



The Disney World

APRIL-MAY 1965





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Bob Jackson

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Julie Andrews: One Of Most Remarkable Personalities In History Of Hollywood



At the Academy Awards, Julie essays a chore reserved for the famous.

One of the most remarkable personalities to make the Hollywood scene in the movie capital's history is the girl on the cover who seems, like Mary Poppins herself, to have come out of the blue. True, like the Mary Poppins stories, Julie Andrews has been quite evident these past few years—on Broadway in her case. But it took Walt to launch her with a magical umbrella as an Oscar-winning motion picture star who has no peer at the moment.

The raves really began on that star-spangled evening when Walt first showed *Mary Poppins* to a select audience in Grauman's Chinese and have, in a tidal wave of written and spoken applause, simply swamped the print media. Magazines, great and small, columnists, newspapers and trade publications are paying attention to Julie as they have to no other Disney film find. And the mass of her publicity, divided by the few short months covered, may be a record for the industry.

A solid publicity campaign that was put to work for her ere production started, and continued with increasing tempo thanks in part to smart editor cooperation, put Julie in the public eye even before the *Poppins* premiere. Selected regional premiere-type runs sustained her ascent into the public view. And Julie's own charm and cool comportment proved an unexpectedly large assist.

A brilliant example of this was her handling of the now-famous Golden Globe awards which occurred at the height of a public discussion as to how

Julie felt—good or badly—about Audrey Hepburn's getting the motion picture *My Fair Lady* assignment instead of Julie, who had put in some three and a half years on stage in New York and London as Eliza Doolittle.

When Julie was up to receive her Golden Globe as best actress from the Hollywood foreign press, she quipped: "And my thanks to Mr. Jack Warner for making all this possible." Even Warner was laughing when his turn came to face the TV cameras in accepting a Globe for *Fair Lady*. The press didn't let go of that nugget for weeks.

In the Herald-Examiner, Harrison Carroll refers to Julie as "the toast of Hollywood," and Louella Parsons recently pointed out that Publimetrix, a much-quoted poll that "counts" the times a name is mentioned in print, was counting Julie's more than any other.

Julie had hardly finished *Poppins* before she was making *The Americanization of Emily* and *Sound of Music*, then moving on to the first of an NBC series of specials and still another movie called *Hawaii*.

As Vogue put it, success in films has given Julie Andrews more confidence than all her years on stage in *My Fair Lady*. And as Julie put it in Vogue, "I feel a little less like a scared beginner. I can try to make it now on my own."

Her winning an Oscar for "best actress" by the Academy of Motion Picture Arts & Sciences, should help her handily along that very high road called Fame.



Walt in Sacramento with Julie Reihm, Assemblyman Robert Stevens and resolution.

State Legislature Bows To Walt, Park In Vote Of Thanks

In a relaxed mood and with what may well be an unprecedented bow to a man of the arts, the California Legislature recently voted a resolution expressing its heartiest congratulations and best wishes to Walt and his staff in this, the Tencennial Year of Disneyland.

The resolution was concurrent, which means both houses passed it identically, and unanimous. It was authored by Assemblymen William Dannemeyer, from the 69th Assembly District embracing Anaheim, and Robert Stevens of the 60th District, where Walt resides.

Among a number of facts, figures and whereases, the resolution stated that Walt has "on many occasions throughout the past 35 years given distinguished service to our State and

his fellow citizens" and that Disneyland has played an important part in the economic growth and prosperity of California.

"The name of Walt Disney," the resolution went on, "in every field of entertainment and recreation has become synonymous with the finest standards of family entertainment."

Walt responded from the speaker's rostrum, thanking the lawmakers for their much-appreciated words and action, and jocularly suggesting that the Park some day be represented in the Legislature.

"We have an annual population of six million," he said, grinning broadly. "When it comes to reapportionment, I think that entitles us to fifteen senators."

Before he spoke, as he awaited with Disneyland Ambassador Julie Reihm in the visitors gallery, most of the Assemblymen came over individually to whisper a few words of their own personal congratulations, which would go something like this:

"Walt, I want you to know personally that I think you've done a terrific job and we hope that what the Legislature is doing today will prove just how appreciative we here in Sacramento are."

