



# *The Disney World*

FEBRUARY - MARCH 1965







*The Disney World*

*Contributors:*

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Wally Boag

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Tom Jones

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## Hayley, Dean And Dorothy **FLIP** Over A Fantastic Feline



### Dean Jones Started Out Singing, Winds Up Bugging 'That Darn Cat'

Dean Jones, who started out singing for his supper in New Orleans and wound up, as of a moment ago, bugging Siamese Syn in *That Darn Cat*, probably holds the record for rapid roles in Hollywood.

"It was," he says, "while I was hot out of the Navy and hopefully playing in a Knott's Berry Farm melodrama that Vernon Duke, the song writer, spotted me. Through him I met MGM's musical director, Frank Loesser, through whom I met MGM producer Arthur Freed, through whom I got a screen test and was signed as a budding singer.

"My first assignment was kissing Leslie Caron, than which you could do worse. But no singing. Next I did a five-minute scene with James Cagney. No singing yet. I made seven pictures that week, one line on this stage, three over on that one, answering the telephone on still a third. It was great experience but I never *did* get to sing for MGM."

That hasn't stopped Dean. As in the French Quarter, he'll sing at the drop of a hat, as they say, and was commonly known to burst into song between bells, rehearsals or actual shooting any time during the making of *That Darn Cat*, a highly hilarious two-hour feature, also starring Hayley Mills, Dorothy Provine and Roddy McDowall, in which Dean jubilantly essays the role of a radio-activated F.B.I. agent in search of a cat that knows where a live kidnap victim is languishing.

Dean has an album now, though, called *Introducing Dean Jones*, that is

getting more than a fair share of air play and setting him up in the public eye as a many-talented personality.

In the acting department, he's done more than passably. For instance, he became a household face in his *Ensign O'Toole* TV series role, and has made a number of very important pictures, like *Under the Yum Yum Tree*, in which he recreated his Broadway role, plus *The New Interns*, *Two on a Guillotine*, and *Never So Few*.

Besides *Darn Cat*, he has another on the boards right now for Walt, *The Ugly Dachshund*.

Dean was born in Decatur, Alabama, son of a railroad man who got him in for a lot of traveling in the early years. Restlessness drove Dean from home at 15 into a succession of jobs like picking cotton, washing dishes, cutting timber and loading coal. Life grew a mite lighter when he got to singing in a New Orleans nightclub for three bucks a day and all he could eat.

When the nightclub folded under its considerable financial strain, Dean hopped back to Decatur, finished high school, went to college for a while, majored in voice, and, finally, joined the Navy as an airman with an outfit operating target drones for fleet gunnery practice.

His luck kept improving. San Diego, where he was stationed, elected a queen for the Pasadena Rose Parade. They met. She was Mae Entwisle who, like Dean, fell so quickly in love that the two were married a few hours before the parade began and Dean got to sit beside her on the float. He's been riding



## Puts Over \$2,000,000 Music Center Campaign

A pennies-for-Old Ironsides idea that once gave Walt a chance to help restore the famed U.S.S. Constitution came in mighty handy when more than a million dollars was needed to complete the newly-famous Los Angeles Music Center.

It was the Buck Bag campaign that, in a single month, did the job in one of the best-publicized, best-subscribed fund-raising drives in Los Angeles history.

tion of the old Constitution," Walt said, when the work began. "At the time, I couldn't afford much more, but I was proud to have given *something* toward this historic warship that, to this day, still lies in Boston harbor.

"There are many people who would like to give a donation toward the building of the new Music Center, but feel they can't afford a large contribution. The same people would be happy to give a buck or two and, by doing so, feel they had personally helped complete this worthwhile community project."

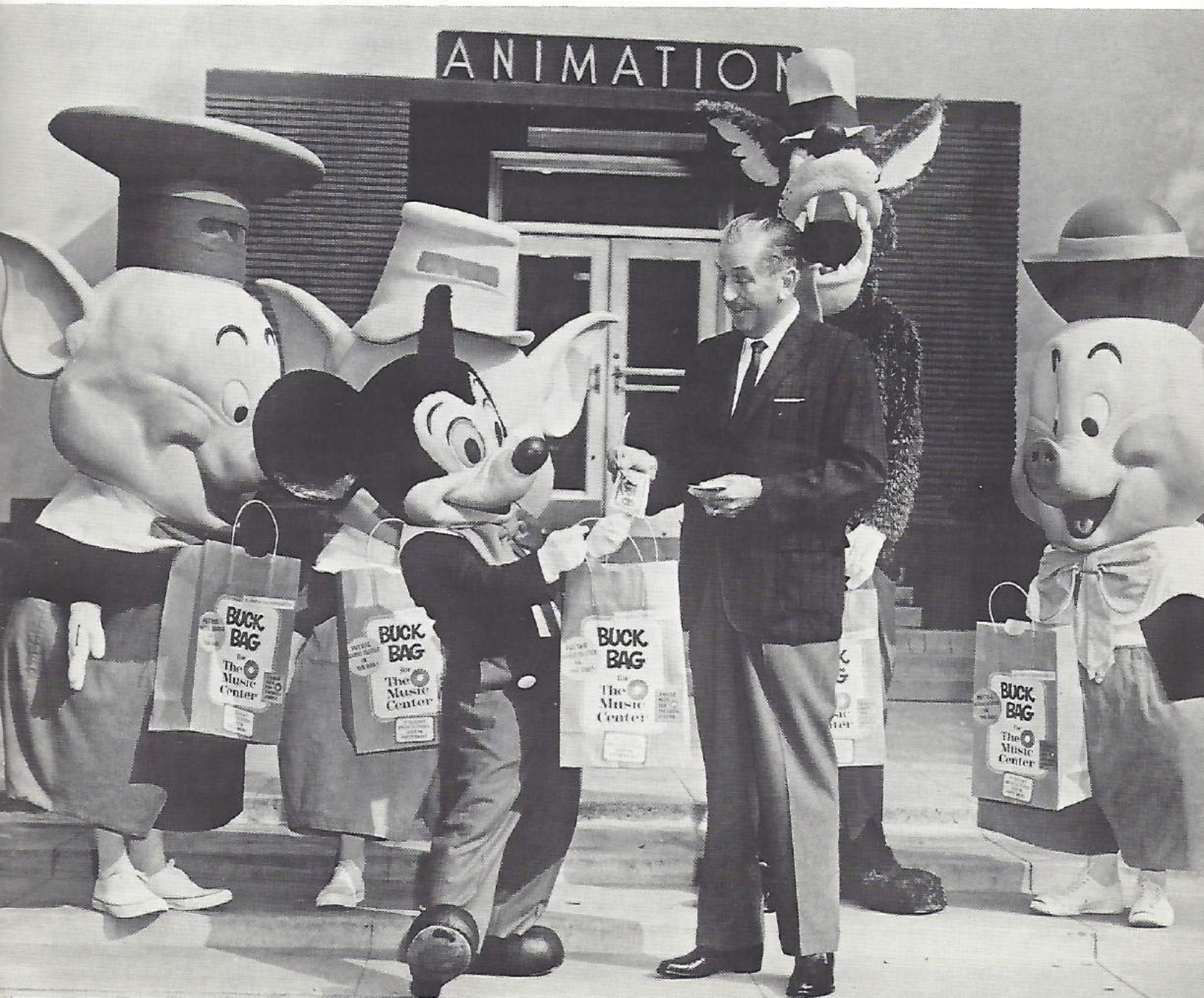
Walt had 50,000 blue Buck Bags printed and placed in the hands of a

California life.

The drive more than doubled its ambitious quota, hitting \$2,200,000, when an anonymous donor — later revealed to be S. Mark Taper, financier and philanthropist — volunteered to match up to \$500,000 in Buck Bag contributions.

Meanwhile, the splendid music pavilion, first of three structures projected for the Center, was completed and opened in a brilliant premiere that saw Jascha Heifetz and the Los Angeles Philharmonic orchestra inaugurate a new era in the cultural life of Los Angeles before a blue ribbon first-nighter crowd of 3,250.

Walt and friends kick off the Buck Bag campaign.





## Roy Heads Up List Of Many Changes In The Studio And The Field

Although change is and should be the order of the day in a company as live-wire as WDP, the elections and appointments and departures have been more numerous than usual over the past busy two or three months.

Roy, retaining his duties as president, was elected to the additional and previously vacant position of chairman of the board. Donn Tatum, formerly vice-president in charge of television sales, will now serve as vice-president and administrative assistant to the president.

Two new names have been added to the growing vice-presidential roster, Spence Olin and Dick Morrow. Both will continue to serve in their legal capacities, Spence handling talent, properties, copyright and patent matters, Dick the corporate and financial.

The stockholders also voted to increase the number of directors from seven to eight. S. Clark Beise, chair-

man of the Executive Committee of the Bank of America National Trust and Savings Association, was elected to the board, as the new additional member.

Gunther Lessing resigned as a director and member of the executive committee but will continue as consultant and advisor.

Changes were also evident within our distribution subsidiary, Buena Vista. Paul Lyday has been named BV's man-



Our President and new Chairman of the Board.

ager of promotion and publicity in New York, in general assuming the duties performed by Bob Dorfman when Bob resigned to become national promotion director for Seven Arts Pictures.

BV's sales staff was increased by two when Andrew Heederick, Jr. was appointed manager of the Los Angeles branch office and Florio Simi was upped from booker to salesman in our Boston branch.

