit of persons like Mr. Walt Disney, and all Disneyland Personnel.

"I thank you for such a miracle that happened to an eight year old, just by throwing a little girl a toy in the presence of her unbelieving cousins."

360° Circle-Vision Crew Turns To U. S. Tour For Disneyland

Having gotten a sizeable selection of Canadian scenics safely on color film and into the care of the cutting room, the circumambulating Circle-Vision 360° crew has now turned its attention to rounding up the beauty of the United States once again, not for a Fair this time, but for Disneyland's new Tomorrowland, now in the planning.

The Canadian material, all 200,000 feet of it, goes into a 20-minute spectacle for Bell Telephone of Canada, eventually, scheduled for viewing during the 1967 International World's Fair in Montreal. There is a bit of work ahead for the cutters, but the cameramen have finished.

Its U. S. tour, for a new *America the Beautiful* show-in-the-round, will be the crew's biggest yet. They will travel east to west, from Los Angeles to Rocky Point, Maine, with many an important stop between, plus Alaska and Hawaii, eventually, traveling in their equipment-happy camera truck, for the most part, and occasionally by air in a converted B-25 bomber.

The picture will be 35 mm instead of the old 16, and the sound will be all around - 12-channel instead of 3-channel - as in the innovating Canadian tour, permitting a thousand viewers per showing rather than a third of that, as has been the case at Disneyland so far.

HOME, SWEET HOME

The homey but agonizing scene below is straight out of Monkeys, Go Home, an enlightened and entertaining story about a young man who employs a bevy of young lady chimps on his labor-lacking olive farm in France, much to the chagrin of the local Communists, the amazement of neighboring villagers, and the dismay of the chimps.

What these four are looking at with deep concern, embarrassment, fear and outright despair, in that left-to-right order, does not happen to be Communists, olive trees, or irate French villagers, but Dean Jones and Yvette Mimieux who, offstage, are having a difficult time deciding whether the former will buss the latter.

Chalk it all up to good acting on the part of the chimps, who, incidentally, are not all girls at all. Although the cast sheet lists them as Celeste, Delphine, Madelaine and Monique, they really are Chuck, Charlie, Margo and Candy, you see, all looking dainty enough for any audience, though, in their racy, lacy negligees.