Meanwhile, down in Anaheim, the City Council officially thanked Walt in another resolution for bringing Disneyland to the city ten years ago. Walt was on hand to hear Mayor Orda Chandler say the Park has become a "world institution dedicated to the happiness and peace of mankind."



A grand time was had by all when Walt took this Tencennial press contingent from Texas around the lot. From left to right with him are Jay Rogers, assistant city editor of the San Antonio Express; Marshall Hail, feature writer from the El Paso Herald-Post; Paul Rosenfield, Sunday magazine editor of the Dallas Times-Herald; Mrs. Marshall Hail; Bevo Baker, feature columnist from the Dallas Morning News; James Browder, feature writer from the Fort Worth Press; Mrs. Bevo Baker; Campbell Geeslin, travel editor for the Houston Post, and Mrs. Jay Rogers.

Special Press Tours Add Luster To Park's Enviably Reputation

Operating on the indisputable premise that "seeing is believing," Disneyland's publicity department has been adding new luster to the Park's enviable reputation through monthly and semi-monthly Tencennial press tours to and from the Magic Kingdom via the company's swift Gulfstream jet.

Representatives of more than 50 newspapers, magazines, news syndicates and television outlets have been brought out to Anaheim from most of the major cities for four-day weekends of entertainment and orientation.

The special tours are, of course, in addition to the stream of individual newsmen that continues through each year with remarkable consistency. And the results have been salutatory, pro-

ducing an almost unbelievable output of news and feature stories in appreciation of and as a bow to the ten-year-old dream project.

Guest newsmen and their wives arrive on Thursday afternoons at the Orange County Airport and are driven to the Disneyland hotel.

Friday is Studio day, when they tour the Burbank lot, have lunch with Walt, attend a preview of forthcoming features, and visit WED Enterprises, Inc., in nearby Glendale.

Trips through the Animation building and the Character Merchandising and Record divisions are included on the Studio program.

Saturday is devoted to Disneyland, with a hostess-conducted round of the

Park's many adventures. Sunday is left to the visitors' own discretion, with departure in the Gulfstream scheduled for Monday mornings. The four-day holiday is sprinkled with dinners given by members of the Park and Studio executive personnel.

The highly successful publicity-public relations project will continue through the Tencennial year and will, in all likelihood, become a permanent Park pattern.

The Gulfstream's most recent passenger list was filled with the names of top newsmen and their wives from papers in Houston, Dallas, Fort Worth, San Antonio and El Paso, Texas.

Intercontinental Convention Set For 50 Music Licensees

The first intercontinental convention of Disney foreign and domestic music licensees and distributors will be held at the Studio and Disneyland early in June.

More than 50 have been invited by Jimmy Johnson, head of our music company, for three days of sessions beginning Thursday, June 3.

The conference will have a two-fold purpose: the unveiling of *Vista* and *Disneyland* labels product for the coming year, and the blue-printing of plans for the world-wide marketing of *Mary Poppins* records along the pattern so successfully established in this country.

And for many, of course, this will be the first look at both the Studio and the Park, in itself always a fascinating experience for our distant domestic and overseas confreres in any line of Disney endeavor.

In addition to the domestic invitees, there will be visitors from England, Australia, Denmark, Finland, France, Germany, Italy, Japan, Mexico, the Netherlands, Norway, Spain, Sweden, and Yugoslavia.

Proceedings will include screenings at the Studio, an award dinner at the Disneyland Hotel, and a day of riding and rubbernecking in the Park.

North of the border *Walt Disney Presents* is crocking them throughout Canada on the CTV Network, running second to none but *Bonanza* among children and the night hockey games among adult viewers, according to a long and complimentary review in *MacLean's Magazine*.

And for a good reason, says *Strabo*, using this particular reviewer's nom

de plume, because "Walt Disney is the only program on television that both generations in our house can watch without at least one of them getting either bored or annoyed."

All of which, *Strabo* continues several paragraphs later, "makes, for us, a rare interlude of togetherness in the grey-blue light.

"In Disney's stories, violence is at

one commits is not liking his dog, and he's usually punished appropriately for that."

Backing *Strabo's* program tribute is Bruce Butler, our TV representative in Toronto, who reports that *Walt Disney Presents* is ahead, Nielsen rating-wise, of any show that the CBC Network telecasts. It reaches over one million homes weekly, with an average audience of 3.2 people per set and covers all the key markets across Canada.