## Roy Backs Pay-TV As Inevitable Extension Of The Film Industry

The hullabaloo over the advent-to-be or not-to-be of Pay TV, hard-fought throughout the land in this section and that by advocates and adversaries, brings to mind other one-time new ideas, like the steam locomotive, that were at first condemned and vilified and warned sternly against.

Old prints and books in the yellowing archives of libraries will divulge pen-and-ink artists' conceptions of what fire-eating engines would do to all and sundry should they be let loose. But the steam engine arrived okay, grew slick and fast, and then disappeared from the main scene.

If time cures everything, as they say, then Pay-TV will be along just like any other horrifying new idea.

"Pay-TV is just as logical a development as was sound on film, or color," Roy Disney wrote in *The Hollywood Reporter*. "It is just as logical as a company trying to spread its base of operations by exhibiting its films in other

pictures, translating them into foreign languages . . . Pay-Television is just another form or method of getting to the public.

"A very successful motion picture plays to only a small fraction of the possible audience. Pay-TV will give it an opportunity to broaden that base audience and from that broader audience everyone will benefit—producers, exhibitors, and the public."

At another point in his pioneering, pro-Pay-TV article, Roy averred, "I have always contended and I still feel that free television and Pay-Television could live side by side." He added that "The exhibitors' position will be benefitted by getting more people in the habit of viewing pictures and enjoying them."

But, inevitable as Pay-TV must be, its adversaries are strong and determined. For instance, *Daily Variety* reports that Subscription TV Inc., which fought for and lost its brief life in Los Angeles when the anti-tollvee Proposition 15 was voted in by the public last November, was defeated by four exhibitor-backed groups and some \$1,056,600 they poured into the bitter

## 'Mary Poppins' Hits The Release Road With Record-Busting Impact

Never in the history of the motion picture industry has a picture been so wanted by the movie-going public as *Mary Poppins*.

In its record-shattering pre-release engagements in 21 theatres throughout the country, between October and January, theatre grosses reached nearly \$5,000,000.

In January *Poppins* broadened its exhibition to include 84 additional engagements, with the total theatre gross for the month exceeding \$2,800,000.

In the 105 situations to date, 21 of which are holdovers from pre-release engagements that continue to play to capacity audiences, the picture has had a total boxoffice take of more than \$7,800,000 in the U. S. alone. This is a new all-time record for any Disney motion picture.

At London's Odeon Haymarket, where the musical is playing on a reserved-seat basis, the theatre is sold out on weekends through March, according to latest reports from Cyril Edgar, and weekly business is running to 95 per cent of capacity.





At the Christopher presentation, Bill Walsh, Dick Sherman, Father Keller, Walt, Bob Stevenson, Don DaGradi and Bob Sherman.

## Christopher Medal Awarded To Walt, Aides For 'Mary Poppins'

One of moviedom's most highly prized awards came Walt's way when the Christophers, through its director, Father James Keller, presented him with their bronze medallion for producing *Mary Poppins*. The picture, the Maryknoll missionary said, "is striking evidence of what the movie industry can do to inform and inspire moviegoers of all ages."

An informal movement founded in 1945 under Catholic auspices, the Christophers has as its objective, "the promotion of personal initiative and responsible action by persons in all walks of life to restore Christian principles, particularly in education, government, labor relations and communications." The Christopher motto, engraved on the back of the award, is, "Better to light one candle than to curse the darkness."

This is the fifth time the studio has been so honored since the book, movie and drama awards were set up in 1948. James Algar was the last recipient, in 1958, as writer-director on *The Best Doggoned Dog in the World*.

In addition to Walt, others cited this year for *Mary Poppins* were Robert Stevenson, direction; Bill Walsh, co-producing and screenplay; Don DaGradi, screenplay; Richard M. Sherman and Robert B. Sherman, music and lyrics.

More honors saluting Walt's contributions to entertainment came from civic organizations in Los Angeles and Cleveland.

During colorful ceremonies at the Los Angeles County Board of Supervisors, Walt was presented an illumi-

nated scroll by Supervisor Burton W. Chace, while accompanied by Julie Reihm, recently named his ambassador from Disneyland.

"Purpose of the special program," Chace said, "is to mark observance of the tenth anniversary—Tencennial—of Disneyland. This is a fitting occasion to let Mr. Disney know that his wholesome public entertainment for all ages has not been unrecognized or unappreciated in his home community."

The council of the city of Cleveland sent Walt a resolution adopted January 11 extending its thanks and praise for providing decent, wholesome and thoroughly enjoyable entertainment for all members of the family throughout the world.

Other honors rolled in for *Poppins*, like Boxoffice's Blue Ribbon Award, Photoplay magazine's bronze plaque, the Southern California Motion Picture Council's top honor, and Seventeen and Good Housekeeping's "picture of the month" citations.

The Screen Directors Guild named the picture one of the five best for 1964. It appeared on the "best ten" lists in the New York Times, the Herald-Telegram, the Daily News, Journal American and World Telegram. And, it was the only Hollywood-produced film on the "best ten" list of the Herald Tribune's critic, Judith Crist.

A proven hit at the boxoffice in premiere cities throughout the land, the great musical is currently being touted for Academy Awards in several categories. Limited engagements give way to a general release across the board at Easter.

## 'Poppins' Looks Big In Brisk Oscar Race

With the Oscar Derby officially and briskly under way, *Mary Poppins* stands as a strong contender when the Academy of Motion Picture Arts and Sciences hands out its official gold statuettes to the lucky winners April 5.

Indicative of what to expect when nominations are announced may be gleaned from the trend already being set.

As one of the outstanding motion pictures of 1964, *Mary Poppins* has appeared on the "best ten" lists of the major film critics throughout the country, with five of the seven New York Film Critics casting their votes accordingly.

The Hollywood Foreign Press Association named Julie Andrews as best actress for the year, in its widely-noted opinion, and presented her with its Golden Globe at a spectacular hour-long program on *The Andy Williams Show* over NBC during February.

At this writing, two *Poppins* songs are among ten which have been placed among preliminary Oscar nominations in the best song category—*Chim Chim Cheree* and *Spoonful of Sugar*. Reduction of this to a final five was to be accomplished in February.

Bob Stevenson, who maestroed *Poppins*, was nominated as one of the five best directors of the year.

Julie Andrews came in for one or two non-Oscar recognitions of great value. She received the Cleveland Critics Circle Award for "best actress" and, again at this writing, is a leading contender for the American Cinema Editors' first Eddie Award for Best Performance By An Actress In A Film Debut.

One happy indication of the Oscar trend *Poppins* is holding to came in just before press time. Final balloting in Film Daily's annual poll of leading movie critics throughout the country named Julie as best actress of the year, Karen Dotrice as best juvenile actress, Matthew Garber as best juvenile actor, Bob and Dick Sherman for the best original musical score, and their *Chim Chim Cheree* as the best song.



## Tencennial Swings Into High Gear With Julie And Newsmen

With the advent of Julie Reihm as Walt's Ambassador from Disneyland and the steadily growing stream of newsmen to and stories from the Park, the unprecedented Tencennial swung into high gear during January.

Mexico was the first important area to meet and greet Miss Reihm, who appeared in Mexico City laden with golden citizenship passes plus resolutions, signed by Walt, making a number of Mexico's most ranking citizens Disneyland citizens, too.

In late March she will set out in the opposite direction, bearing personal invitations from Walt and more gold passes for dignitaries like the prime minister of British Columbia and the governors of Washington and Oregon.

Walt himself took an ever increasingly active part in the goodwill festivities, entertaining newsmen from important newspapers in important cities like New York, Chicago, St. Louis, Seattle, San Francisco, Vancouver and Washington, D. C.

The sleek, swift studio Grumman Gulfstream was kept busy as an aerial jitney bus, swinging through the country delivering the reporters, their wives and families, then returning them home again.

Eddie Meck continued his tireless planting as the newspaper and magazine space devoted to the Tencennial continued to mount in what is going to be, undoubtedly, the greatest public relations-publicity campaign in the history of the entertainment industry.

The UPI-TV Syndicate, for instance, will be along to cover events for some 160 of its member stations, as will be King TV News in Seattle and KGW TV News of Portland. The great NEA syndicate, representing some nine hundred newspapers, did a cover and full page feature on Walt and the *Disneyland 10th Anniversary* TV show, helping to deliver handsome audience returns and making it one of the top Nielsen-rated programs of the season.

January was a howling success. There are eleven more months to go and the tempo will increase as the year goes by so that the public, perhaps more aware of Disneyland now than of any other single entertainment item, will never forget.

## Disneyland Community Service Awards Receive Greatest Response Yet

Response in Anaheim and Orange County to the Disneyland Community Service Awards Program for 1964 was the greatest in the eight-year history of this effective community relations idea. One hundred and forty-eight organizations, representing a score of communities, participated.

Awards were presented in January at the Disneyland hotel, Card Walker giving the welcoming address and Wally Wade, of the Park's marketing division, serving as emcee. Presentations were made by members of the Awards committee.

The list of seventeen winners was headed up by the Orange County Association for Retarded Children. It received the chief cash prize for its "outstanding contributions in the field of understanding and alleviating the problem of mental retardation in the community..." to use the words of the citation.

Other cash prizes went to the Orange County Hospital Auxilliary & Teen-Angel-Teen-Aide Volunteers; the Kiwanis Club of Greater Anaheim; the Assistance League of Newport Beach; the Orange County Society for Crippled Children & Adults, Inc.; the Assistance League of Anaheim; the Anaheim Chapter of the American Field Services, Inc.

