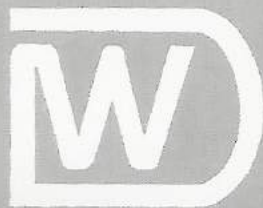


W

*The Disney World*

AUGUST-SEPTEMBER 1965





*Contributors:*

Arthur Allighan  
Frank Allnutt  
Ben Hartigan  
Bob Jackson  
Tom Jones  
Bob King  
Chollie Levy  
Jack Lindquist  
Dick McKay  
Ed Meck  
Fred Miwa  
Wendall Mohler  
Bob Moore  
Dick Pfahler  
Pat Powers  
Joe Reddy  
Lee Reem  
Jess Rubio  
Jack Sayers

*Editor:* John Conner

*Art Direction:* Norm Noceti



Nancy Kwan



For Nancy and Dick, straw was the word for cool hats.

## Well-Schooled Miss Kwan Proves That Talent And Modesty Are Good Partners

Considering her beauty, fame, talent and background, one would have to go a long way in Hollywood to find a gal more modest than Nancy Ka Shen Kwan, who plays the spirited girl Wednesday to Dick Van Dyke's comical Crusoe in *Lt. Robin Crusoe, U.S.N.*

On the set, between camera runs, she could hardly be seen or heard and was often the despair of the press, whose fervent representatives, happily assigned to meeting and talking with the beauty, found themselves silently cudgeling their brains for the kind of question that would spark a sparkling answer.

But before the camera, Nancy sparkled well enough, suddenly coming to life with a vivaciousness that matched Van Dyke's ready comedy in a film story that can be safely termed everyman's dream — the marooning of a sailor on a South Sea island jumping with South Sea island beauties.

In person, Nancy proves surprisingly small (five feet, two inches), surprisingly slight (95 pounds) and surprisingly serious (she is one of the best-read, best educated young ladies to have ever graced a Disney call sheet).

She is born of wealth and an exotic family background. She is half Chinese, three-eighths English and an eighth Scottish. Her father is W. K. Kwan, son of a Chinese lawyer, educated at Cambridge and now one of Hong Kong's most successful architects. Her mother was Marquita Scott, a statuesque blonde of Scottish-English extraction, whom W. K. met in London and brought to Hong Kong as his bride. She was evacuated to England during the Japanese invasion and a divorce eventually followed.

Nancy's childhood was luxurious. She had her own "amah" or nursemaid, her own pony, and spent her

summers at the family's resort homes in Borneo, Macao and Japan. When she was 12 she was sent to Kingsmoor, a boarding school in England, graduating four years later with a General Certificate. In summers, when she did not return to Hong Kong, she and her brother, Keung, roamed Europe.

Because Keung remained in London to study architecture, Nancy decided to remain, too. She trained as a Royal Ballet dancer for four years, and danced with the corps de ballet in *Sleeping Beauty* and *Swan Lake* at Covent Garden. When she graduated she returned to Hong Kong with plans to open a ballet school there.

But producer Ray Stark of Seven Arts Productions discovered her on a world tour looking for "Suzie Wong," and chose Nancy from 500 applicants.

The diminutive Miss Kwan was brought to Hollywood to understudy France Nuyen, who, slated to recreate her "Suzie Wong" Broadway role, became ill during production and gave Nancy that big chance.

*The Flower Drum Song* followed, and starring roles in *The Main Attraction*, *Tamahine*, *Honeymoon Hotel*, *Fate is the Hunter* and *The Wild Affair*.

Nancy is a whiz at tennis, swimming, surfing, horseback-riding — plus skiing, which she recently mastered through the expert tutelage of her husband, Peter Brock, operator of a ski resort near Innsbruck in the Austrian Alps.

When *Robin Crusoe* wrapped at the end of July, Nancy was off to Europe for a reunion with Brock and their two-year-old son, Bernhard, and then it was to Hong Kong to visit her father and to star in *The Fifth Coin*, a foreign-intrigue drama set to roll in the fall.

## Walt Zooms Into Wild Blue Yonder After Trip On Big Carrier

Three days and two nights aboard the nation's only guided missile attack aircraft carrier gave Walt the feeling he needed to complete putting together *Lt. Robin Crusoe, U.S.N.*, including the kind of kick a Navy flier gets in climbing his plane from a flight deck into the wild blue yonder.

Fresh from a tour of space operations in Houston and at Cape Kennedy, where he operated simulated Gemini and moon capsules, Walt elected to quit the mammoth U.S.S. *Kitty Hawk* the hard way, aboard a catapulted four-place C1A trainer.

Although the 80,000-ton flattop carries more than four acres of flight deck, roughly ten times the floor area of Walt's biggest sound stage, the room shrinks a bit in the view from a quaking aircraft greenhouse.

"In front of Walt was only 40 yards of flight deck and endless miles of choppy sea," said Card Walker, a reserve Navy Commander who served most of World War II as a flight deck control officer aboard the carrier U.S.S. *Bunker Hill*.

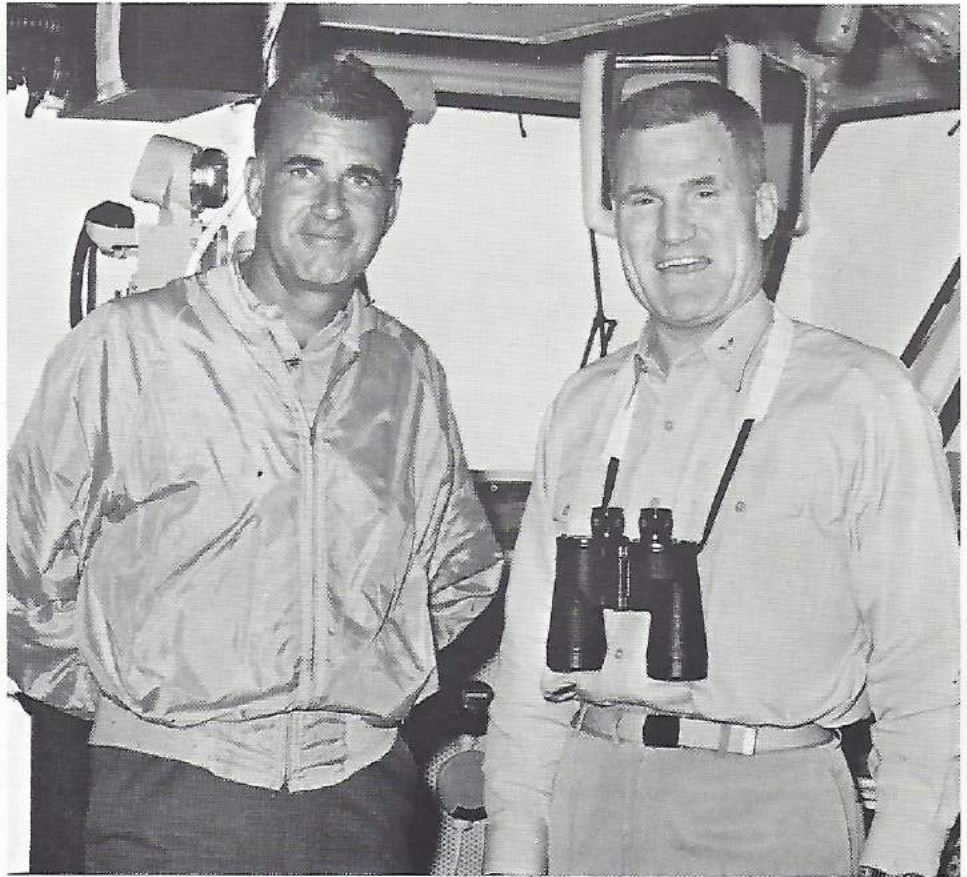
"The pilot revved up the engines to a hundred per cent, the catapult was triggered and we jumped right out of the place, leaving that big baby looking like a postage stamp down there behind us in a matter of seconds.

"Walt loved it. They gave him the admiral's cabin for the trip and I wouldn't be surprised if he didn't feel a bit like one up there in the sky, commanding that C1A."

The *Kitty Hawk's* skipper, Captain Martin D. Carmody, served with Card during the war aboard the *Bunker Hill*. It was a reunion that brought home today's Navy to Card with great impact.

"We thought our 14,000-pound F4U Corsairs were very hot in those horse-and-buggy days," he grinned. "Now they're flying 72,000-pound jets like the A3D Skywarriors, the F8 Crusaders, the F4B Phantom II's and A5 Vigilantes that land at speeds of over 150 miles per hour."

"The *Kitty Hawk* is an unbelievable ship, a one-vessel Navy more capable than anything you could imagine."



*Walt tries out the skipper's chair on the bridge of the Kitty Hawk, above. Below, two World War II shipmates, Card Walker and the carrier's commanding officer, Captain Martin Carmody, get a kick out of a reunion.*

With Walt, Card and matte artist Peter Ellenshaw—who flew off in the C1A, too—was the *Robin Crusoe* second unit, which stayed aboard a few days shooting sea-running scenes for the picture in which Dick Van Dyke flies in on a helicopter, for the story.

During the voyage, Walt addressed the fleet over a closed circuit television system, wishing everyone well, and attended a reception given by Admiral Paul D. Stoop, Commander of Naval Forces, Pacific Fleet, in the latter's San Diego home just before sailing.

## Studio Putting In Record Live-Action Production Year

With two features completed, two more before the cameras and another pair ready to roll in the fall, Walt and his production team hit the half-way mark, as of this writing, in the biggest live-action production year the Studio has ever seen.

Six feature releases per calendar year is and has been an accepted pace for Disney product. But, usually, mixed in with new live-action have been a new cartoon feature here and there, along with cartoon or live-action re-issues, as in the case of the current schedule, which has seen *Cinderella* go

out so far, plus *Mary Poppins*, *Those Calloways* and *The Monkey's Uncle*, with an oldie, *Old Yeller*, and a shiny new one, *That Darn Cat*, still to come.