JITTERY WIRE:

Dano Gets Invite to Whote House For Once O'Clock



Royal Dano applauds the President, First Lady and Vice President.

Royal Dano, the man who speaks for Abraham Lincoln at the New York World's Fair, fully understood what an important event in his life lay just ahead when President Johnson sent him a bid to join a distinguished group for a Lincoln Day luncheon at the White House.

But the telegrapher, who took down the invitational wire, seemed to be completely unnerved by its importance because the telegram read that the luncheon would be at the **WHOTE HOUSE FRIDAY, FEBRUARY 12, 1965, AT ONCE O'CLOCK**. A formal invitation followed, clearing everything up, and Dano flew east for the experience of his life.

(Walt was invited to attend, too, but was unable to do so due to previous studio commitments. He had been in Washington earlier to receive the Presidential Medal of Freedom.)

Shortly after greeting Royal and his many other guests in the elegant East Room, the President, flanked by Mrs. Johnson, Vice President Hubert Humphrey, Senator Yarborough of Texas and a Presidential aide, was presented with the Gold Medal of the U.S. Civil War Centennial Commission by its executive director, Dr. James Robertson, in appreciation for the President's role as honorary chairman of the agency.

Luncheon followed, during which Royal managed to get his keepsake menu generously autographed by nearly a dozen other guests, including Bruce Catton, the famed author and authority on Lincoln, and Lady Bird herself.

The President later took the party on a motorized pilgrimage to the Lincoln Memorial. As Royal stood before the impressive statue of the Great Emancipator, a little boy came up to him, held out his hand and said, "When I grow up, I want to be just like you."

Everything Coming Up Roses, Including Big Parade Job For Walt

It is more than fitting that Walt should have been asked to serve as grand marshal for Pasadena's Rose Parade next New Year's since everything else is coming up roses for him and the studio.

This will be the seventy-seventh showing of the world renowned affair, whose previous grand marshals have included Dwight Eisenhower, Herbert Hoover, Eddie Rickenbacker, Admiral

Halsey, Omar Bradley, Bob Hope, Earl Warren, Richard Nixon, Mary Pickford, Harold Lloyd, Shirley Temple and Arnold Palmer, to name a very few.

Walt's invitation came no more from the Tournament of Roses committee than from the thousands of letters the committee received demanding it and suggesting, along with this, if you please, that the theme be *It's a Small World*, the name of the Disney-built

Pepsi-Cola pavilion at the World's Fair.

For an event that started out as a picnic, the Rose Parade is doing very well. The first one, way back in 1889, was strictly a village affair. It featured everything from sulkies to wheelbarrows, all thoroughly laden with flowers provided by the ladies of the Valley Hunt Club.

The pigskin participation didn't come along until 1916, with the single exception of a Michigan-Stanford fiasco in 1902, won by the Wolverines, 49-0. After-the-parade activities ranged from tugs-of-war to races between elephants and camels during the Gay 90's and early 1900's. Track and field, horse and chariot races, polo, bicycle races, balloon ascensions, and, of all things, an ostrich race in one case, took turns entertaining the crowds.

With the permanent advent of football games between leading teams in the nation, the Tournament of Roses grew to become America's most colorful, best-publicized mid-winter event.