Big Brothers of Orange County, Inc.; the Children's League of Fullerton, Inc.; the Anaheim Art Association, the Martin Luther Hospital Guild of Anaheim; the Laguna Beach Civic Ballet Company; the Tustin Area Women's Club; The Villa; the "All Nite Grad Party" Committee, Anaheim Union High School District; the Canyon Woman's Club and the Speech & Language Development Center of Anaheim.

In eight years, some \$83,000 has been donated by the Park to Anaheim and Orange County organizations through eighty-four awards.

## Record Crowd Rings In Tencennial, New Year At Disneyland

Nineteen hundred and sixty-five was rung in like no other year before it, at Disneyland, where a record 20,000 celebrators jammed the storybook precincts and had the country listening with both ears, one pointed east, as always, toward Manhattan's Times Square, and the other toward Disneyland.

There were fourteen bands and specialty groups. Noisemakers in the hands of the multitude piped the old year out and the new year in with the loudest, happiest, soberist party in the annals of civilized high jinks.

People — of all ages, naturally — stormed the gates at the starting gun, around 8 p.m., waving the price of admission, and stayed around until curfew at 2 a.m.

High spot of the evening came at the appointed hour of midnight when the Elliott Brothers orchestra sat atop the Sleeping Beauty castle and played silken accompaniment with Auld

Lang Syne while 10,000 multi-colored balloons rose in magical majesty on the long, swinging beams of giant flood lights.

This was more than an ordinary New Year's Eve. It rang in Disneyland's year-long Tencennial time.



*Times Square was never so enchanting.*



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## Big-Name Casts Are Star Studying Studio For 1965 Productions

The studio commissary is beginning to look more and more like the Brown Derby, with Walt signing some of Hollywood's biggest and best performers over the past few months.

*That Darn Cat* probably has the most impressive cast in studio history, with Hayley Mills, Dean Jones, Dorothy Provine, Roddy McDowall, Elsa Lanchester, Ed Wynn, Frank Gorshin, William Demarest, Neville Brand, Grayson Hall, Tom Lowell, and Richard Deacon among those playing in the suspense comedy. As good as they all are, they had to look to their laurels when a scene stealing Siamese named Syn Cat strutted his stuff on stages 2 and 4. (Syn Cat was the shining star in a nice little money-maker called *The Incredible Journey*.)

The same kind of keen competition from animal actors faces Suzanne Pleshette, Dean Jones again, and Charlie Ruggles in *The Ugly Dachshund*, which followed *Darn Cat* before the cameras. The talented trio must contend for acting honors with a passel of Dachshund pups and a really great Great Dane.

*Bullwhip Griffin*, looking like an April start at this writing, already has two of the nation's best dramatic actors set—Roddy McDowall and Karl Malden. Plans are that at least three more big names will be signed. The gal in the feminine lead will have the challenging task of changing from a Boston society matron to a San Francisco saloon singer, almost day by day, in the usual procedure of non-sequential shooting.

Another headliner, Dick Van Dyke, that man from *Mary Poppins*, will return to the lot for *Lt. Robin Crusoe*, playing a Navy pilot who meets a beautiful but hard-to-handle girl Friday on a remote South Sea island in the comedy-adventure. Who she will be we wait to see.

Fred MacMurray, probably our biggest single boxoffice draw with his *Shaggy Dog*, *The Absent Minded Professor*, *Son of Flubber* and *Bon Voyage* roles, will team with our *Calloways* lady, Vera Miles, in an as yet untitled comedy drama based on MacKinlay Kantor's immortal *God and My Country*, now set to roll in June. Fred plays Lem Siddons, a sort of modern day Pied

## Book Sales in Japan Hit 8,000,000 Level

The nimble business of tie-in publishing is working just as well in Japan as in the United States and elsewhere throughout the Disney world.

Kodansha, the well-known Japanese book publisher, has sold 8,000,000 copies since 1960, when the contract was signed.

Six different formats are known as



Some of the booming books in Nippon.

the Disney Series, the Disney C Series, Story Books, Deluxe Books, Nature Series and Sticker Funs. More than 124 titles have been released, based not only on standard Disney cartoon characters, but on our feature films as well, both animated and live-action.

All titles are coordinated with picture release, with *101 Dalmatians*, in three formats, totalling more than 500,000 copies. This is a record not only for Disney but for sales of any children's book in Nippon.



Walt chats with the gang from *That Darn Cat*, Tom Lowell, Dean Jones, Dorothy Provine, Roddy McDowall and Hayley Mills.

Piper who settles down in small town, U.S.A., and devotes his wisdom, laughter and love to a generation of youngsters. Vera plays his understanding wife, Vida.

For *The Gnomobile*, a probable July starter, Walt is considering Walter Brennan in the dual role of a grandpa gnome and a lumber baron; Tom Lowell as a young gnome in search of a sweetheart; and Matthew Garber, the pixie from *Mary Poppins* and *Thomasina*, as a youngster who, with his grandpa,

takes the two gnomes on a tour of our national forests. The live actors will really be up against it in this one, since Walt will use all of his experience with the World's Fair attractions to make life-like, talking Audio-Animatronic animals a highlight of this great Upton Sinclair story.

Besides the big name lineup for feature motion pictures, Walt will sign top talent for as many as fifteen *World of Color* shows, being whipped into shape by our production teams.



## Introducing Heidi, Norma, Tokey And Peskey, Who Are, And Diego, Who Isn't!

If there is anyone under the table in this cast picture, it is only because there wasn't room at the top.

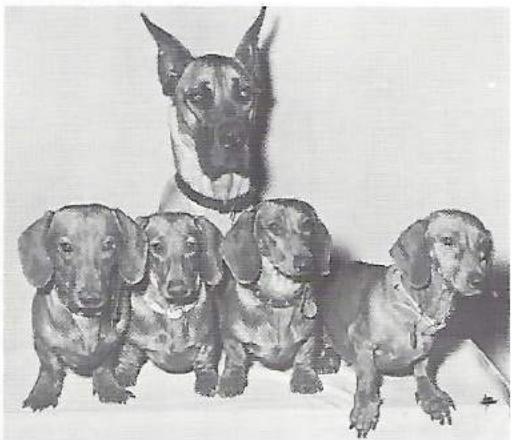
These are the animal characters in Walt's yelper, *The Ugly Dachshund*. Actually, the main guy, Diego, sitting a little higher than the others in the title role, is not a Dachshund at all. He's a Great Dane. Yep.

The others, looking a little apprehensive about it to be sure, are Dach-

shunds: Tokey, Norma, Peskey and Heidi. Or is it Norma, Peskey, Heidi and Tokey?

No, the photographer, Ira Hoke, said Peskey is the sort who never hews to the line. So that would be Peskey on the right, leaning out of position.

Heidi is a little zippier than the others. Hence her name. Heidi High Ho, to tell it all. So she's on the left, looking zippier.



"Get it up, there, Diego. Think tall!"



"No, don't look at me, boy. Straight ahead."



"That's it. A real nice smile, Diego baby."

That leaves Norma, the only other girl, and Tokey.

It's hard to tell girls among Dachshunds. Boys and girls are all so deep-chested. But Hoke (the name rhymes with Tokey, somewhat) remembered Tokey would be third from the left.

That makes it second for Norma, by process of elimination.

So, left to right, then, we have Heidi, Norma, Tokey and Peskey.

"Cast pictures are always tough," says Hoke, who should know after all his years of experience. "We had a good crew here, except for Diego. He plays a Dachshund pup interloper in the story, you know, then gets found out when he grows up a bit.

"Well, do you think we could get his head up at first? Force of habit, I suppose. Like in the left-hand picture, there. Someone shouted an order off-stage, as you can see in the middle picture, and Diego stood up, all forty-six inches of him, yawning a little with embarrassment, but right in there for picture number three, the one we will use."

## 'Poppins' Music Whirls To Big Golden Platter

*Mary Poppins* music goes round and round on the turntables of the people and comes out here with a million dollars in sales for the original cast soundtrack LP Vista album alone, to qualify for a coveted gold disk from the Record Industry Association of America.

The big golden figure, based on wholesale prices, mind you, was attained in a remarkably brief thirteen-week period, climbing steadily on the trade book charts and in sales—475,000—during the picture's pre-release engagements in selected premiere cities throughout the country.

The Vista production is number two, now, among albums, with only a platter by the Beatles topping it.

Three *Disneyland* albums — *The Story and Songs from Mary Poppins*, *Burl Ives' Chim Chim Cheree and Other Children's Choices*, and *Ten Songs From Mary Poppins* — have sold a whopping 250,000.

Under various outside labels, other renditions of the smash Sherman brothers score by the Boston Pops conducted by Arthur Fiedler, and by Rosemary Clooney, Mary Martin, Duke Ellington, Louis Prima, Fred Waring, the Phil Nimmons Group, and Ray Walston, are also reported to be selling like hot cakes





Zorro zeroes in on a new U. S. audience.

## Zorro Series To Be Syndicated In The U. S.

The swashbuckling Zorro series, which Zoomed to the Zenith of ratings during its domestic network airings a few years ago, and has enjoyed tremendous successes since then both in Australia and South America, will now be syndicated in the U. S.

Like *The Mickey Mouse Club*, the 86 half-hour adventure shows will be sold to individual stations throughout the country by our Buena Vista men, with the help of an eight-minute sales promotion film featuring highlights of several episodes, guest stars in action, a good many advertising and exploitation possibilities, and the amazing rating record the series achieved during its 1957-through-1959 run.

## 'Sword In The Stone' Setting New Records In European Release

*The Sword in the Stone*, which did commendable but not sensational business in the U. S., is cutting a fine figure in Europe where it set out during the holidays on what now appears to be the most spectacular cartoon feature run in Disney continental history.