*Bullwhip Griffin*, starring Roddy McDowall in the title role, and *Lt. Robin Crusoe, U.S.N.* with Dick Van Dyke ditto, wrapped during the early days of August, giving way to production starts on *Follow Me, Boys* on the lot and *The Fighting Prince of Donegal* in England.

*Monkeys Go Home* and *The Gnomobile*, the latter part live-action and part Audio-Animatronics, are slated for October-to-December production stints, both on the lot.

Still another feature, this time an hilarious cartoon called *Jungle Book*, continued along its slower two-year period of incubation for a 1967 release date.

Again in 1965, as in 1964, Disney

product is loaded with topcast. In addition to Dick Van Dyke and Roddy McDowall, big-timers on the payroll include Dean Jones and Maurice Chevalier in *Monkeys Go Home*; Nancy Kwan and Akim Tamiroff in *Robin Crusoe*; Suzanne Pleshette, Karl Malden and Richard Haydn in *Bullwhip Griffin*; Fred MacMurray, Vera Miles, Lillian Gish and Charlie Ruggles in *Follow Me, Boys*, and Walter Brennan in *The Gnomobile*.

Peter McEnery of *The Moon-Spinners* fame, and pretty, blonde and blue-eyed Susan Hampshire, who appeared so fetchingly in *Thomasina*, will star in *The Fighting Prince*.

Two contract players pretty well complete the main list as of this writing—Bryan Russell, in *Bullwhip*, and Tom Lowell, along with the *Mary Poppins* moppets, Karen Dotrice and Matthew Garber, in *Gnomobile*.

Thar's production gold in that thar set, a mining camp built on Berm 4 for *Bullwhip Griffin*.



## Dean Jones, Card And Irving Swing Through Nation For 'Darn Cat'

With the emphasis on *That Darn Cat* but with plenty of pitch left over for other upcoming release product, a hard-hitting top-level sales force hit the big city road in mid-summer to wine, dine and talk to 500 of the nation's most important exhibitors.

Highlight of the seven-city run was *Darn Cat* which, screened at sneak previews for unprepared casual audiences for the benefit of the observing exhibitors, brought down house after house.

Everywhere it has been shown, in seven cities on the special tour, and later pre-release screenings, *That Darn Cat* was literally bringing the house down. Following a showing before 1,800 people in New York's Loews Orpheum, Irving Ludwig wired:

"They stamped their feet, clapped their hands, jumped in their seats, yelled, shouted and screamed... Top buyers from Loews, Skouras, Century, Paramount said this was Walt's greatest comedy smash... We had magazine representatives from Life, Glamour, McCalls, with additional magazine screenings to follow."

There perhaps has been nothing like it in movie history—recent movie history, at least—in the caliber of the pitchmen, the turnout of exhibitors, the reception given the pre-release debut of a single picture.

Card Walker, our sales vice president, Irving Ludwig, president of Buena Vista, and Dean Jones, star of *Darn Cat*, wowed the exhibitors with an hour-long sometimes serious, sometimes funny predinner presentation, with Card and Irving making them listen, and Dean making them laugh with a routine specially prepared for each stop, involving "inside" gags for a specific audience.

Jones, who plays an F.B.I. agent in the picture, played it for his listeners, too, and in this, and with the press everywhere he went, "came on like gangbusters," to quote Card.



When Dean Jones pitched his routine on *That Darn Cat* Nearly everyone within earshot laughed his head off.



Cities covered in the swift swing across the United States aboard the company's plane were Chicago, Kansas City, Dallas, Atlanta, Cleveland, Philadelphia and Boston.

At each stop Card outlined our theatrical product for the next two years as follows: October, 1965, *Old Yeller*; December, *That Darn Cat*;

February, 1966, *The Ugly Dachshund*, and *Winnie the Pooh and the Honey Tree*; Easter, *Bullwhip Griffin*;

June, *Bambi*, a re-issue; July, *Lt. Robin Crusoe, U.S.N.*; October, *The Fighting Prince of Donegal*; December, *Follow Me, Boys*;

February, 1967, *The Gnomobile*; Easter, *Monkeys Go Home*; June, *Snow White*, a re-issue; July, *A Son-In-Law for Charlie McCready*; October, *The Shaggy Dog*, a re-issue; October, in a limited prerelease schedule, and December, in general release, *Jungle Book*.

## Look Here, Mr. Dinky!

*It isn't always easy to discuss roles with actors as sharp as Dinky, the chimp of Lt. Robin Crusoe, U.S.N., especially when said actor's girl friend is on the set, er, kistrionics shall we say.*

*We mean, when a man's on the spot with his producer and the little woman is standing by to see exactly how close he comes to talking up to the boss like he says he does off the lot, well, it's a tight-rope situation, to say the least.*

## Walt Fills Hedda's Column With Non-Tips And Some Unscandal

Hedda Hopper's corner came up with a surprising development during her recent vacation, with Walt writing a guest column on a lot of interesting non-tips, including the unscandalous behavior of a Disney cartoon character or two.

Nothing gossipy, mind you, unless "Minnie Mouse is never expecting" would be considered a bon mot for the skeptical.

"Nobody," continued Walt, "will marry Donald Duck. Snow White remains as innocent as her name. My live employees are dedicated to their work, which is not news.

"But Hedda never gives up. She comes on the phone like a cross between a hungry wildcat and an erupting volcano. She probes, digs, and in general creates such a razzle-dazzle that I am sorely tempted to tell her that Lady is divorcing Tramp; that Cinderella's Prince Charming is running around with Cruella DeVille; that Bambi is making an undercover deal with the deer hunters; that the children of the Vienna Boys' Choir are actually not 'almost angels'; that Professor Von Drake is a wanted duck..."

When he invited Miss Hopper to some evening Disneyland doings, Walt later reported: "I spent the evening under duress. For one thing, I thought that Tinker Bell had a sneaky look about her and I was scared to death that Hedda would notice it. She would have been certain to ask: 'How come Tinker looks so sneaky? Who's she been flying around with?'"

"In all truth I would have had to say: 'Nobody.' This would have meant nothing to Hopper. She would have regarded Tinker with narrowed eyes and ended up by saying:

"I've got to have a talk with that girl. She's too nice a sprite to be getting into such a mess'."

But Hedda never noticed and Walt's fears, however slight, proved as groundless as Tinker Bell's sneaky footwork.



*"Mr. Disney, sir," whispers marvelous Margo, Dinky's darling, "is it true that you always say hello to Dinky on the set, even when you're busy and preoccupied and all that, eh, Mr. Disney?"*

*"Why certainly," says Walt, "everone speaks to Dink, because if they don't, Dink speaks to them. Saves a lot of trouble, you know."*



*"Ah-h-h, Walt," says Dinky, "it IS true that you not only speak to me regular, on the set and off, but that I am maybe your favorite chimpanzee actor?"*

*"You bet," says Walt, "you're the one and only in Lt. Robin Crusoe, I can tell you. How ever would we have gotten Dick Van Dyke through all that girl trouble in the story if it hadn't been for your experiences with Margo, here."*



*"Where?" demands Margo.*

*"There," says Dinky.*

*"Yeah," says Walt.*

## Hundred Million View Emile Kuri's Work On TV's Big Oscar Shows

The hundred million people who watch the Oscar presentations on TV each year get a look at the Disney touch in the proceedings, too, because the fabulous decor for seven years has been the handiwork of a Disney man — Emile Kuri, Walt's chief set decorator.

Kuri himself belongs to the enchanted circle of Oscar owners, one for *20,000 Leagues Under the Sea*, another for *The Heiress*, plus six nominations, one each for *The Absent-Minded Professor* and *Mary Poppins*, *Spellbound*, *Silver Queen*, *Executive Suite* and *Carrie*.

They don't hand out Oscars for decorating Academy Award shows, although getting the nod for the job is a singular honor in itself. Emile tries for variety from year to year. In 1964 he had a powdery blue and white motif, clear to the chandeliers. This year he strove for still more elegance, dressing the stage in white trimmed with gold, lighted by three enormous Venetian crystal chandeliers, and topped off by classic Grecian columns.

The current one is Kuri's thirty-first year in set decorating, and his twelfth with Walt. It is proving to be his busiest, too, with five features in various stages of production and a pair of Disneyland attractions that recently opened for the Tencennial Summer.

The pictures include *Lt. Robin Crusoe, U.S.N.* shot in the Hawaiian Islands and Burbank, and *Bullwhip Griffin*, both recently completed. Working hand-in-hand with Carroll Clark and the art department, Emile and his men built a great primitive idol for *Crusoe* and a huge steam-sailer for *Griffin*, the latter being in the big tank in Stage 3, where much of *Leagues* was shot.

An entire town called Hickory was built for *Follow Me, Boys*, a Boy Scout success story with a decidedly adult twist to it, and a healthy slice of Redwood forests for *The Gnomobile*, a tale of gnomes and big people whose actors-in-arms will be Audio-Anima-tronic animals for the first time in Hollywood history.

And there is to be a sizeable and realistic olive farm for *Monkeys Go*



Emile Kuri against a background of Academy Awards.

*Home*, a spoof on an American writer —played by Dean Jones—who inherits a French olive farm, imports four female chimps to harvest the crop, and then runs into all kinds of trouble.

Emile is responsible for all of the decor at Disneyland, the job he perhaps loves most of all. "A picture set is a challenge," he says. "It's like framing a fine painting; the artist's work should be the focal point, not the frame."

"But it's a fleeting thing, whereas the Park is here to stay, I get an inner-glow every time I walk around the place."

On *Great Moments with Mr. Lincoln*, which opened at the Park in July, Kuri designed the deep red carpeting, royal blue drapes, and classic white columns in so subtle a way that none of it could distract from the central figure.

"For the Plaza Inn," says Emile,

"Walt wanted authentic antiques to augment the Victorian interior. We purchased hundreds of rare furnishings, including crystal chandeliers and sconces from Paris, antique mirrors from New Orleans, valuable paintings and rare cabinets from Europe, and many, many other items. The place is done to perfection, but then, so is everything that Walt has anything to do with."