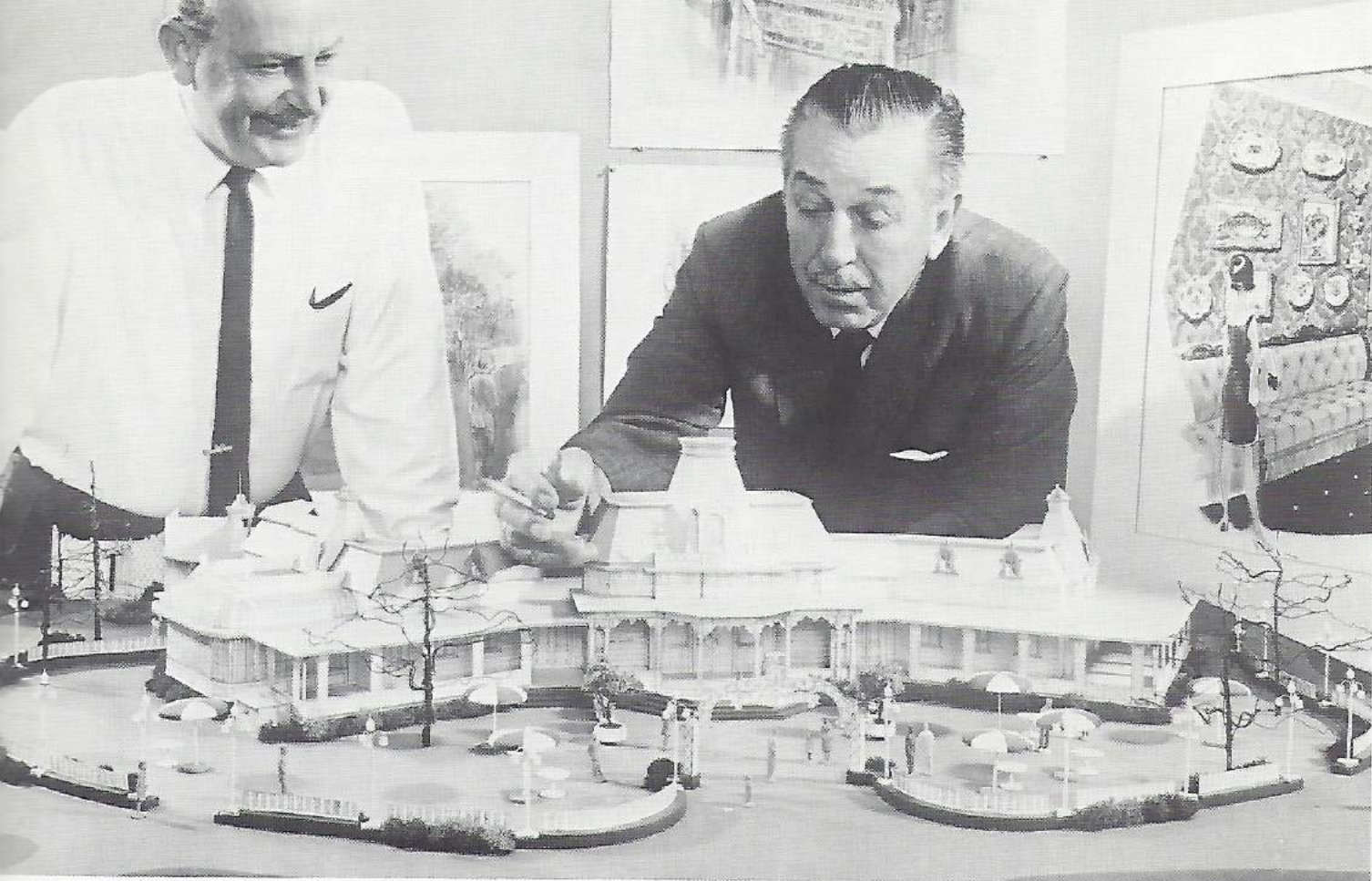
Max Colwell, executive secretary of the Pasadena Tournament of Roses, listens to the letters.

10,000,000 'Poppins' Merchandising Items Set Picture Record

Mary Poppins publications have been selling at just as torrid a pace as the motion picture and records, according to latest reports.

More than ten million *Poppins* items, including books, games, puzzles and promotional devices, have brought in five million dollars to the company's sole licensee in the United States, Western Publishing. It is Western's biggest publishing and printing program in 35 years of association with the studio, with *Sleeping Beauty* listed as the previous topper.

Not only is this figure expected to double, but according to O. B. Johnston, "Income from *Mary Poppins* overseas merchandise will equal or exceed that from the United States. We have thirty representatives around the world who create promotions and store displays which help sell the picture as well as the merchandise."



Walt and John Hench, WED's chief designer, look at a model of Disneyland's new Plaza Inn set to open this summer.

WED Officially Joins Up As Subsidiary In Imagineerative Way

One of the most unique and creative organizations extant, WED Enterprises, Inc., has officially joined Walt Disney Productions as the newest of its highly productive subsidiaries, and is proceeding, under its own managerial steam, along much the same track laid down by Walt in 1952, when he formed it as a separate company to plan and build Disneyland.