All the figures are not in as yet for its showings in Belgium, France, Germany, Italy, Sweden and Switzerland, but strong indications are that it will exceed grosses turned in by our last three cartoon releases in those countries, *Sleeping Beauty*, *101 Dalmatians* and *Snow White and the Seven Dwarfs*.

The *Sword* successes followed a concentrated effort on the part of our organization abroad, which left no communications medium unturned — newspapers, radio, television and magazines — in its effort to secure land-office ticket sales. Character merchandising, book publishing, music and commercial tie-ins were also enlisted in a supreme effort to set up new box-office records.

## Dutch Kids Use Neatest Promotion To Clean Up

One of the neatest tricks in publications promotion and public relations has been achieved in Holland by De Geil-lustreerde for their weekly Donald Duck Comics Magazine.

School children are helping and being helped. It goes like this: 70,000 posters were distributed throughout the Dutch school system, each showing Huey, Louie and Dewey Duck being awfully careless about the tidiness of a school room.

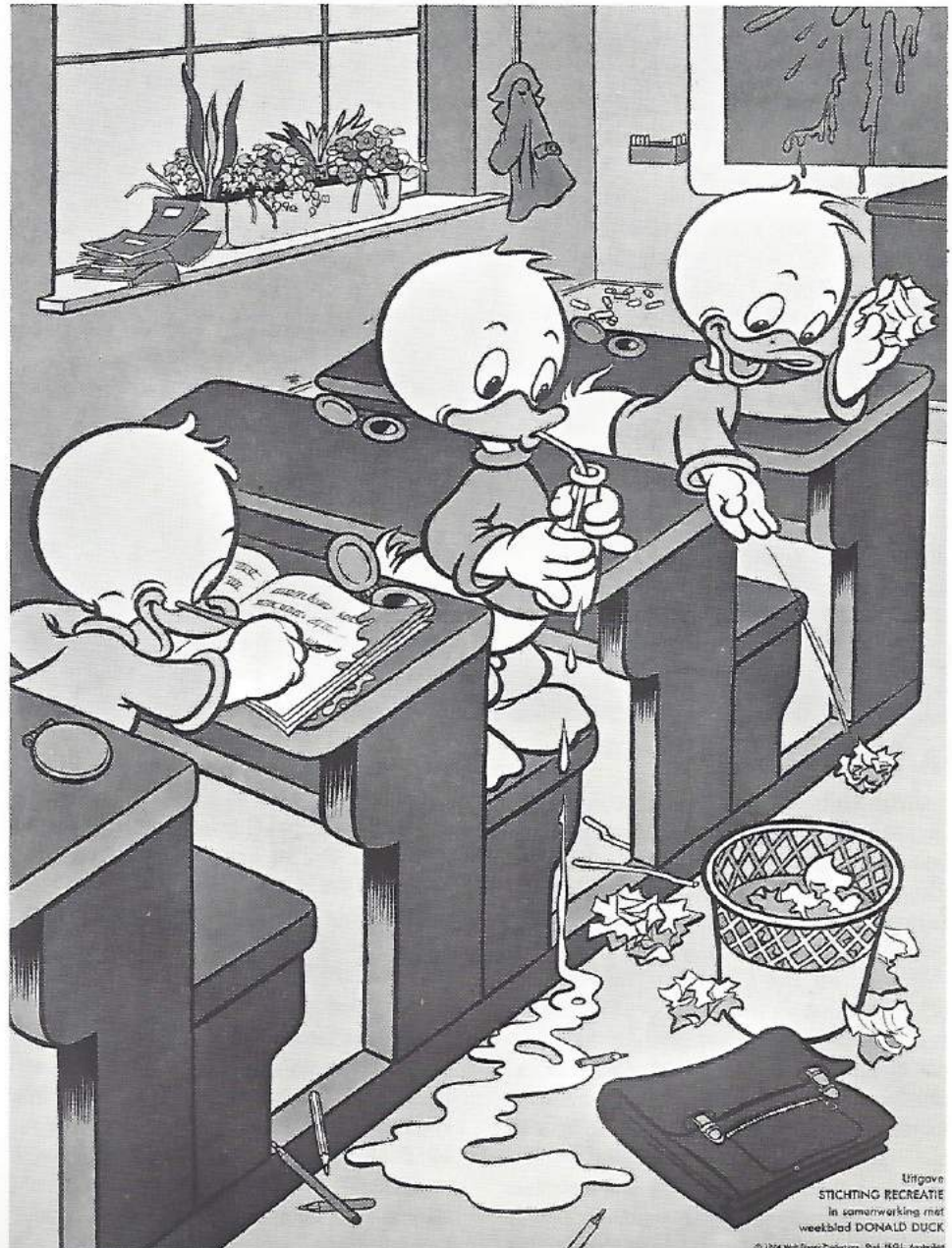
Then small black and white replicas of the posters were mailed to teachers who distributed them to 2,000,000 kids, for coloring. More than 400,000 were turned back in, complete with the chil-

dren's names, addresses and birthdates.

All kinds of prizes were given, not only to the winning children, but their schools, too. And each child received a free copy of the issue in which winners were listed. Subscription application cards were also included, offering a free Donald Duck Album with each new subscription.

So far this promotion has netted 15,000 new subscribers, along with exposure to virtually every school-age child in the country for the magazine. Quite an accomplishment, not to mention the establishment of excellent relations with Holland's school system.

Huey, Louie and Dewey look bad for a good reason.



Uitgever  
STICHTING RECREATIE  
In samenwerking met  
weekblad DONALD DUCK

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## Walt Goes To Mexico As Part Of 'People To People' Program

A trustee and longtime supporter of the People-to-People program, Walt recently flew to Guadalajara, Mexico, along with seven other prominent Californians, for the organization's annual board meeting, the first ever held outside the U. S.

Started by former President Dwight Eisenhower in 1956, the People-to-People movement was established to promote friendly individual contact between Americans and the people of other countries. Under its sister-city program more than 265 American towns are involved in an exchange of ideas and ideals with an equal number of communities in 52 foreign countries.

"When barriers are down and there is a complete interchange not only of culture but of standards of living and friendships of people, the world will become a better place in which to live," Walt said, in summing up the organization's ultimate goal.

During his stay in Guadalajara, Walt brought great happiness to a group of young polio victims when he presented them with leg braces on behalf of the Pesos For Braces program being conducted through the American Con-



sulate, and personally gave each youngster a Disney character doll and souvenirs from Disneyland.

Following the conference in Guadalajara, hosted by former President Miguel Aleman of Mexico, who heads the People-to-People movement in that country, Walt and the trustees flew to Mexico City to participate in the dedi-

cation of a plaque testifying to the People-to-People friendship that has grown up between the two neighboring countries. The plaque was placed in front of the new Ministry of Foreign Affairs Building on the Plaza of the Three Cultures, with Walt and Ambassador Bunker speaking on behalf of the United States.

## Conflict Grows Over To Be Or Not To Be Good In Movie-Making

Into the growing conflict over an increase both in the production and the boxoffice appeal of so-called "mature films"—those unsuited, generally, for family entertainment—stepped the Legion of Decency recently to praise *Mary Poppins*, on the one hand, and on the other to blast as never before the industry for its "moral brinksmanship."

"As a magnificently produced musical fantasy, 'Mary Poppins' is recommended to every moviegoer, young and old," said the Legion.

Two months later it issued its most blistering attack so far against Hollywood, hitting banner lines in the trades as it cited the movie industry for "An avid desire for mass audiences and big

profits, and a disregard for the spiritual and moral requirements of the spectator."

Of the 270 films it classified, only fifteen were recommended as acceptable for family viewing.

The Episcopal Committee for Motion Pictures, Radio and Television added its voice to the rising hue and cry by responsible people and organizations, urging that religious, educational and government interests exhort the industry to produce more family films.

And the Green Sheet, which publishes the consensus of the Film Estimate Board of 10 National Organizations, reported that 1964 showed a drop from 1963 in film fare suitable for general audiences, young people and children, which pretty well covers the field of movie-goers.

On the other side of the coin, some columnists and commentators feel the

public is not reacting strongly enough on its own. Disney pictures indicate the presence of a family-minded multitude by their Disney boxoffice appeal. But horrors like *The Carpetbaggers*, which broke all records at Grauman's Chinese until *Poppins* came along, seem to, at least partially, disprove the point, too.

In the Boston Globe, writer Marjory Adams said, "Each week I recommend one or more good pictures... Yet there are thousands of filmgoers who seem to prefer the other kind of film and revel in tastelessness, vulgarity, obscenity and sex for the sake of sensation.

"Perhaps that is why a recent trade paper declared that plenty of films were naughty but their boxoffice rewards were nice. A west coast writer came to the conclusion that as long as people pay money to see shocking pictures we will continue to get them."



## Four Top Talents Win Options And Contracts

One of the happiest developments in the burgeoning new year has been impressive additions of talent made available to WDP on a more or less steady basis through non-exclusive multiple-picture contracts and options.

Walt has taken options on both Dean Jones and Roddy McDowall, two of filmdom's hottest players, both of whom mightily pleased watchers of dailies during the hilarious production days of *That Darn Cat*.

Dean played the FBI agent slick as a cop's whistle, jumping to Hayley

Mills' clues like the perfectly-trained sleuth first projected in his book, *Undercover Cat*, by Gordon Gordon, an erstwhile FBI agent, and his wife, Mildred.

McDowall comes off as a comic so funny that both Hayley and Dorothy Provine, playing Hayley's older sister in the story, often broke up and brought principal photography to a temporary halt.