Kuri is easily one of the best qualified set decorators in Hollywood. He got his start, when, as chief decorator for the old Be-Hennessey Art Studio, he furnished Hal Roach's home, and was asked to do the same for the producer's pictures. His credits for Roach, and later, David O. Selznick, include *Of Mice and Men*, *Topper*, *Duel in the Sun* and *The Paradine Case*, and about 50 other features. He has been responsible for the decor on almost all of Walt's live-action features.

Mr. Boag and swinging friends, Suzie Edmiston, Karen LeMone, Gail Shamel and Joan Johnson.



## MOVING INTERVIEW:

### Wally Boag Goes Into Action For Inquiring Reporter

Not so long ago a World reporter climbed the Golden Horseshoe stage at Disneyland to interview the man with the golden wig, Wally Boag, and found himself in the midst of a wild rehearsal, replete with chorus line and Slue Foot Sue.

There were certain complications, like avoiding chorine kicks, Wally's mouthful of beans, and Sue's lovely walk, but once the visitor had settled uncomfortably on the warmish footlights, out of harm's way, the story unfolded in short order.

"Sorry to be so busy, but we do five a day and a magazine," said Wally, setting down his carpetbag, "and I thought you'd like to see the show."

"I've seen it," the reporter replied with self-restraint, "like a hundred times in my ten years."

"Ten years!" Wally echoed, slowing perceptibly in his dance. "Join the Tencennial Club. Been here ten years and a little more myself."

"Well?"

"Yes, my biography. I'll be modest." Wally spun his gun and fired six times.

"Born in Portland, Oregon on September 13 and ..."

"What year?" the reporter interjected.

"... and did my first professional dance at age eleven."

"That was what year?"

"He's fortyish," offered Slue Foot Sue.

"I also ran the Boag School of Dance that year," Wally continued, at the tail end of a prat fall. "Then, after that, gosh, I did some night club work and wound up in a play with Katharine Hepburn and a pretty filly named Ellen Morgan."

"A year and 185 USO shows later they were married, he and Ellen," laughed the Second Chorus Girl. "Know what his first movie was? *'Without Love!'*"

"Like many actors today," Wally sighed, twisting a balloon nervously, "my old movies show up to haunt me on television."

"I can imagine," said the Third Chorus Girl, stepping lively between words.

"And he's no stranger to television otherwise," said the Fourth Chorus Girl with a wink at the reporter, "he having appeared on ..."

"Most of the leading variety shows," Wally said, to help out.

"Haven't we forgotten that old balloon act?" put in Slue Foot Sue, "which is almost as famous as Wally? Why, he's done that one from Paris to New Zealand and back again, not forgetting a command performance for British royalty. Right, Wally?"

Slue Foot hit Mr. Boag one on the back, discharging a set of beans at the reporter.

"Yes, but you forgot the Pago Pago in Pitardi," said Wally Boag. "Well," he continued, tearing off his wig and holding it reverently to his chest, "it was July of 1955 when I started here. Fifteen thousand shows ago. A fourth of my life. And boy," he added, "I wouldn't change a thing."

"Gone are the night club drunks. Departed, the empty matinees. Good-bye to the worry about bookings. Au revoir to the cheap hotels. Off with your head, constant travel. I'm home, here, at home. For good, I hope."

"And the magazine?" The reporter was insistent.

"We call it *Backstage Disneyland* and get it out four times a year with a lot of Disneylanders helping me out with the material."

"I've seen it," said the reporter thoughtfully. "Very funny."

Wally bowed low in appreciation and the reporter stood up. "That's everything?" he asked briefly.

"Yes," replied Wally, "at least for now. How about dropping by again in a decade or two?"

## Educators, Press And Civic Groups Continue Their Praise Of Walt

Walt's accomplishments continue to receive enthusiastic response from the press, civic groups and educators, who warmly recognize his endeavors toward raising the standards of family entertainment in a new set of awards and other recognitions.

Orange County's board of supervisors credited him with having a greater impact on that county's econ-

omy than any other single man, and said so in a resolution that went along with a plaque award.

Chicago's Fidelitas Women's Board of the Sisters of St. Joseph praised him in no uncertain terms for "keeping faith with the highest principles in producing films for family entertainment."

Both Walt and the studio were commended by a joint committee of the American Medical and National Education Associations for their keen insight in considering the significance of developing health education films for the junior high schools of the United States.

And Palm Springs' city council

unanimously commended Walt for *Mary Poppins*, which picture, said Vice-Mayor George Beebe, is a "wonderful piece of family entertainment ... I think we ought to thank (Walt) for all that he has done in bringing enjoyment to the screen."

Newsweek, Business Week, TV Guide and the Los Angeles Times' financial section did thorough-going, incisive, complimentary articles on Walt, Roy and their works, all joining in the spirit of the lesser-known periodical, Palm Springs Life, which titled its piece "King of Fantasy" and praised Walt for combining "artistry with vision to give the world a 'laughing place'."



## Fantasy, Fashion And Sears Get Together To Promote Pooh Bear

Fantasy and fashion got together recently at Disneyland and the Studio when the merchandising department joined with Sears Roebuck to fly in more than 100 fashion editors from all over the country for a preview peek of Walt's *Winnie the Pooh and the Honey Tree* and Sears' Pooh-inspired collection of tyke-size clothes.

During their three-day stay, the visiting press were given whirlwind tours of Park and Studio, a rough-cut screening of the upcoming animated-cartoon featurette, and a fashion show of the new fall line, modelled by 36 moppets, ages from 2 to 6.

"To the accompaniment of music and a commentary by Eugenia Sheppard, the small fry wandered, roamed, stomped, wavered, stood frozen center-stage, released an occasional tear or brought down the house with extracurricular activities, to provide a fashion show that should go down in history," wrote Julie Byrne of the Los Angeles Times.

Beverly Maurice, fashion editor of the Houston Chronicle, covered the event as an exclusive interview with Winnie the Pooh, under a headline asking the question, "Will Sears Roebuck and Disney Corner the Bear Market?"

Her whimsical story revealed some

interesting glimpses into Pooh Bear's true character.

"'Actually I'm a bit partial to afternoon papers,' he said. 'I'm afraid I don't do much of anything in the mornings. I'm rather a bear when I first get out of bed, you know...'"

"I told him I found this rather hard to believe, because he still looked like the same sweet cuddly bear he was 30 years ago, when first created by A. A. Milne and Ernest Shephard.

"(Actually, friends on the set report that Hollywood has changed Pooh very little, except possibly that he has taken to calling people 'Honey' now and then.)"

Mary Ellis Carlton, director of women's news for the Long Beach Press Telegram, added this note about Walt.

"... when he puts his stamp of approval on fashion — such as he's just done for a new Sears collection — he turns his back on sexy girls. His talents are for girls who are six-y... or younger."

"Furthermore, he turns thumbs down on the likes of Rudi Gernreich's bare look. He's much more interested in the BEAR look, inspired by Winnie-the-Pooh, newest star on the Disney lot.

The highly successful promotion reaped reams of similar words of praise in U. S. dailies whose total circulation runs to an estimated 22,000,000 or more—praise not only for Sears and its new collection of children's togs, but for our upcoming release of *Winnie the Pooh*, too.

*While Winnie deigns not to look on, minute model Shannon Travis almost goes topless in her enthusiasm over a shaggy bear pullover and stretch pants, at the Studio affair.*



## Audience Going Ape Over 'Monkey's Uncle'

Audiences know a funny picture when it comes along so, in the case of *The Monkey's Uncle* they simply went "ape" as the ads said they would when the funny piece hit the hustings with a boxoffice bang that looks like a \$4,000,000 bonanza.

Some of the spots were real hot, like Nashville, where *Uncle* was doing *Poppins*-like business. After a soft start in megalopolitan Los Angeles it burst into flame and soon the area was leading the nation in ticket sales, followed closely by Boston and Atlanta.

A smart tie-in with the Yamaha International Corporation didn't hurt either the picture or the motorcycle business, what with promotions like the Monkey Hop dances. Wiseacres were kidding around as to what was selling the mostest—theatre tickets or motorcycles.

In one area alone cycle sales shot up a towering 500 per cent, a balmy bit of business that would stagger even an exhibitor's imagination. At this writing *The Monkey's Uncle* had wheels. It was riding high and the vehicle seemed to have a lot of the sharp Yamaha look about it.

## Golden Press Set For Kids' 'That Darn Cat'

It isn't often, to say the least, that nationally-known novelists take time out to write for small children, as the Gordons have in the case of their "Undercover Cat," the hilarious book on which Walt has based his hilarious feature, *That Darn Cat*.

It would take impossibly exhaustive checking to definitely prove the point, but it may just be that Mildred and Gordon Gordon are the first writers of an adult novel to rewrite for moppets.

Doubleday, their publishers of long standing, have approved arrangements for Golden Press; and the offspring will be called "That Darn Cat," after the picture. The Golden book will have 48 pages, sell for 69 cents, feature color photos from the movie, and go on sale around November 15.

## 'Mary Poppins' Keeps Up Fantastic Pace In Every Overseas Run

As a globe trotter our affluent *Mary Poppins* is maintaining the fantastic pace she has set and is still setting in the United States, living up to the great expectations held overseas for this the most successful of all Disney screen attractions.

Everywhere the picture has opened the story is the same, a broken-record repeating of broken records, in the United Kingdom, in Australia, South Africa and Latin America. For instance, after a 30-plus running at London's Odeon Haymarket no end was in sight. *Mary Poppins* will prolong her visit there indefinitely.

All important English seaside resorts were playing the picture at this writing, with bookings of from thirteen to 20 weeks.

Sydney, Australia, was in its twelfth week and Melbourne in its eighth, with both houses looking as far ahead as March for continued business. Brisbane, Adelaide and Perth were slated for November openings, with like runs in prospect, while in New Zealand bows were set for August in Auckland, Wellington and Christchurch.