The new lineup of board members and corporate officers named to head up the firm following the last stock-

holders meeting, at which WED became a wholly owned subsidiary of WDP, are Walt, chairman, and Bill Cottrell, Joe Fowler, Mel Melton and Dick Irvine, board members.

Melton was also named president of WED, and Irvine vice-president in charge of design. Other officers include Carl Bongirno, treasurer; Neal McClure, secretary; and Lynn Kindt, assistant treasurer and assistant secretary.

WED brings to the American busi-

ness scene a completely fascinating endeavor called "imagineering" — Disneyese for "imaginative concepts in design, architecture, engineering and entertainment."

More than 125 select architects, engineers, artists, designers, model builders, sculptors, draftsmen and research technicians comprise the company's highly skilled and experienced staff — the "imagineers" who create, design and produce attractions and exhibits for entertainment and industry.

'Fantasia' Set For Stereo In Australia

The Kings Cross Metro theatre in Sidney, Australia has been specially fitted out with new equipment so that, for the first time in its long and musical history, *Fantasia* can be presented to

Australians in full stereophonic sound.

"When Disney first made the film," reports the Sidney Mirror, "it did not meet with the acclaim it merited. It was before its time.

"Since then it has been re-presented

all over the world, with tremendous success.

"Some of the most wonderful music the world has ever heard, plus the Disney genius for cartoon work, makes the film an unforgettable experience."

Record 24 Writers Keep Ball Rolling For Biggest Year

Twenty-four of Hollywood's best screenwriters are on the lot—a record for the company—to keep the production ball rolling as 1965 develops into probably the studio's biggest year yet, with six major features set to roll in the spring and summer, plus half a dozen *Walt Disney's Wonderful World of Color* shows.

First up to bat in the feature category during April was to be *Bullwhip Griffin, Esq.*, a rib-tickler about a milque-toast type who becomes a rip-roaring man's man when he travels west. The turnabout title role is played by that funny, funny man, Roddy McDowall, bane of Hayley Mills and Dorothy Provine in *That Darn Cat*. Also starring are Suzanne Pleshette—the beautiful brunette who teams with Dean Jones in the just-completed comedy, *The Ugly Dachshund*—plus Karl Malden and young Bryan Russell. Jimmy Neilson directs and Bill Anderson co-produces.

Another big one, set for spring, is *Lt. Robin Crusoe, U.S.N.*, the side-splitting tale of an absent-minded Navy pilot who ditches his plane on an uncharted tropical isle and winds up wishing he had landed in the drink instead. Bill Walsh and Don Da Gradi, the team behind *Mary Poppins*, are finalizing the script. Dick Van Dyke will star, with lovely, lissome Nancy Kwan as the girl Friday who adds the necessary femme frills to this enticing South Sea Island adventure. Byron Paul will direct and Bill Walsh will co-produce.

Walt is shooting for a July start on *The Gnomobile*, a wonderful whimsical story about a lumberman and his grandchildren who meet two small male gnomes, one young, one old, in the Redwood forest and take off on a tour of our national parks in search of a young

girl gnome for the good of the boy gnome and the entire species.

Walt will use all of his experience with the World's Fair attractions to make lifelike, talking Audio-Animatronic animals a highlight of this great story. The script by Jim Algar and Ellis Kadison is about ready for live-actor casting. As in *Darby O'Gill and the Little People*, the gnomes will be real people made smaller than life by special photographic effects.

On My Honor, a grass-roots comedy-drama to be made by the Hibler-Tokar-Pelletier team that co-produced, directed and wrote *Those Calloways*, will mark the return of Walt's funniest leading man, and that beautiful leading lady, Vera Miles. Fred plays a sort of modern-day Pied Piper who settles down in Small Town, U.S.A., and devotes his wisdom, laughter and love to

generations of youngsters. Vera plays his loving wife, Vida.

Our cousins from across the big pond will be busy filming the swashbuckling period adventure, *The Fighting Prince of Donegal* this summer. The story is about a fiery, redheaded Irish prince who escapes twice from English prisons to unite the Donegal and O'Neill clans against the oppressors. Walt has signed an Irish director, Michael O'Herlihy, and is considering Peter McEnery, of *The Moon-Spinners*, for the title role. Bill Anderson will co-produce.