Dean has gone on to soup up another comedy, *The Ugly Dachshund*, and Roddy will play *Bullwhip Griffin*, probably with an April start.

Two new contract players are Roger Mobley, a 15-year-old veteran of television and movies, and Tom Lowell, 23,

a lad with a light touch who pursues Hayley all through *That Darn Cat* — an eager chap with two loves, Miss Mills and the goodies in her pop's refrigerator. He also appears in *Kilroy*, a four-part show on Walt's *Wonderful World of Color*.

Mobley is the exceptional chief of detectives in *Emil and the Detectives*, and a young reporter in the *Wonderful World of Color* three-parter, *Gallegher*, based on a short story by the dean of foreign correspondents, Richard Harding Davis.

Lowell and Mobley join Annette and Bryan Russell — who plays Mobley's Emil — as members of the current crop of contractees.



Roddy McDowall, who has mixed feelings about that darn cat.

## Disneyland Pros Top Sad East-West Game

The real pros at the late, lamented East-West Pro Bowl game in Los Angeles' gigantic Coliseum were not the pick of the nation's salaried pigskinners, who booted the game for a total loss of customer interest, but Tommy Walker's high-stepping halftime artists who about brought the sky down.

Sid Ziff, Los Angeles Times sports

columnist, had the words for it, and with them mirrored the news commentary in general.

"The Disneyland troupe," he said, "took over at half-time along with the Cal State band and they beat anything we've ever seen on a football field.

"All those Disney characters were there, Mickey Mouse, Snow White, the Dwarfs, all of them... It was a full-size production. Thousands of balloons, enormous drums, spectacular numbers, Indian maidens, goofy automobiles...

all done up as only Disney can do it."

The theme, in keeping with the times, was "a salute to Walt Disney and Disneyland on its tenth birthday."

"It went great," said Tommy later. "Only complaints we heard came from the hot dog men. They weren't selling any at halftime."

It went so badly for the all-star pro teams, though, that the final score was a sloppy 34 to 14, with the West winners. Only that, probably, will be recorded by history.



## For 'Mary Poppins', Supercal Etc. Is the Word In England, Too

"Supercalifragilistic only word to express last night's royal charity premiere," wired Cyril Edgar jubilantly to Ned Clarke the day after *Mary Poppins* bowed at the Leicester Square Theatre in London just before the turn of the year.

"Milling crowds around theatre and enthusiastic reaction of packed house was tremendous," the long wire continued. "Princess Margaret and Lord Snowdon 'enjoyed every moment,

thought it enchanting and adorable.'

"For this very special occasion War Office co-operated for free and we had Guards Band and Drummers of the Queen who played prior and after show. Both David Tomlinson and P. L. Travers were extremely satisfied and happy with everything done for them last night..."

On hand, too, in the stellar lineup were little Karen Dotrice and Matthew Garber, who presented Princess Margaret with a bouquet and specially-bound program on her arrival at the theatre.

The applause during the premiere screening was tremendous, Arthur Allighan wrote Card Walker. "The penguin sequence came in for the greatest hand-

clapping and the finale was lost in an outburst of spontaneous applause," he said.

"The special programme we prepared for the premiere, sold for fancy prices, further to boost the kitty for the charities. This carried 60 pages of advertising, at 50 pounds per page, and was akin to the biggest for any Royal Film Performance programme."

The press responded with all Princess Margaret's enthusiasm. Seven national newspapers, representing more than 43 million readers, slapped the picture soundly on the back with rosy reviews.

All in all, *Mary Poppins* got off to the same kind of start in England it did in the United States and will do wonders, supercalifragilistically speaking.



## KING LOUIS THE MOST: Prima Goes Ape For 'Jungle Book'

When King Louie the Most, ape potentate extraordinary, comes on scene in Walt's cartoon wonder, *The Jungle Book*, he will without question be the swayingest monarch in animaldom, for none other than Louis Prima himself is playing big tonsil for the hairy lad.

In the picture, which is in the throes of construction at the moment, Louie, the ape, and Louis, the jazzman, give out with some very jivey noise, both vocal and instrumental.

The ape king in the story is a likeable sort who feels closer to man than man might like. In fact, says Louie, the real question as to life's origin is

which came first, the chicken or the ape.

"We're like related, man," he will say, unless the line comes out of the continuity later, and he sings, "I'm the king of the swingers, the jungle V.I.P. I've reached the top, and had to stop, and that's what's bothering me."

For a good many days Louis Prima and his boys held some of the wildest recording sessions that Stage A, or any other Disney stage, has ever seen. The sounds of brass and ad-libbing and comic capers would be hard to surpass, like what you will hear in a Disney jungle, man, some swinging day.

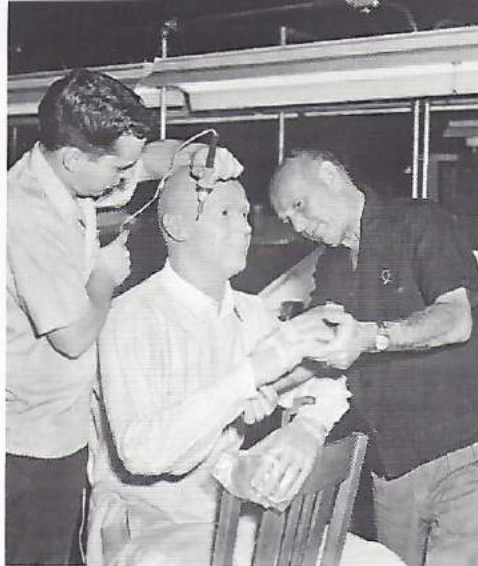


Louis, left, the group, and what the eye won't see in *Jungle Book*.





General Electric's Father narrator gets a brushing up, inside and out, at the hands of Roger Broggie Jr., and Joe King so that he will be even more impressive than his 1964 self at the left.



The wonderful "people" in G. E.'s Progressland, for instance, are being completely re-programmed in a reach for new heights of realism, even though an appreciative leading columnist said last year, "I'm still not sure that those weren't real people."

President Lincoln, who is represented on the Illinois exhibit dais by an astoundingly lifelike A-A reproduction of himself, will also be represented now at Disneyland. Both figures will be operated with far more sophisticated tapes when the curtains rise in Flushing Meadows and at the Magic Kingdom. In the latter case, the Park's Tencennial is the occasion for the Lincolnesque manifestation.

All of the 300 little people who sing, dance and whoop it up for Pepsi's *It's a Small World* boat riders are being re-dressed, re-made-up, and re-glittered. Some of the dancers will also do a new routine to an improved tape recording.

Most of the Ford figures spent the Winter in New York, where even dinosaurs and cave men suffer in sub-zero weather. They will be re-dressed and re-furbished, and will be accompanied by a new narrator — Walt. The 1964 Fords will be replaced by shiny new models.

Come October, the WED team will undertake another mammoth job; bringing almost every *Small World* figure and set to Disneyland.

## Imagineers Brush Up Audio-Animatronics For Re-Start Of Fair

As April 22 approaches, and with it the re-starting of New York's huge World Fair, more than a hundred of Walt's imagineers are up to their cerebrums with work getting his huge cast of Audio-Animatronic figures ready

for even slicker performances than they produced in 1964, when millions applauded.

The four Disney attractions, of course, are those he built for Ford, General Electric, Pepsi-Cola and the state of Illinois. While their performances last season, the first of two for the Fair, were beyond reproach and brought all sorts of accolades from press and public, Walt feels more kinks can be ironed out.

## CHARM IN VERMONT: Brandon De Wilde settles In 'Calloways' Location

It is to be fervently hoped, for his own sake and that of his wallet, Brandon de Wilde doesn't fall for every location as he did for Vermont, where Walt made *Those Calloways*.

Brandon came, saw and was conquered. He bought a 90-acre farm and now it's his home. He and his bride, Sue, will spend every moment there when he's not working in, say, Burbank or New York.

"I've wanted a place in the country all my life." Brandon explains. "Maybe

it's because I was raised in big cities, New York and Los Angeles. I spotted a For Sale sign on an abandoned, 224-year-old farmhouse in Sharon, Vermont six months ago, and bought the place.

"I was so delighted, I did a crazy thing. I was due in Burbank the next day to start *Tenderfoot*, so I decided to spend my last night in Vermont. There was no furniture, not even a bed, so I slept on the floor.

"As soon as it got dark, the noises began. It's a strange thing; a fellow who is used to city life can sleep through screaming fire engines, other people's radios going full blast, and construction work. But put him in the country and every snapping twig is a cannon shot.

"The old place creaked, the windows rattled, owls hooted and I remembered every ghost story I'd ever read. The next thing I knew, it was morning and I was staring into the face of a deer who had poked his nose through a broken window.

"There's an old barn near the house in which I'm having a projection booth installed. But we'll still keep some horses in the barn. That ought to make it the first ride-in theatre in the state."

The Vermont charm is undisputed by any who have been or lived there. But the same can be said of the West Indies, Japan, Mexico City, Rio de Janeiro, the Dells in Wisconsin, the Grand Canyon, England, Ireland, Spain, the Riviera or Aspen, Colorado. Look out, Brandon!





Winsome Winnie, center, and friends — Christopher Robin, Eeyore the mule, Piglet, Rabbit, Kanga and Roo, Owl, Samuel S. Gopher and Trigger the Tiger, left to right.