South Africa's Durban was in its fifth week, Johannesburg and Pretoria in their fourth, all toppling house marks.

Latin America was celebrating its fifth *Poppins* week in two Caracas theatres, and its second with a road-show engagement in Lima. And in San Juan the picture was in its fifth week and going very strong.

Our only European opening to date has been Copenhagen where *Poppins* was playing to 99 per cent capacity in the third week.

The Paris opening is slated for October 6, followed by Rome and Milan on October 14 and Berlin on October 22. Between now and the end of the year *Mary Poppins* will be bowing, too, in Vienna, Brussels, Helsinki, Amsterdam, Oslo, Lisbon, Stockholm, Geneva and Zurich.

In December it will open in Tokyo and Osaka, Japan, and in Buenos Aires, Sao Paulo, Santiago, Bogota and Mexico City.



Ann Roberts, Patti Voght and Carol Cluck cast late afternoon eyes over a brand new mail delivery.

## MAIL'S A-POPPINS:

### Walt And 'Mary' Getting Bulk Of Fanfare From Fans

Between *Mary Poppins* and Walt, the Studio fan mail department has been having a busy time of it lately. Normally chief receiver of mail through the years, Walt now and then gets a certain amount of competition, like from Annette for a while, then Hayley Mills, and now Miss *Poppins*.

One sample reads like this: "Would you come to sleep over night Friday? Be sure to bring your suitcase." That was addressed to Mary from Pam Kenney, who lives in Elmhurst, Illinois.

Mary, unfortunately, was unable to comply. She's still hard at work on the theater screens everywhere.

Kim Kay Kambak of Tacoma, Washington, was emphatic in her praise of the picture and is eagerly awaiting a sequel, she wrote, suggesting the title could be, *Mary Poppins Comes Back*. She asked Walt to "tell Mrs. Banks that I will vote for women."

"I wish I could clean my room with just a snap of my fingers," she added wistfully.

Some of Walt's more interesting mail includes a plea from an unemployed 12-year-old, name of Mike Olsony, from Whittier, California, who

commented, "This summer I don't have nothing to do, and I would like to no if you had a job that I could do for you on Tom Sawyer's Island."

In letters that come from all points on the continent and the compass, the kids write exuberantly, expressing their feelings every day in a flood of sometimes funny, often touching letters.

The king's English gets a fair shell lacking at times, as in the case of Kevin Feres of Quebec, Canada, who pleaded "I hope I'm not disturviring you, because I want to ask you something. Can you be my penpal?"

An undiscovered find wrote tersely "Walt Disney my name is Paul Thoma Backlund. I watch your show would you please send a talent scout to Sanford N. C."

Beth, a first-grader, complimented Mr. Disney on the way he makes people happy, and added: "You must have a lot of tricks up your sleeve."

"Some day," proudly printed Tom Barnard of Silver Spring, Maryland "we are going to Dizneland. If you meet me there I will buy you a glass of milk."

## NBC Gets Lion's Share Of Emmy Nominations

NBC television literally has run away with the 1964-65 Emmy Award nominations, placing 48 entries compared with seventeen for CBS, ten for ABC and three for syndicated programs. In the nominations for Outstanding Program Achievements in

Entertainment, Walt's Sunday evening *Wonderful World of Color* series is a strong contender for honors.

This year Emmy Awards will mark a complete departure, both in philosophy and method of selection, from past seasons. Specific categories and competitions between dissimilar groups have been eliminated. Excellence is the keynote of the new Emmy structure — excellence wherever and whenever it occurs on TV.

Selections have been made only in the broad areas of program and individual achievements in entertainment

and in news, documentaries, information and sports. Under the new streamlined system, Emmys honoring excellence may even go to two or more accomplishments in what in previous seasons would have been the same category.

A blue ribbon group of panelists will select winners, to be announced in September over NBC. In all of the balloting stages, no one directly involved in any achievement under consideration is permitted to participate, so that any possible personal bias is removed from the voting.



Leo Greenfield



Don Conley



Herb Robinson

## Leo Greenfield Moves To New Top Sales Post In Series Of BV Shifts

The growing array of important Disney products and a steadily accelerating program of marketing and promotional activities will receive additional support through a realignment and expansion of Buena Vista's executive personnel.

Leo Greenfield, western division sales manager, moves up to the firm's newly-created post of domestic sales manager, his duties to include supervision of sales in Canada. He reports

directly to Irving Ludwig, BV prexy.

Don Conley, until now Pacific Coast district manager, replaces Leo, while Herb Robinson moves from assistant eastern sales manager to manager, replacing the resigning Jim O'Gara, who has gone to Seven Arts as vice president and general sales manager.

Leo started with the company as a salesman in Cleveland in 1954, transferred to the New York office in 1956 as assistant eastern division manager, and became western division sales manager in 1961. He was a Universal Pictures salesman and branch manager before joining BV.

Herb rose to assistant eastern division manager, replacing Leo, in 1961, after serving as salesman in Charlotte, North Carolina, from 1955. His earlier

credits include RKO-Radio, Film Classics and Columbia.

After six years with RKO in Seattle, Don joined BV as a salesman in that city in 1957. He was transferred to Los Angeles late the same year and, in 1958, was appointed to district manager. Before his RKO tenure he had served with Columbia and United Artists in Minneapolis.

While Don's post was not immediately filled, Andy Heederik was named Los Angeles manager, to report to Conley in this newly created post. In another innovation, Patrick Halloran was named head of a new subdistrict to include Omaha, Des Moines and Kansas City, Mo., under the general direction of Marvin Goldfarb, district manager in Denver.

## Tours To World's Fair Huge Assist In Sizing Up Creative Problems

Clear across the continent, sitting massively, colorfully in Flushing Meadow Park where the great 1939 global exposition once sat, the current New York World's Fair is serving handily as a huge test laboratory for a great deal of what may eventually go into the growth and improvement of Disneyland and all other of Walt's creative works.

Intermittently, for most of the Fair's intermittent two-year existence, the company's sleek turbo-prop Grumman Gulfstream, N732G, has been coursing its comfortable way from Burbank to Long Island and back carrying those of the company's executive and creative personnel whose work will have to do with the ultimate activation of motion picture, television, Park and WED ideas.

One such typical trip, covering a span of six days including travel time, carried Roland Crump of WED, Don Griffith of the Studio, Tee Hee and Sam McKim of WED, and Dick Nunis of the Park, and their wives, to get a first-hand looksee at nearly two dozen of the big Fair's pavilions, traveling via shank's mare over most of the sprawling exposition's 646 acres to



*Dick Pfahler bids bon voyage to the working tourists, who are Mr. and Mrs. Roland Crump, Mr. and Mrs. Tee Hee, and Mr. and Mrs. Sam McKim, Mr. and Mrs. Don Griffith and Mr. and Mrs. Dick Nunis.*

*And away goes N732G, bound for New York and the Fair.*



*Stewardess Peggy Meacham serves coffee to the Nunis'.*



*With Hostess Tundi Kazner, right, in charge, the tour begins.*

cover the highlights, including the houses that Walt built for Ford, General Electric, Pepsi-Cola and the State of Illinois.

The lessons and impressions gained by the five are as diversified as the projects they are currently engaged in. With the exception of Dick Nunis, whose position as director of operations at Disneyland has kept him watching wait-line operations at the Fair right along, the trip's benefits may not be immediately apparent in a final, simple, concrete sort of way.

Tee Hee, long a Disney cartoon artist and well known for his greeting cards, is working on the projected complete redoing of the Monsanto Hall of Chemistry at Disneyland. Among other items, he was interested in and observant of the various uses of film at the Fair, live-action, stop-action and animation. The Swedish pavilion featured an exceptionally vivid exposition of AC and DC electric power operations on a clear plastic map of California, using both stop-action and full-movement film to demonstrate.

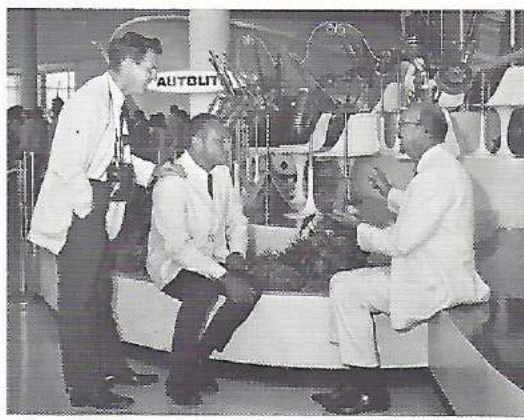
Two projects in Disneyland's now-a-building New Orleans Square, an electronic shooting gallery and a coin machine arcade, are the developmental responsibility of artist Sam McKim, who therefore kept his eyes open for exceptional lighting effects he might use in the shooting gallery, a particularly intricate problem demanding

*Continued on page 20*

*One of the first stops is the magnificent Ford pavilion.*



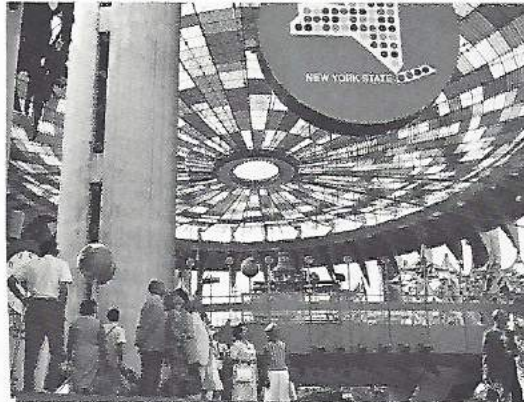
*Inside the Ford pavilion, an animated prehistoric scene.*



*Sam McKim, Roland Crump and Tee Hee review the Ford trip.*



*G.E.'s efficient, crowd-moving Carousel theatre is a marvel to all.*



*At the New York State exhibit, the world's largest suspension roof.*



*After a visit to the Illinois exhibit, a Lincolnesque reminder.*



*Another top stop at the Fair is the General Electric Show.*



*Midway the second day, thumbs came to the aid of shank's mare.*



*High atop a New York State tower, a grand overall view of the Fair.*



*The Pepsi-Cola exhibit, beginning and end of all the walking.*

## Newsmen Bid The Park Their Best Wishes For Happy Second Decade

Disneyland moved solidly into its second decade with heartfelt well-wishing from the press—state and local—which turned up in droves to attend the official openings of *Great Moments With Mr. Lincoln* and the plush new Plaza Inn, and the official Press Party later on in the day, which was Sunday, July 18, the Park's tenth birthday.