On the continent, Peter Herald is preparing for *Song of Paris*, a light-hearted musical comedy based on the life of the colorful and talented 19th Century composer, Offenbach. Walt is expected to sign a major cast for this one.



Suzanne Pleshette: next stop,
Bullwhip Griffin, Esq.

Julie Reihm Extends Her Travels To Europe

Disneyland's Tencennial celebration got a beautiful boost on an international plane in April when Walt's ambassador, Julie Reihm, went to Europe on a ten-day goodwill swing through Denmark, Sweden and Norway.

She was royally received wherever she went, with her charm and poise, not excluding Stockholm where she was greeted by no less a personage than the Lord Mayor of the city.

Traveling is by now nothing new to Julie, who previously visited Mexico, as a starter, then covered a lot of ground in the Pacific Northwest where Premier W. A. C. Bennett of British Columbia, Governors Daniel J. Evans and Mark O. Hatfield of Washington and Oregon, and the mayors of Vancouver, Seattle, Tacoma and Portland welcomed her, and the Tencennial idea, with open arms.

In turn, Julie extended Walt's cordial invitation to all to be his guests at the Park.

Book Sales, Screenings At Studio Promise Doings For 'Darn Cat'

If the way the book, *Undercover Cat*, is selling here and abroad is any criterion, there can be little doubt of *That Darn Cat's* success. Not that there is much, anyway, judging by the uproarious reception the picture was given at three studio screenings of the rough cut. This undoubtedly should be Walt's funniest feature to date.

The book, by Mildred and Gordon Gordon, is booming. It's in its seventh U.S. printing and going strong in over a dozen other countries, in nearly a dozen different languages, including France, Spain, Portugal, Italy, Germany, Holland, Denmark, Norway — and Poland — plus Canada, England and Australia.



Walt's ambassador and fan, south of the Rio Grande.

'World Of Color' Set For Fifth NBC Season

The nation's press media got the word some seven months ahead of the new television season that *Walt Disney's Wonderful World of Color* would be back at the same stand in 1965 and 1966, its fifth season, from Mort Werner, vice-president of the National Broadcasting Company's TV Programs Department, via the network's daily news letter. It was also announced that the series returns fully sponsored for the year, as before, by the Eastman Kodak Company, the Radio Corporation of America and the Ford Motor Company.

Popularity-wise, the program is still scaling the rating heights among TV's top ten, according to the latest 30-city Nielsen ratings. Shows the caliber of the three-part *Gallegher*, *An Otter in the Family* and the two-part *Almost*

Angels were king of the hill to anything the competing networks could throw against them.

And written proof that the Disney series is a prime favorite with adult audiences, as it is with children, comes from the American Council for Better Broadcasts, according to its annual Look Listen Poll. LLP is based on opinions sent in by more than 3,000 adults and 4,000 teenagers in 30 states. In scoring TV shows, the viewer was asked to indicate what program he liked and the reason why. Returns were graded and totaled.

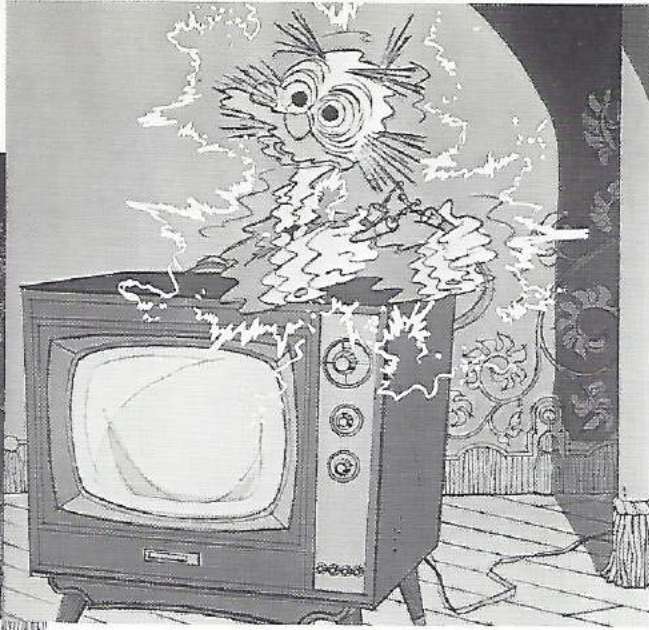
Wonderful World scored a whopping 821 with adults, to rank first in popularity over 30 other programs. *Bonanza* trailed behind it with 688. Among the young set, the Disney show placed eighth in a listing of 31.