## 'Winnie The Pooh' To Go Out With 'Darn Cat'

A. A. Milne's marvelous story, *Winnie The Pooh*, made all the more marvelous through the medium of Disney magic and color by Technicolor, is nearing completion and will be made available to all exhibitors contracting for *That Darn Cat* come Christmas.

As any youngster knows, this is the tale of a Teddy Bear come to life. Afflicted by an all-consuming hunger for honey, Winnie is led into a fantastic series of adventures that take her, among other places, high in the sky, and get her stuck fast in the confining doorway of Rabbit's hutch.

Animators used the famed artistry of Ernest H. Sheppard as their model. Sheppard was Milne's contemporary and faithful illustrator. Behind the scenes the voices giving further life to the action include those of Sebastian

Cabot as narrator and Sterling Holloway as Winnie.

The featurette will run approximately 27 minutes when completed.

*Darn Cat* will be something like two hours in length. The funny feature, starring Hayley Mills, Dean Jones, Dorothy Provine and Roddy McDowall, was filmed during the Fall months, on the back lot and in the sound stages, finishing up principal photography just before the holidays. It, too, is nearing completion, for possible pre-U.S. release in England during the summer.

## 'Backstage' Discloses Funny Business At Park

*Backstage Disneyland*, which delves quietly behind the scenes, like the title says, and is funny about it, being edited by Wally Boag, has a few laughs in its most recent quarterly edition.

In *Maintenance Jottings*, a column, one paragraph has it that "Two of the boys in Adventureland were working on a transformer, suddenly something went wrong and over the loudspeaker came the song, 'Swede and Lou.' They were shocked. Understand they are sending each other telegrams to get the right wire."

There are other paragraphs, too. All punny.

On Page 2 in *Today's News From Tomorrowland*, someone heard one guest of the Tiki Room say to another, "But how did they ever get it to rain all over Disneyland?" The other is reported to have said, "It is probably one of the numerous tricks that the special effects men keep in their bags."

authors (listed as Opel Henn and the telephone girls), "maybe they are right."

A couple of kids came to something more than a grinding stop on the Road to Autopia, according to the Tomorrowland column, one striking the other sharply in the rear. The driver in the front car yelled, "Wottzamatter, are yuh blind?" The other promptly retorted, "Blind! I hit you, didn't I?"

In Claude Plum Jr.'s *Profile*, wherein Boag got it last time, they jump to Lido Albillar, a kitchen helper in Aunt Jemima's during the summer.

"They have something in common," this piece avers, "for you see, Lido and Wally both must use soft soap in their work."

Otherwise, though, this is a serious story, and we must jump to the final lines on the last page in *Ask The Expert*, a department given to fascinating statistics:

Question: How many I.D. cards have been issued since the Park opened?

Answer: 373,579 I.D. passes have been issued since the Park opened.

tor notes, "Remember the id is that part of the psyche residing in the unconscious, and its impulses seek satisfaction in accordance with the pleasure principle. And you thought it was just a pass to get in."



Editor Boag and vestments.



*Mickey Mouse hands Julie Reihm the briefcase she will need for her travels as Walt's Ambassador from Disneyland while four finalist runners-up, Kathy Albright, Glenellen Cooper, Marcia Minor and Ethel Walker, left to right, look on.*

## Julie Reihm's Great Luck Proves The Age Of Miracles Not Over

Hollywood, like the world at large, loves a good success story — the rags-to-riches, stardom overnight variety, that proves the age of miracles has not really passed and wonders will, indeed, never cease.

One of the most colorful and original real life experiences happened right at Disneyland, where something is always brewing, anyway, entertainingly or creatively speaking. And it could not have happened to a nicer girl than the vivacious 20-year-old college speech major, Julie Reihm, who competed with 135 of the most attractive young women the Magic Kingdom could produce in a month-long selection process by park and studio executives in the search for Walt's ambassador from Disneyland.

Julie, who is 5 feet, 5 inches tall and has dark brown hair and smiling hazel eyes, is a Park tour guide from Long Beach, California, one of those pretty gals in red jackets and Scottish skirts who take Disneyland's millions of visitors through Disneyland each year.

For an auspicious start, Julie was introduced by Walt to his enormous audience on the "Disneyland 10th Anniversary" show in January and will appear again on May 30. This cued in a series of fabulous events for her and a year of touring as Disneyland's



comely emissary to all the United States and the world.

Everywhere she goes on her global jaunt, Julie will meet and greet the high and low of every land, extending them invitations to join in the many special events planned for the Park throughout the year.

Mexico City was the first of several foreign tours. During a four-day visit there, Julie made various personal appearances and was honored at a reception hosted by U. S. Ambassador Fulton Freeman. She met former President Miguel Aleman, and guested on a number of television programs.

## STAR SATIRE:

### Kansas City Writer Moans Over "Mary Poppins"

Bill Vaughan, who might not be well known to our readers but whose paper, *The Kansas City Star*, most certainly must be, stuffed tongue in cheek after seeing *Mary Poppins* and set out to review it with some very telling satire.

He wrote, "The camera work was amateurish because you could tell what was going on, instead of there being the customary threshing about in the dark with occasional bits of flesh flashing which we all know has become the mark of the cinema that is Really Worthwhile.

"A certain amount of sex was involved but only in the primitive sense

in that you could tell which were the girls and which the boys . . .

"I regret to report that there were no Japanese peasants carrying buckets of sand up steep mountainsides to illustrate the futility of man's predicament here on earth . . .

"This was a movie without even a surfing scene, let alone a sex kitten or a slave girl.

"There were songs, and the people who sang them could sing. This should have been warning enough, but it got worse. The people who danced really danced instead of rushing around over the set."

Vaughan rambled on about the cute kids and a dog in the picture, and got himself on to talking about the laughter he was forced to indulge in.

"And it was healthy laughter," he moaned. "There was nothing sick about it. I had the dreadful feeling that, as we laughed (his 13-year-old daughter and he) we weren't releasing any of our pentup animosity toward the world around us. I'm going to call the psychiatrist to see if he has a family rate.

"I try to excuse myself on the grounds that I had dined well, the day at the office hadn't been too bad and I was, in a word, feeling good. Some day when I'm feeling terrible I'm going to give myself a second chance and go back to see *Mary Poppins* when I can really hate it, and make up for that evening I wasted.



## Operation Snow White Victorious In England

Operation Snow White has left England in a heigh-ho mood, and the box-office results show it. Just as if that wonderful perennial had never been there before, men, women and children are forgetting their labor problems for a few hours of an afternoon or evening and flocking to the cinema for the

fourth time in the picture's distinguished 28-year-history.

The pre-release stage-setting was elaborate and exciting. A team of seven young men costumed as dwarfs, and a beautiful drama school girl playing Snow White, hit the hustings in a grand tour that took them to Cardiff, Birmingham, Sheffield, Manchester, Liverpool, Leeds, Newcastle, Glasgow, Bristol and London.

There was nothing but action. Mayors turned out to greet them at train sta-

tions. Magnificent parades and visits to children's hospitals, to the bigger stores, football grounds, all kinds of entertainment centers, and, of course, newspaper offices and television stations were part of the effective campaign.

When it was over, theatres threw open their doors expectantly and their managers were not disappointed. Englishmen knew why, and the shillings poured in. *Snow White*, accompanied by *The Legend of Lobo*, is heading for a fantastic 350 to 400,000-pound result.

## 'Stallions' Hits Fast Track In Austrian Run

Herb Fletcher and the Rank boys in Austria opened *Miracle of the White Stallions* at Vienna's Kolosseum Cinema with a gala premiere that was heard and read about via radio, TV and newspapers clear across the Continent.

The glamorous event had everything

but the famous dancing stallions themselves in attendance, as Colonel Podhajsky, upon whose biography the film is based, and the star, Curt Jurgens, plus numerous Austrian ministers, members of the diplomatic corps, German and Austrian journalists, leading European actors, and VIP's of many other sorts from all over Europe, gave the exciting drama resounding applause and, mostly, rave reviews.

Herr Jurgens acted as master of ceremonies, and, after introducing Colonel

Podhajsky and exhibitor Charles Regnier, read congratulatory telegrams from Walt, and Robert Taylor and Lilli Palmer, who starred with Jurgens in the picture.

Apparently the big hoopla paid off where it counts. The boxoffice take is expected to come very close to the all-time Disney record *The Living Desert* set for Austria, one million, three hundred thousand schillings, equivalent to something like forty thousand American iron men.

*Curt Jurgens and Colonel Podhajsky play host at Stallions premiere.*





## Lucky Plays Watchcat, Nabs Two Darn Crooks

Just in case anyone thinks a real cat can't figure in solving a real crime, as goes the story in *That Darn Cat*, a yellowing page in a March, 1946 issue of the late, lamented Herald-Express will give the lie to the fallacy.

An alley cat name of Lucky, who had the run of a liquor store in downtown Los Angeles, was surprised one night when a window was smashed and two darn crooks crawled through.

"Lucky darted through the hole in the plate glass window, ran next door into the Ferguson Hotel, where Night Clerk Henry Gallagher was on duty," the paper reported.

"She meowed, and meowed, and meowed.

"Gallagher became anxious. He investigated and saw the furtive figure of a 'lookout' watching for cops. He called police."

Two men, their arms loaded with liquor bottles, were caught on the spot.

Lucky had been in the publicity lime-light before that. In selling the liquor store to a corporation her former owner knocked \$500 off the sales price on condition that Lucky remain and do what she was long accustomed to doing—play watchcat.

## 'Scholastic' Presents Its Award To 'Emil'

Amid the public acclaim and boxoffice successes of *Mary Poppins*, so resounding hardly another sound could be heard in the realm of Disney movies, thoughtful, independent Scholastic Magazines, Inc. stepped forward and presented its cherished Bell Ringer Award to *Emil and the Detectives*.