It was a day of accelerated Park activities, beginning with the press preview as the Audio-Animatronic Mr. Lincoln was introduced in his permanent home in the reconverted Opera House, just off Town Square, to hundreds of the working fourth estaters—those operating on a daily deadline—and their families, along with hundreds of fascinated on-lookers. Manning a giant pair of shears, Walt performed the traditional ribbon-cutting, with a helpful assist from Mrs. Disney and Disneyland ambassador Julie Reihm.

Passing into the impressive Blue Room, modeled after a White House version of a century ago, Walt's guests heard, in the Great Emancipator's own words, *The Lincoln Story*, an auto-

biographical narration illustrated with full-color art murals projected on a 28-foot screen, depicting Mr. Lincoln's early life and the events that led him to the presidency.

At the end of the showing Walt gave an explanatory talk on the development of the Audio-Animatronic figure, followed by a question-and-answer session, after which the newsmen and women were guided through the inner sanctum that houses the intricate controls for the electronic marvel.

Later, surrounded by visiting members of the Illinois legislature and land of Lincoln dignitaries, Walt officially opened that state's information center near the theater by being the first guest to sign the register. Then, by Park omnibus, he escorted the group to the Plaza Inn dedication ceremony and a sweet piece of work, cutting the Tencennial birthday cake with Mickey Mouse and Julie assisting.

The annual Press Party at the Inn for some 1,200 non-deadline newsmen and wire service and magazine representatives, telecasters and broadcasters and their families, from central and southern California, got underway at 1 o'clock and Walt was on hand to talk at the three additional showings that day of Mr. Lincoln for the invitees—earning a standing ovation each time.



*With Mrs. Disney and Julie Reihm assisting, Walt performs the traditional ribbon-cutting at the opening of Great Moments With Mr. Lincoln in the top picture while, below, again assisted by Disneyland Ambassador Julie, Walt officiates at the Plaza Inn Tencennial cake-cutting.*

## Walt And Imagineers Working On Dynamic New Tomorrowland

Walt and his imagineering staff at WED Enterprises, Inc. are working on early designs for a dynamic new Tomorrowland at Disneyland, a spectacular project scheduled, as of present thinking, to replace the present area in 1967.

Revolutionary structures will be organized and inter-related to create an environment—an aura—that will be an invitation to participate in highly imaginative ideas and concepts of tomorrow. This approach has already been termed "optimism in tangible form."

One towering structure will serve as spaceport and theme center where guests will soar through distant space. The unique WED-way People Mover

will transport Tomorrowlanders on a scenic tour throughout the new area, weaving them in and out of structures and exhibits.

Rather than a prediction of things to come, the new Tomorrowland will be a stouthearted statement of things as they will be. The constant increase in the availability of leisure time will have direct effect on every facet of life, especially architecture. With his designs for Tomorrowland, Walt has set the pattern for architecture which must meet the needs of a world seeking more and more means of making free time both enjoyable and useful in the everyday community environment and at home.

Why the redevelopment of the present Tomorrowland?

When the original Tomorrowland was designed in the early 1950's, Early Bird, Gemini and Apollo were space age terms as yet uncoined. Even the word "astronaut" was unknown.

Realizing that tomorrows had slipped into yesterdays, Walt and his WED staff decided to research new ideas. They visited space-age headquarters and facilities at Houston, Huntsville and Cape Kennedy last spring, discussing the latest wonders with astronauts and scientists, including Dr. Wernher Von Braun.

Their trip resulted in a decision to close all of the Tomorrowland section of Disneyland in the fall of 1966 for complete redevelopment. They would rebuild and enlarge it to provide dramatic and exciting new attractions and exhibits.

American industry has already been attracted by this huge new project. Douglas Aircraft Corp., Bell Telephone Co., Monsanto and others are discussing expansions of their popular attractions. Ford Motor Company, General Electric Co. and Good-year have also cast interested eyes toward a new Tomorrowland.

## Senators Murphy And Kuchel Salute Walt, Park On Tencennial

July 19 the halls of Congress rang with praise of Walt and Disneyland on the event of the Park's tenth birthday when Senator George Murphy, fervently echoed by Senator Thomas Kuchel, stood up and addressed the U. S. Senate.

"I rise in tribute to a great American—and a close personal friend of many members of this body who yesterday celebrated the tenth anniversary of an accomplishment which has endeared him to all America and to millions of our friends around the world as well," Senator Murphy said.

"That man is Walt Disney—and the accomplishment is Disneyland in my home State of California.

"Yesterday brought the total number of visitors to Disneyland to almost 50 million. Kings and queens, 23 presi-

dents, premiers, and other heads of state plus 25 royal princes and princesses have visited Disneyland, making it one of the most popular attractions in the history of the world.

"It is more than a park—more than a collection of clever amusements created and welded together from the genius of Walt Disney. It is Americana—from Frontierland, down Main Street and into Fantasyland and Tomorrowland.

"Regardless of age, visitors are more than entertained at Disneyland. They are awed, educated and inspired. They learn about history, art, geography, space and industry.

"It is comforting to know that in an age of concern for moral erosion, the popularity and success of Disneyland serves to prove that creativeness, cleanliness, and courtesy still promise overwhelming success.

"Walt Disney has also given his great talents to the Government of the United States graciously and effectively in fairs, exhibits, and, of course, in films and television. He has been

for many years one of the best known and highly respected and honored Americans of all time. He has been honored by 21 foreign governments.

"I know that the distinguished members of the U.S. Senate join with me in saluting Walt Disney and Disneyland—two great American institutions."

"I am delighted," said Senator Kuchel, "to join my friend and colleague from California in saluting a unique American genius, Walt Disney, whose magic has delighted the whole world.

"My home town is Anaheim. I was born there, and I have lived there all my life.

"When I say to my friends in the east that I live in Anaheim, and they do not quite understand, I say, 'That is where Disneyland is located.' Then they do know where my home is.

"This is a unique undertaking that Walt Disney has created. Therefore, the 50 million people who have come to see the Disney magic are an indication of many more millions who will come there in the future."

## Pins And Homers Fly At Half-Way Point In Studio Sports World

In the Studio world of organized sports there are about 300 Disneyites who cover the calendar from the top of the year to the concluding holidays, putting their best into one game or another, and it would be hard to find a more versatile, capable or sophisticated group of players anywhere.

The annual sports clock ticks off the basketball wrap-up in January and February. Bowling rolls in March, overlapping the last of the caging, and in April the golfers get out on the green.

Softball goes to bat in June and, with bowling, pushes on through the warming months of July and August, joined by a new basketball season in September, and golf again briefly in October. By November league basketball is off and running and the same is true for winter bowling, again, in December.

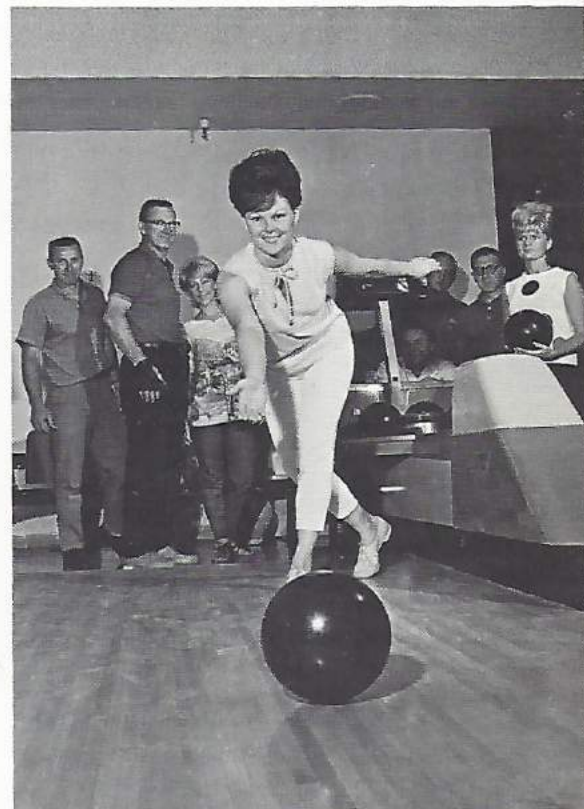
A good many more than the basic, tireless 300 participate. Most golfers,

for instance, wouldn't be caught dead swinging for homers in the Burbank A Minor Industrial League—or baseballers winging out hooks and slices at Ojai, for that matter. The exact number of total off-and-on amateur athletes at the Studio is difficult to assess, but it would probably double 300 if a head count were made.

Right now, the pins are flying on the Pickwick lanes and, with five more weeks to play, it's still anybody's game. Current individual leaders are Ray Astamendi and Ginger Yapple.

As of this writing, the Studio softball team is in a hard-fought third place, again in the omnifarious Burbank A Minor Industrial League (basketball, baseball, bowling, etc.) with a chance, still, of taking home the Shaughnessy trophy for city honors.

And next month comes the second half of the Ojai golf tourney. If the April scores mean anything, players will have to break 80 for a crack at first place. Some of the strong favorites, of course, are Louis Grill, who ran first in the first-half meet, as well as Carl Nater, who was second, Edward Ornsten, third, and the top gal, Mimi Thornton.