"I take pleasure," Feature Editor Ruth Melhado wrote Irving Ludwig, "in reporting that SCHOLASTIC MAGAZINES BELL RINGER AWARD for outstanding motion pictures is offered for your production of 'Emil and the Detectives.'"

A brass hand bell, suitably inscribed, comes with a certificate commending their recipients on excellence in direction, acting, photography and appropriateness of subject matter.

Scholastic's opinion is that of an expert, long associated with critical observation of motion pictures. And it jibed with professional reviewers elsewhere in the magazine field and on newspapers who, everywhere, acclaimed *Emil* as an excellent motion picture.



A lot of laughs go with Hille's Eierbeschuit.

## Comic Wrappers Boost Belgium Biscuit Sales

A new idea for wrapping biscuits was recently introduced in Belgium by Hille. The package is cylindrical, and is wrapped in Disney comics, which may be cut off the package when it is

taken home. A new strip is used every two weeks, with a total of 45 strips to be used in all to encourage repeat sales.

Hille is tickled with this tie-in. It has been watching profits rise since the day the promotion started. More money is going into advertising and even higher sales figures are expected during the next few months.





Brian Keith and his pretty wife, Judy, arrive at the Westgate premiere.

## 'Calloways' Premieres Twice Down In Atlanta

With some of the most practical advance rave notices running interference for it all over the country, *Those Calloways* jumped into business during the last week in January with a twin valedictorian performance in Atlanta, attended and enhanced by three of the picture's most important stars.

After the picture had been 'sneak'

previewed in 100 theatres across the country with sensational results, Brian Keith, Brandon de Wilde and Linda Evans arrived in the Georgia capital and were treated to a king-sized slice of southern hospitality by fans and officials at one of the most unique premieres in movie history.

Two new Martin theatres, the Eastgate and the Westgate, were rushed to completion for the double-barreled, January 28 affair. Each opening was highlighted by all kinds of kleig-lighted activities, including presentations of

prizes like a new Ford Mustang, an all-expenses-paid vacation in Las Vegas, and 400 orchids for the first 400 ladies to arrive.

There were blaring bands, cavorting clowns, flying streamers and a star-studded motorcade from the 6:30 p.m. Eastgate premiere to one at 8 o'clock the same evening across town at the Westgate. And the area's best newspaper, radio and television reporters and commentators were on hand to spread the bright *Those Calloways* news throughout the South.

## Continental Campaign For 'Poppins' Slated For Top Paris Talks

A thoroughly coordinated inter-country exploitation and releasing program for *Mary Poppins* on the Continent were to be finalized at a series of February meetings in Paris when marketing, merchandising and music teams from the studio huddled with Disney representatives from Austria,

Belgium, France, Germany, Holland, Italy, Portugal, Spain, Switzerland and the Near East.

Leading circuit buyers and theatre owners were invited in from all over Europe for a screening of the picture, and participation in plans for the greatest, most effective motion picture release in the history of our European operations.

The Scandinavian countries were not included since a later series of sessions are scheduled for Stockholm in early March.

"Inquiries about *Mary Poppins* from European exhibitors have been phenomenal," says Ned Clarke, who organized the conclave. "Those who have already seen the picture in the States or in England are as enthusiastic about the film's success abroad as were and are the theatre-owners in America and Canada."

Those attending from the studio included Ned, Roy Disney, Card Walker, O. B. Johnston, Vince Jefferds, Jimmy Johnson and George Sherman.



## NBC, World Of Color News Takes On Rosier Tint At Start Of '65

News throughout the reaches of *Walt Disney's Wonderful World of Color* and color operations of the National Broadcasting Company, the bright program's vehicle on the air waves, continues to look up.

At press time the ratings were soaring on the wings of *Ida*, *The Off-Beat Eagle* which broke the 30-point rating barrier in a Nielsen 30-city report during January to sit up in third place

with 31.2, just a breath behind *Fugitive*, with its 31.5, and that season-long topper, *Bewitched*, with 31.9.

Some of the *Wonderful World* showings have been surprising, with a couple of ex-movies, like *Nikki, Wild Dog of the North*, and *Toby Tyler*, demolishing all opposition, particularly *My Favorite Martian*, a tough CBS competitor right along in the first half of our Sunday evening hour. Ed Sullivan consistently does less well, with that old ABC campaigner, *Wagon Train*, never really in the running.

Television critics, feature writers and editors around the nation picked *Wonderful World* as the best filmed series during 1964 in the twenty-third annual All-American Awards poll conducted by Radio-Television Daily.

## Annette Turns Into Mrs. Gilardi During Cinderella Wedding

Cinderella never had it any better than our gal from *The Mickey Mouse Club*, Annette, the day agent Jack Gilardi took her hand in marriage among the pomp and circumstance of Hollywood's most talked-of, written-about wedding in many a moon.

The colorful event, with the nuptials in beautiful St. Cyril's Catholic church at high noon, and a brilliantly-attended dinner dance reception in the evening, drew almost as much press attention as

the *Mary Poppins* premiere, particularly from the hungry fan publications.

Members of the studio publicity staff were kept busy weeks ahead of time with handling a torrent of special requests for pictures and interviews featuring Annette before and even during the wedding.

Besides the multitudinous fans, reporters storming the church and the Beverly Hilton through the day — Saturday, January 9 — included those from the Associated Press, the United Press International, the Los Angeles Times, the Herald Examiner, the Valley Times and the Citizen News.

Name columnists in attendance included Hedda Hopper, who wrote:

And the program was voted first as the television show making the most effective use of color, and as the best-for-children program, in the sixteenth annual poll conducted by Motion Picture Daily-Television Today for its annual special publication, *Fame*.

The color television business, in which *Wonderful World* has been a pioneer in the recent developmental years, is going boom, boom, boom in the sales department. NBC reports there are more than 2,800,000 color sets in use, a jump of 77 per cent over the number a year ago. The look will get rosier. The same source sees a whopping 5,000,000 running by the start of 1966.

NBC dominates tint programming, with some 70 per cent of its nighttime schedule in color.

"Remember that lovely song, 'Did You Ever See A Dream Walking.' Well, I did. She was Annette Funicello. The reception following was right out of Disneyland... it was delovely."

The Hilton's huge International ballroom was jumping with four hundred guests that memorable evening. Relatives, friends, Disneyites and assorted celebrities gathered to honor the happy Gilardis. They included Frank Avalon, Harvey Lembeck, Noreen Corcoran, Shelley Fabares, Nancy Sinatra, Tommy Sands, Deborah Walley, John Ashley, Harry Guardino, Richard Conte, Otto Preminger, Telly Savalas, Don Rickles, Barbara Luna, Jane Powell, Linda Evans and Patrice Wymore.

*Hedda takes a hand at the Gilardi reception.*





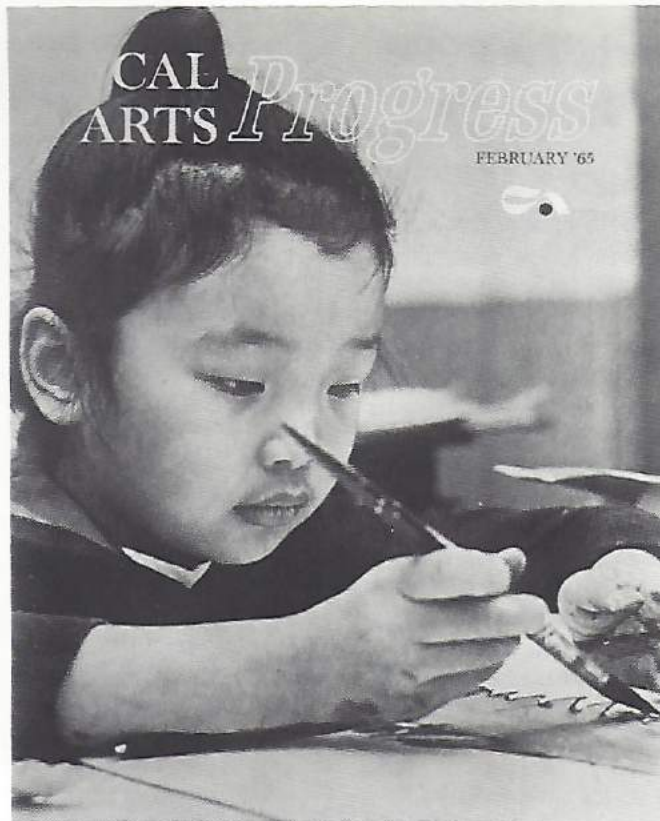


*IS IT A HIT? OR A MISS. Well, in this case, while it was intended to be a miss, it proved a hit, with Dean Jones unhappily on the detonating end, and Neville Brand on the receiving. During production of That Darn Cat, Brand volunteered to do his own fight stunt. Jones had to be front and center, since he faced the camera in the scene and no doubling was possible. But Brand could have stayed on the sidelines.*

*The idea is to duck, or turn the head, just in time, to simulate receipt of a solid blow. It worked for a couple of rounds. Then something went wrong. Dean swung too close, or Neville didn't duck enough, and there was a solid connection. Neville, a muscular man with a long record for heroism in World War II, went down like a sack of flour. A few hours and six lip stitches later he was back in action, kidding Jones about his great one punch.*



*A pretty little pre-school pupil  
at Chouinard's Extension Division  
doubles as a Progress cover girl.*



## Cal Arts Magazine Appears On The Scene

A bright new magazine with a warm cover motif has appeared on the cultural scene to report on what's new with the California Institute of Arts and is, thus, appropriately titled *Cal Arts Progress*.