Sandy Gosnell goes for a strike while fellow bowlers Ed Austin, Mike Kenutis, Deena Crawford, Gary Geronomi, Phil Kennon, John Ferrara and Pat Kelsey root the shot home.

## Disney TV Starts New Season September 19

The seasons may come and go, but Disney television goes on forever, sticking to its primetime excellence and slowly but surely achieving the status of a TV institution.

On September 19 *Walt Disney's Wonderful World of Color*, successor to the originating *Disneyland* and the

following *Walt Disney Presents*, both ABC vehicles, opens its fifth year on NBC, continuing to set the pace in color's popularity contest.

The kick-off program will be *Yellowstone Cubs*, an all-animal comedy set in the relaxing environs of America's largest national park. Among other topspots for the coming season will be *Ballerina*, *The Legend of Young Dick Turpin*, *Thomasina*, *Summer Magic*, *Pets Is Pets* and *The Legend of Sleepy Hollow*.

The ballet story features the grace

and artistry of the ancient Royal Danish Ballet, woven into the heartfelt story of a budding ballerina's great sacrifices and triumphs.

*Dick Turpin* is an exciting live-action three-parter based on one of England's most noted do-good brigands while, of course, *Thomasina* and *Summer Magic* are former successful movies turned into TV series.

*Pets* and *Sleepy Hollow*, all-cartoon shows, round out some of the best family-style entertainment ever, much of it still not yet firmly scheduled.

## Zorro Rides Again, In Cuba, As A Kid

Starting this fall, the nation's major television markets will beam the adventures of that romantic rogue, Zorro, to a brand new crop of avid viewers. Once a week the legendary figure will resume his heroic struggle against arch villains like the Eagle, the Scoundrel, and various and sundry advocates of junking the established order.

Zorro hasn't been around this country since Walt sent him out across the nation's TV screens in the late Fifties, but between then and his upcoming return at the syndicated level he has proven his mettle in the Disney series with the Australians and South Americans, which represents a fair chunk of the world.

Now in Cuba, where a Cubanized, plagiarized version of Zorro in a pair of feature motion pictures rides to the muted cheers of youngsters living in a land of freedomless dusk, passers-by are constantly accosted by little masked

children wielding rubber swords.

In a communized land of terror the masked and democratic avenger is so popular that a National El Zorro was elected for this year's Spring Carnival from among Cuba's 250,000 primary school children, with or without Castro's consent.

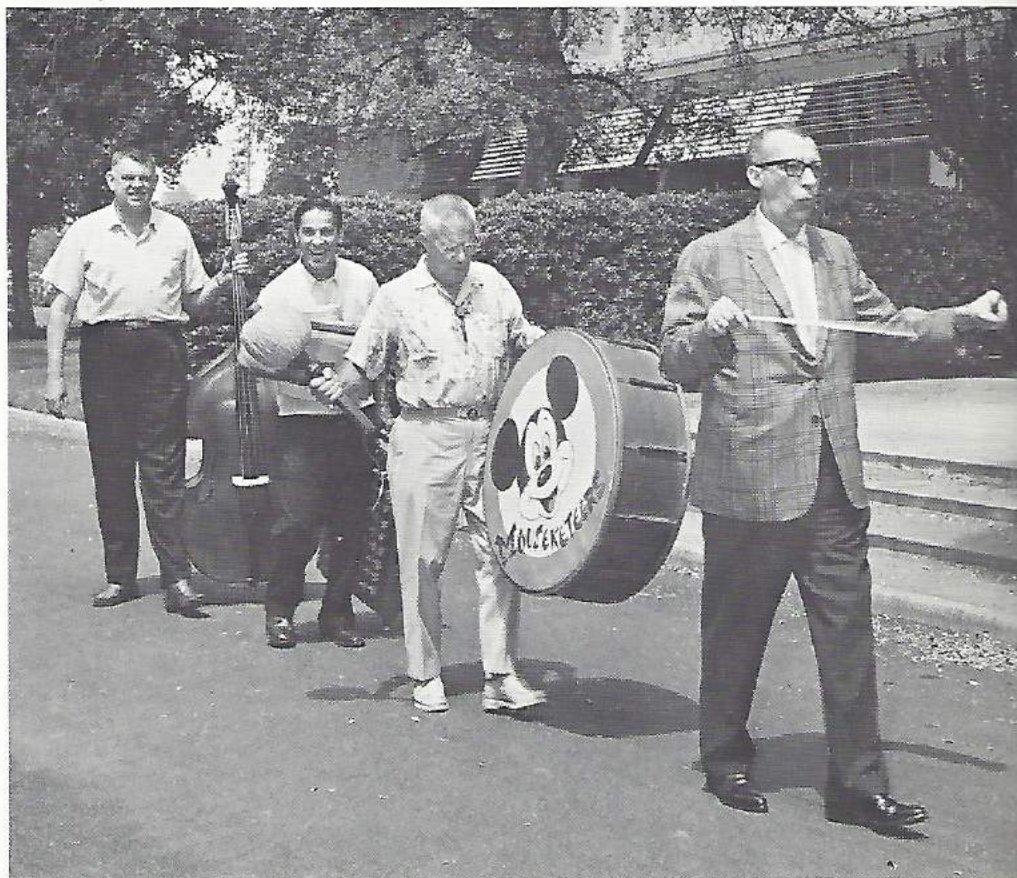
Zorro may be still a small, even amusing, figure in the Fidelistic view. But Castro is playing his own Scoundrel and some day it may be that the rubber-sworded kids will grow up and send him scuttling to an Eagle's fate.

## WED Move Sparks Shift Among Studio Offices

WED Enterprises' move toward more elbow room in its new 130,000-square-foot quarters this summer started a real-life game of musical chairs, involving a couple of lot-based departments, that will in turn give more elbow room to our expanding production operations.

WED's move to its colonaded Grand Central complex in Glendale emptied its old, nearby Sonora Avenue quarters into which now have been pouring the personnel and paraphernalia of both the Music Company and 16 MM Films, the one headed by Jimmy Johnson and the other by Carl Nater, both occupants of the long-lived Shorts building.

In the wake of these, to the Shorts building, came Bob Jackman and his production music department, whose emptying Animation Building offices were soon to be amply filled with motion picture and television script writers as the Studio accelerated into the early stages of a big 1966.



With Buddy Baker leading the way some of our music men, Jim MacDonald, Norm Corey and George Bruns, in that order, parade to new quarters with a fine display of steps in time.



## 'Cinderella' Looking Stronger Than Ever

Pretty, romantic, musical *Cinderella*, whose earlier two adverts into the harsh world of the box office proved something less than performances of feature cartoon predecessors, is running unexpectedly strong for the third time around, her trials and triumph promising to return something like \$3,000,000 in domestic film rentals.

As of early August, playdates were running to a 900 total, with thousands more to go.

Second time out the figure was \$2,292,000 and the first time \$4,000,000.

The picture received an unusual amount of personal appearance support and press attention during its current bow.

Ducky Nash, Candy Candido and Jack Bailey, plus Mickey Mouse and Goofy, took to the road in a group this summer for three solid weeks in the Philadelphia, Boston, and Albany-Troy-Schenectady areas, presenting themselves at theaters, press lunches, children's hospitals and television shows, gathering rave notices as they went.



*Goofy, Ducky Nash, Jack Bailey, Candy Candido and Mickey Mouse launch a Cinderella tour.*

## Heinz Happy Soups Will Star Mickey And Group

Under a toothsome, well-tested year-to-year contract that could run indefinitely, the Studio has tied up with the H. J. Heinz Company for the packaging of a new brand of Happy Soups featuring Mickey, Donald, Pluto and Goofy in the contents and on the labels.

According to Neilsen, whose talents for checking results have been employed for a number of months, the new lines have produced double the sales normally to be expected for a new product. The audit, which included questionnaires to all Happy Soupers who would accept them, indicated 70 per cent of all purchasers will come back for more.

"A conservative estimate from these tests would show that royalties to us will run from \$200,000 to \$300,000



*For young Craig Reem, it will be Mickey Mouse tomato today.*

annually, once the Heinz lines are in full operation," said Vince Jefferds, who engineered the deal. "Attractive color television commercials featuring amusing animated sequences with our characters will assist in sales."

The soups themselves will star multitudinous likenesses of Mickey, Donald, Pluto and Goofy in the form of noodle shapes whose pleasant presence should become as popular as the alphabet.

## One Of Three Little Pigs Tells Story In Okmulgee Interview

As in Walt's wonderful movie original, *Three Little Pigs*, it's not all apples and cozy brick cottages for the three little dittos at Disneyland.

Ask the Mann who was one — Louis Mann, now an assistant in Oklahoma State Tech's student activities department who, with a good deal of nostalgia, gave out with an interview for the Okmulgee Daily Times the other day.

Biggest problems were a few rowdy kids with a penchant for pushing, plus the heat of the noonday sun, whose persistent rays could build temperatures of more than 100 degrees under the rotund fiberglass head that Louie wore.

Louie spent a good four years under fiberglass and found it, for the most part, a gratifying experience.

"It was wonderful," he said, "the way the small children would flock around us and come to us so trustingly to be picked up and held in our arms. For years afterwards, we received letters from little children all over the country, addressed to 'The Three Little Pigs, Disneyland, U.S.A.'"

"A few teen-aged boys tried to give us a bad time, but when that happened I had a remedy for their roughness. I would choose the rowdiest boy in the crowd, walk up to him and begin patting him on the cheeks with both hands. The pats became increasingly more fervent, less and less gentle, until he took the hint and left us alone."

"People would sometimes knock on my head with their knuckles," Mann recalled with a wry look, "and the sounds inside, as you can imagine, were almost deafening."

"Were people generally congenial?" asked the Times. "They loved us," Mann replied, "and we were treated with respect most of the time, although I got stabbed in the neck once by a little boy with a pirate saber."

"Another time a little old lady followed me about, hovering nearby and staring at us in a most peculiar manner. Imagine my surprise and astonishment when she walked up behind me and suddenly jerked off my piggy tail and stuffed it into her purse. I scolded her and made her give it back."