Well written, and made up with all the slick finesse of a special brochure, *Progress* reported in its first issue on developmental events like the *Mary Poppins* premiere, staged for the benefit of Cal Arts; a capsule history of the organization, whose story really began in 1883 with Emily Valentine's inception of the forerunning California Conservatory of Music and the Arts, and on the projected new campus high up in the Hollywood Hills.

Other articles included biographical material on Richard Hunt, the distinguished American sculptor, and on Nhek Dim, probably the best known artist in Cambodia, and on more incidental but no less interesting matters like chamber music awards, a ceramics sale, a new cartoon camera for Cal Arts,

a new scholarship, and the first of a two-part series on culture and the arts by W. McNeil Lowry, who for seven years directed the Ford Foundation's program in humanities and the arts and now serves as its vice president for policy and planning.

A second bi-monthly issue was due out at this writing, with the second Lowry article in it plus many other items of specific news and general interest to the 5,000 leaders of Los Angeles' cultural, civic and educational leaders who receive this fine book.

## Crane Raises Roof To Renew Studio Theatre

Towering over the studio's fifty-odd acres like a colossal piece of erector set, a huge crane slowly lifted most of the theatre away and then, just as carefully, replaced the old pieces with new, the first major overhaul after twenty-five years of continuous service.

Trouble in the rafters occasioned the drastic eradication. At the zenith—or, perhaps, nadir—of the operation, little else but the bare walls were left standing.

New roof trusses of steel, new electrical wiring, a new set of sprinklers, cracking new air-conditioning, sole-deep carpeting, and a new, vastly improved re-recording console went into the job.

The end result is the most complete, up-to-date studio theatre in the business.

*A big crane fills a tall order.*





## Studio Sports Keep 300 Disneyites Busy Throughout The Year

The studio sports picture goes a lot farther than those happy ping-pong, volleyball and basketball players who leap around the lot at lunchtime, Monday through Friday. There are about 300 Disneyites who compete under the studio banner on bowling teams, in basketball and softball leagues, in bi-annual golf tournaments and other sports activities throughout the year.

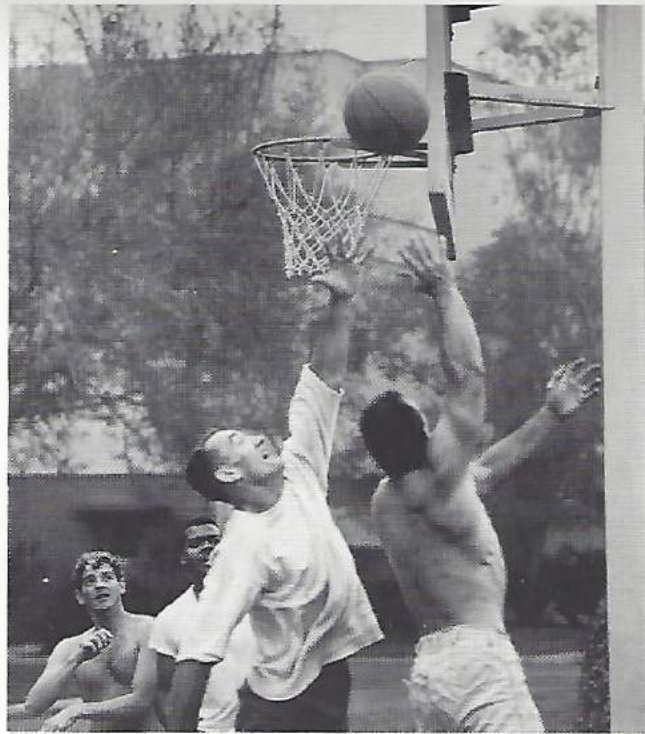
Currently, putting the casaba through the hoop is in season, and our boys have two red-hot basketball teams contending for honors in the Burbank League.

Pretty soon the smack of a softball hitting a glove will be heard outside the commissary, and about a dozen Disney hardies, ranging in age from eighteen to forty, will field a team in the Burbank League's A Major category.

The bowlers are year-around fanatics. There are 120 of them—72 men and 48 women—who compete in both Summer and Winter leagues every Wednesday night at Pickwick bowl. The place is a sea of Disney shirts.

On the golf links, our October and

*Ralph Mikkelsen and Ed Austin work out during the lunch hour.*



May tournaments at Apple Valley are always booked solid with some of the cities' best competing for honors. Last year's champs, Bob Millard and Roy Disney, Jr., better put in some practice, though. Lou Eispi, our art director in New York, may be around. Lou took

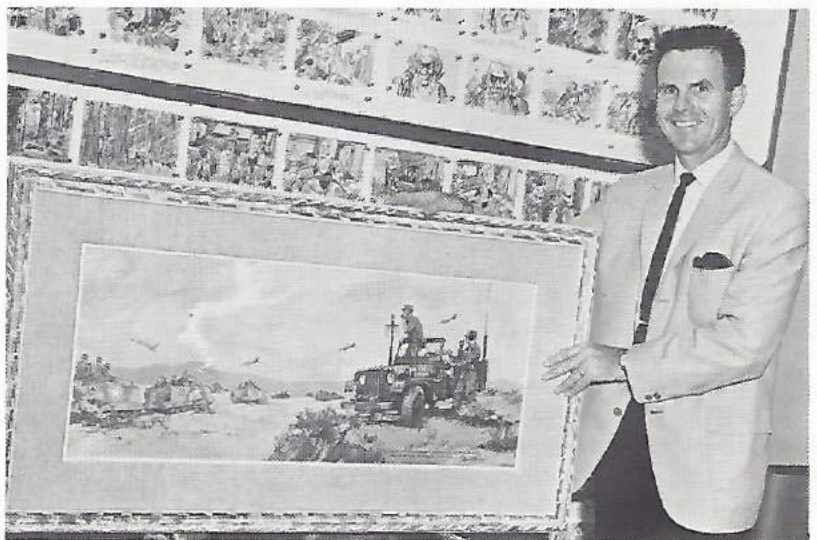
out his 5 iron at Long Island's Tall Trees course a couple of weeks ago, and whacked the little white pill 162 yards down the fairway, straight into that teeny weeny cup. It was his first hole in one, but he claims he will be ready for more in May.

## Studio Artists Paint Air Force War Scenes

TV viewers should not be dismayed if one or another of our studio artists' corps appears onscreen dressed in battle fatigues and plodding along with the troops in, say, South Vietnam, Europe, Japan, Korea or anywhere else the Air Force tours these days.

It could be Collin Campbell who, as a matter of fact, has just returned from Vietnam, or Sam McKim, who went along just a little less recently on Operation Desert Strike, a simulated battle involving a million acres on the Mojave and 100,000 men.

Their missions were to record significant operations with sketchbook and camera, then later to paint accurate composite impressions. One or more oils are the end product of weeks-long hard work. These are donated to the Air Force Documentary Art Program, ultimately to wind up in a gallery collection that now exceeds 3,000 paintings.



*Sam McKim and his look at the Air Force.*

Collin spent a month in tricky South Vietnam where he rode in just about every type of flying machine, from Huey helicopters to Cessna recons, and was first-hand witness to all sorts of action. He plans to present the USAF

with three paintings, all showing our flyers on hair-raising missions.

Among those who have undertaken leave-of-absence missions also include Claude Coates, Ralph Hulett, Al Dempster and Art Riley.



## Mickey Mouse Club Ratings Stay On Top

*The Mickey Mouse Club* continues to show top rating power in its third year of television syndication. In 63 of the markets reporting this Fall, the moppet program shows first in 31, pulling its strength both in the large competitive markets, like Chicago and San Francisco, and the smaller ones, like Albuquerque and South Bend, according to the American Research Board.

ARB keeps tab on individual television viewing habits each month by means of a diary system maintained in a cross section of homes throughout the country. In 23 markets, the Club registered second and a close third or fourth in the nine remaining ones.

The five-a-week series is displaying rating power not only in its customary late afternoon-early evening slots, but in the morning programming being attempted in several areas for the first time.

The Club is currently showing in 75 markets.

## Death Claims Trio Of Former Disney Artists

In the interim between this date and that of the preceding *Disney World* three distinct and gifted talents passed on, leaving a great hole in the entertainment world and a host of sorrowing friends.

They were Jimmie Dodd, who soared to fame as master of ceremonies for *The Mickey Mouse Club*; Albert Hay Malotte, who scored the backgrounds for many Disney cartoons, and Jimmy O'Dea, an Irishman who came over for Walt's *Darby O'Gill and the Little People* then promptly returned home again.

Jimmie Dodd's death came in Hawaii after a long illness. A many-sided performer, he was talented as a singer, song-writer, musician, dancer and actor, and had performed in just about

every facet of show business through most of his 54 years.

A brilliant and versatile composer, Malotte was probably best known for his setting *The Lord's Prayer* to music. From his creative pen flowed concert pieces, light opera, oratorios, music for piano, and the scores for three Broadway musicals plus a good many movies, including Walt's *Ferdinand the Bull*.

Less known in this country and on the lot, O'Dea was one of Ireland's top comedians and mimes, a Dublin man who had become a legend for his reviews, when Walt talked him into traveling to faraway Burbank. Up to that time Jimmy had played to nearly 20,000,000 people in 30 years. *Darby O'Gill*, in which the little man appeared as King of the Leprechauns, added considerably to that.

*Jimmie Dodd. Everybody liked him.*