Patrick Campbell and Richard Deacon compare notes.

## PIE IN THE EYE: Malted Milk Mayhem Bogs Deacon In Mustard Meringue

Not all the damage to human feelings and dignity are inflicted by that darn cat in *That Darn Cat*. Richard Deacon, who regularly plays a pompous incompetent on the *Dick Van Dyke Show*, proves a pie-in-the-eye comic par excellence in a prodigious movie drive-in scene for Walt.

Slapstick is not only not new, there is hardly anything older in moviedom. But Deacon's part of the script dictates a sort of massed gunfire technique that few low-budget producers could conceivably afford.

Before a drive-in person-to-person collision scene is completed, no less than fourteen meringue pies, 28 chocolate malted milks, 56 soft drinks in soft cups and 112 hot dogs armed with mustard are rained down on the man's poor balding head.

Delivery is made by the trayful, with Patrick Campbell, as a peanut pitchman, doing the delivering. Deacon is playing an irate drive-in manager hot on the trail of Dean Jones, an FBI agent hot on the trail of the cat, when the sticky fireworks commence.

"I dunno what it was that got us all the extra chances at the malted milk mayhem," says Deacon in retrospect, "but every time I'd get the mustard dug out of my eyes, someone in authority would order another go at it."

"Finally I swore, 'One more pie with mustard, baby, and I'm back on television for good'."

"He agreed, and we got the shot."

"Believe me it will be a long time before I can look a hot dog with meringue in the face again."

## Color TV On March, Proves Crystal Ball Gazers Cloudy-Eyed

The pooh-bahs of the TV industry who gazed into their crystal balls at the beginning of the calendar year and came up with the cloudy prediction that big color activity was years off, have had to take a longer, and sharper look lately.

It's getting impossible to pick up any trade book without running into an optimistic color story, be it on a new tint set sales record or the generous amount of network air time being turned over to programming in the multi-hues.

It is becoming more and more ap-

parent that *Walt Disney's Wonderful World of Color*—the show that more than any other really launched the color TV era—has had a prophetic title and that Walt's wonderful world is swiftly becoming everyone's on television.

Judging by the scribes and industry spokesmen, color will be busting out all over in the coming NBC season, with perhaps 96 per cent of the network's evening schedule devoted to color as against 70 per cent currently.

When NBC first instituted color some eleven years ago the total for the year, 1954, was a grand 68 hours. In 1965-66 the figure will be 3,000 hours, with all fourteen of the returning shows and thirteen of fifteen new series in color.

CBS is getting on the bandwagon, too, with the announcement that twelve of its regular primetime hours, including *The Red Skelton Show*, *The Danny Kaye Show* and its feature movie programs, will appear in color.

ABC has also become color-minded

and has turned over ten hours of network time to the trend.

Both CBS and ABC are expected to really blast off in color during the 1965-66 season if ratings show NBC color shows are shellacking NBC's own black and white programs among the viewing public. A recent American Research Bureau survey indicates this may well become the case. It saw NBC color programs achieving an 80 per cent lead over black and white by that time.

Then by the start of the following season—the TV 1966-67 year—at least CBS is expected to broadcast every nighttime program in color.

The continuing, enormous increase in color set purchases all over the land indicated by the end of 1965 there will be some 5,000,000 sets in use. The 3,280,000 now extant represent an increase of 76 per cent over the 1,860,000 in use last year at this time, and the trend gives every indication of continuing.

## A-HAUNTING THEY WILL GO: Disneyland Ready To Sign Up Ghostly Guests

Disneyland's Department of Mediums and the Demon Design Laboratory at WED Enterprises, Inc. in Glendale haven't finished putting together the Park's Haunted Mansion—and won't for some time—but the call has gone out for occupants.

On what is to be the mansion's front lawn stands this pale sign:

"All Ghosts and Restless Spirits! Post-Lifetime Leases Are Now Available at this Haunted Mansion.

"Don't be left out in the sunshine! Enjoy *active retirement* in this country club atmosphere—the fashionable address for famous ghosts, ghosts trying to make a name for themselves, and ghosts afraid to live by themselves! Leases include license to scare the daylights out of guests visiting the Portrait Gallery, Museum of the Supernatural, graveyard and other happy haunting grounds. For reservations, send resume of past experience to:

"Ghost Relations Dept., Disneyland. Please! Do not apply in person!"

"Interested ghouls might like to know about other features planned for this perfect haven of the horribles," wailed a WED skullptor. "Rooms and paintings that stretch at the snap of

bony fingers, scream-producing furnishings, thorn-lined halls, and wall-through-wall visions. The color scheme will probably include blood red, ectoplasm white and werewolf grey.

"So, let the house haunting proceed at Disneyland. Looks like we've gone into the unreal estate business in a rather spirited way. Right?"



At Disneyland,  
a new haunt  
for old haunters.



Netting reams of free publicity is the "Search for the Mary Poppins of the British Isles" contest, run in fourteen main cities of Britain, through the media of the largest circulation provincial papers. Editors of some 'starchy' newspapers, who have, previously, regarded publication of film publicity as akin to blasphemy, have devoted pages of pictures of the contestants for the title.

No 'Miss World' contest this. The qualifications are 'the Grace, Charm and Personality as shown by Mary Poppins'. The ultimate down-right winner gets a trip to the New York World's Fair and a \$3,000 mink coat (donated). Regional winners get a flight-sponsored week in Paris. The 'judging' will take place at a Gala dance in London, oddly enough, just prior to general release of the picture.

\* \* \*

You'll find it difficult to keep *Poppins* out of this column. A 60-year-old Londoner, Len Manning, claims the record number of peeps; he had paid to see it 38 times at the Odeon, Haymarket, at the moment of this writing!

\* \* \*

We swear this was not a publicity stunt. The London Evening Standard had an advertisement sent to them by a lady who wanted to engage someone to look after her "two darling children" in the Virgin Islands. The advertisement manager of the newspaper

rang us and asked if we'd object if he gave the ad a Mary Poppins angle and lift it right out of the other small classified adverts. Which he did, with a bold-face heading:

## MARY POPPINS WANTED

\* \* \*

The Christmas Day BBC television treat each year in Britain is a special 50-minute Disney film show, an ingeniously arranged programme of linking excerpts from past Disney favourites, climaxing with appetite-whetting scenes from the new Disney releases. Apart from being of great promotional value, the BBC transfer some of their bullion into the Disney coffers for the privilege of presenting our showcase of presentations.

So popular has this become that they requested an additional mid-year show. It was to go out on peak viewing time on the traditional British August Bank Holiday night. Its tentative title was *Those Darn Cats*, and it scheduled show clips from earlier Disney pictures featuring cats, like *The Incredible Journey*, *Jungle Cat* and *101 Dalmatians*, and finished with a good solid tele-boost for—yes, you've guessed it—*That Darn Cat*.

\* \* \*

*The Monkey's Uncle* got off to a flying start at the end of July. The Granada television network, which runs a 'Cinema' programme with an estimated 15,000,000 viewers, featured an all-Disney programme, high-lighting *The Monkey's Uncle* and, also, its

co-feature, on release, *Song of the South*. The English end of the Yamaha motor-cycle outfit which made such a promotional splash with *The Monkey's Uncle* in the States, did a nation-wide link-up in Britain, using thousands of posters, plugging the picture in the process.

Radio City, a commercial radio programme, were doing a continuous series of boosts at this writing, accompanied by music excerpts, allied to a sale of 'T' shirts campaign, using the "I'm a Monkey's Uncle" slogan.

\* \* \*

A famed 'must see' for visiting tourists — Madame Tussaud's Wax Works Exhibition in Baker Street — are putting an effigy of Julie Andrews, as Mary Poppins, right bang at the exit. "Descending" from the ceiling, as per the opening scene in the film, with spotlights behind the figure, she is to take her place among the notables from all walks of life from all over the world. The unveiling was scheduled to coincide with general release of the picture throughout Britain.

—Arthur Allighan

## Dog Characters Brighten Beverly Hills Affair

A lot of Walt's dog characters who have made such an impression on the two-dimensional screen stepped out of their storied world at the recent blue-blooded, blue-ribboned Beverly Hills dog show in all their three-dimensional, real-life splendor to spruce up the affair as a special attraction, much to the delight of some 12,000 kids, aged 6 to 60.

Billed as Disney's Greatest Dog Stars for the charity affair, the four-footed actors included Scraps, the Irish Setter star of *Big Red*, Sam, the Old English Sheep Dog from *The Shaggy Dog*; hound dogs Tom Dooley from *Savage Sam* and Sounder from *Those Calloways*; the Dachsies and Great Dane from *The Ugly Dach-*

*hund*; the Labrador Retriever and Bull Terrier from *The Incredible Journey*; and the Irish Wolfhound and an all dog act titled Organized Confusion from *Kilroy*.

Judging from the audience applause and barks of approval from other pure-bred dogs in attendance, the canines that earn their biscuits cavorting in front of a camera did themselves proud.

Another Disney performer who added greatly to the west coast's equivalent to Madison Square Garden's Westminster show was pretty Cheryl Miller, of the *Monkey's Uncle* and *Kilroy*. Cheryl was mistress of honor for the All Breed Dog Show and Obedience Trial.



Cheryl Miller presents first prize in the Novice A handling class at the Pan Pacific to Susan Williams of Riverside and her champion Welsh Corgi, Antce Pants.



*A couple of Denver gals, Lisa and Julie Shimel, back a couple of fast ones at Celebrity's new raceway.*

## Slot-Car Raceway Fast Addition To Celebrity Center

Something new, fast and provenly attractive has been added to the Denver Celebrity Sports Center's complex of 80 bowling lanes, indoor Olympic-sized swimming pool and other recreational attractions.

It's the most elaborate slot-car raceway in the nation, a 13,500-square-foot operation involving three model raceways named after the far-famed Sebring, Road America and Monza tracks.

The miniature raceways are set on plush gold carpeting three feet below floor level for easier viewing from the spectator area. There are 24 racing lanes, eight to a track, with a single lap in the Sebring layout, for instance, scaled to a mile.

Racing cars are six to eight inches long, set in guiding grooves, powered by electricity and controlled by "drivers" through specially-designed rheostats set in control panels.

The new addition also features a shooting gallery complete with water targets, a track-side carpeted cafe, a game arcade center, and a pit and model area for the tuning and construction of tiny racing cars.

A closed-circuit television system pipes racing activities upstairs into the Center's concourse area.

Frank W. Campbell, veteran driver of some of the world's best racing cars on some of the world's fastest tracks, and a life-long model-car hobbyist, operates the new addition, reporting directly to Bob Allen, the Center's general manager.

## Resolutions, Letters, Organizations Help In Fight For Good Films

Among recent developments in the struggle by responsible people against movie filth are a state PTA resolution, an Operation Moral Upgrade program in Santa Monica, and a joint letter to a *Lompoc*, California editor.

Forty-two hundred delegates to the California Congress of Parents and Teachers—one of the largest conclaves of any kind ever held in San Diego—approved a resolution urging the motion picture industry to "clean up its movies and advertising."

Meanwhile, in Santa Monica, the live-wire *Evening Outlook* took up the story with a 700-word piece on Operation Moral Upgrade which, in four

years' time, "has consolidated grassroots resentment into an effective organization of nearly 3,000 women operating in 28 states and two foreign countries."

OMU provides a speakers' bureau, serves as a clearing house for information, and prepares a monthly bulletin listing suitable entertainment, enlisting the support of religious, civic and philanthropic organizations in the work, the *Outlook* reported.

The *Lompoc Record* carried a rather exhaustive letter-to-the-editor on a series of conversations between the authors—three men and their wives—on the one hand, and several exhibitors on the other, plus a letter to and reply from Irving Ludwig.

The exhibitors were helpful and expressed every wish to be cooperative. Their attitude was reflected in Irving's reply, a long and helpful letter in which he repeated largely what he had said

in a letter to exhibitors last year adding "...we have refused to license any Disney pictures to theatres which follow the policy of showing primarily sensational or off-color motion pictures.

"A clause has been inserted in our exhibition contracts which gives us the right to cancel a contract in the event the Disney picture licensed thereunder is to be shown with a clearly unsuitable subject.

"There has been a favorable response to our letter," Irving continued, "and we have received pledges of cooperation from many of the exhibitors contacted."

"So you see," wrote Mr. and Mrs. Gus M. Knickrehm, Mr. and Mrs. Bill Webber, and Mr. and Mrs. Richard Overman to the editor, "our local theater managers are not alone in their battle to bring healthy entertainment to our children."

## Tours To World's Fair Huge Assist In Sizing Up Creative Problems

*Continued from center spread*

something entirely new and unheard-of for would-be sharpshooters. The Du Pont pavilion, for one, devoted to the story of chemistry with special effects, seemed to open fresh avenues of ideas. Film was used here, too, and conceivably could be in a brand new sort of shooting emporium.

The Fair's vast variety of color, and its collation, was of lasting and fascinating interest to Don Griffith, who, as chief layout man for Jungle Book, must worry about new and more impressive graphics. He was presented with a dazzling array of more than 150 pavilions, passing in slow day-in-day-out review as he and the others trudged the length and breadth of the Industrial, International, Transporta-

tion, and Federal and State areas.

Roland Crump's problems were more immediate since, of the four Disney-built exhibits, Pepsi-Cola's "It's a Small World" is the only one so far definitely due for in toto removal to Disneyland, come the Fair's closing this fall. Roland designed both the 120-foot Tower of the Four Winds, part of the exhibit's Fair facade, and all the animated toys along the multi-country, multi-hued interior ride itself. He is in the process of preparing a new facade for Walt's approval which will not include the tower, and in rehabilitating, and increasing the ride course by three minutes and three new areas. To help this project he cased the Fair carefully, looking over all manner of structure in his artist's search for greater architectural perfection.

The task of moving Disneyland ride guests the way they and Walt would like them to be moved—swiftly, comfortably and *without* line-waiting—is

Dick Nunis' chief concern at the moment. High-capacity attractions, like Pepsi's at the Fair, which has been handling up to 44,000 persons a day—representing a real good day for all of Disneyland—are in the planning for the Park. All kinds of means, like the fantastic carousel operation for the G.E. Audio-Animatronics stage shows, or ride-through on seats as in the fabulous Bell Telephone Show, or on moving ramps, as at the Ford pavilion, are in the hopper of consideration.

This was not Dick's first trip to New York. He has made many and he will make many more, gathering data which in this one visit alone produced four pages of suggestions for the Park in close-packed, single-spaced type-written copy.

The ride each way occupied about nine hours, during which the travelers poured over a special World's Fair informational kit, on the way east, and filled out lengthy questionnaires covering what they had seen, on the way back.



## The 50,000,000th Visitor

*History will forever record that Mary Adams, 29-year-old wife of a Solano Beach, California dentist, Dr. Neil Adams, and mother of four, was Disneyland's 50,000,000th visitor.*

*At exactly 10:04 on Thursday morning, August 12, she walked up to the Park gates like anyone else—as she had three times before in her young life—watched her husband buy the tickets and then had pushed on through with the kids and the crowd.*

*Suddenly the Disneyland band began playing, the railroad station population sign jumped to "50,000,000" and, of all people, Mickey Mouse rushed up to her with a huge medallion. You could have knocked Mary Adams over with a feather, much less a medallion!*

*Later came a birthday cake at Sleeping Beauty Castle while a couple of thousand balloons filled the sky, and an outpouring of gifts from the Park's lessees.*

*Mrs. Adams, Dr. Adams and the kids—Susie, 8; Bruce, 6; Bonnie, 5, and Nancy, 2—loved it all.*

*Said Mrs. Adams to newsmen: "It's always a great treat to come to Disneyland, but to be honored like this is overwhelming!"*

*Here she is, walking with Mickey, Bruce and Nancy, happily wearing a medallion nobody else will ever deserve.*

## Art Riley Wins More Awards; Set For Fair

Until quite recently the art of watercoloring was too often a neat little affair of floating and flooding some pretty washes on white paper. Once viewed as only a charming, simple medium for small, sketchy paintings as against oils employed in large finished works, today it is held as one of the most exacting techniques used by modern painters everywhere.

A man who knows a great deal

about aquamedia is Art Riley, the studio background artist whose skill has brought him two national awards so far this year. In March, at the ninety-eighth annual American Watercolor Society competition in New York City, his rendition of *Rowboats* captured the Herb Olsen Award, then rated selection as part of the traveling exhibition of paintings the A.W.S. sends across the country each year.

A month later, at the Springfield, Mo., Museum Art Show, his detailed study, *Rain on Cannery Row*, won the \$200 Webster Oil Company Purchase Award.

Riley was an art award winner with an Honorable Mention for his watercolor, *Mendocino School Bus*, at last year's California State Fair art competition. This September he will vie for honors again with his *Oil Rig*.

## Ten-Year Employees' Dinner High Spot Of Park Tencennial

High point of Disneyland's Tencennial came on the salubrious tenth birthday evening Sunday, July 18, when Walt and Roy were hosts at a dinner dance in the Disneyland hotel for 120 of those Park employees who had been Park employees for ten years or more as of that date.

Walt presented everyone with gold pins and plaqued Service Awards, with recipient's names inscribed thereon, to keep as mementoes of a job exceedingly well done.

With Walt and Roy at the speaker's table were Mrs. Walt Disney; Mrs. Roy Disney; Joe Fowler, vice president in charge of Disneyland construction and chairman of the Park's operating committee, and Mrs. Fowler; Jack Sayers, director of lessee relations, and Mrs. Sayers.

Jack served as master of ceremonies for an occasion that will be remembered as long as there is a Disneyland.

Both Walt and Roy spoke, Walt reviewing Disneyland's remarkable ten-year history and projecting a greater future, and Roy adding his thanks and well wishes.

"It has been a wonderful ten years," said Roy, "and while we have the public to thank for the Park's highly gratifying attendance, we have also to thank everyone here, too, as the key gang that handled the public in a way that promised return visits time and again, and set word of mouth approval going around the world.

"As I have seen in my travels, the reputation of Disneyland far and wide is as great for the courtesy as for the show—for the cleanliness and friendliness of the place.

"I have always said, in my end of the work, that it takes people to run a business. You people have been the heart and soul of this business and we appreciate it no end, and we say 'congratulations' to you for doing the grand job you've done all these ten years."

"I want to join Roy in thanking all of you who have been here with us and been a part of making Disneyland come true," Walt said.

"But I would like to leave this thought with you, too, that it's been only a dress rehearsal. We're just getting started.



Walt presents a plaque to Earl Vilmer, Disneyland's general superintendent of maintenance, while Roy gets ready to present Earl a gold pin at the Park employees' Tencennial dinner.

"You know, I've had Park operations on my tail. They keep saying, 'we've got to take care of all those people.' They've got me working harder than I've ever worked before trying to enlarge the Park to take care of the extra millions they promise we're going to gain every year.

"We are preparing Tomorrowland, and of course you know our plans for New Orleans, and eventually the haunted mansion. And we have a new Fantasyland coming.

"We've got about forty-plus million dollars worth of things planned for the next five years.

"I don't know whether we've got

the money to do it with (laughter) but thank heaven for *Mary Poppins* (applause). My office is above Roy's and when I hear him walking on the ceiling, that's the time I go down to see him and say, 'let's put another ten million in Disneyland.' Lately, he's been walking (laughter and applause) all around that ceiling."

As an additional keepsake for the occasion, Jess Rubio, our caricaturist in Tomorrowland, donated his services and drew practically everyone's picture. Not all of the line drawings had been completed at press time, but those that were appear on the back cover.