And, by the time the picture is released, *Undercover Cat* will be out in paperbacks, not under the original title, but that of the picture, *That Darn Cat*, which will be a bigger publicity boost than ever.

The novel was first published in Sep-

tember, 1963, very nearly two years ago and, although book publishers are not notably free with their figures, the world-wide tally should be getting to two million copies or more. So say the Gordons who, with Bill Walsh, did the movie script.

The Russians laughed at his story when



Professor Von Drake showed them how.

Delighted Russians Hear Von Drake Set Pitch For Color TV

One of the most interesting and even significant international confrontations of our time occurred recently in Moscow when, according to a lengthy report in the New York Times, our own addlepatented Professor Ludwig von Drake demonstrated color television as she is known in the good old U.S.A.

The incident was part of a technical battle between two color-casting concepts, one produced by R.C.A. and used in this country, Canada and Japan, and one developed in France.

Each plan has its advantages. The French one involves a relatively simple means of transmission but requires complex and therefore expensive receivers, while the American system, tested for ten successful years, sends out a more complex signal but uses a simpler, cheaper receiver.

"Few in the audience understood the professor's nasal twang," the Times said, "but the sight gags required no translation as the character went through an entertaining and instructive discourse on the history of color and the development of color television."

The Russians were delighted with von Drake, and perhaps with the cheaper-set idea, too. Underlying this demonstration was a problem involving the entire European continent.

"The choice of systems is an important issue for European countries," the Times went on to explain, "because an agreement on common standards is desirable for international and ultimately intercontinental exchange of color programs. The conversion of one system into the other in color is a far more complex undertaking than for black-and-white television."

'Snow White' Topping 'Goldfinger' And The Beatles In Britain

It's getting to be an old story, and the older it gets the better it gets—the way *Snow White and the Seven Dwarfs* are hauling them in by the napes of their hearts in Britain, where the remarkable demonstration is scheduled to continue through Easter, appearing in some 350 cinemas before the run is over.

The 28-year-old feature was tumbling individual theatre records everywhere, and newspapers bearing headlines were loudly comparing the results with lesser ones turned in by hotrod boxoffice blockbusters like *Goldfinger* and even *A Hard Day's Night*, that bit by the Beatles.

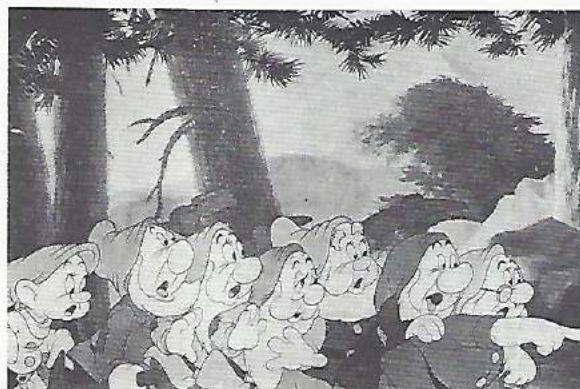
"The queues at Bristol's Odeon Cinema," shouted the Bristol Evening Post, "are dwarfing those for the screening of the top film, 'From Russia With Love.'"

"It's fantastic," said manager Ron Gordon. "It is many a year since I have seen queues like these."

"If," said the Birmingham Evening Mail, "there has been a similar situation before, I cannot recall it. 'Snow White and the Seven Dwarfs' continues at the Odeon. And small wonder—it has produced a boxoffice record."

In Manchester, standing well down a long queue in pouring rain and clutching a soaked child by the hand, a mother told an inquiring reporter, "There has never been a film like it. I saw it as a little girl and I have seen it every time it has been shown since."

HEIGH-HO! DWARFS BACK



SNOW WHITE
 The Christmas
 story has only
 one reason for
 its popularity in
 the United States.
 It is the only
 story that has
 been made into
 a feature film.
 And the reason
 for its success
 is the same as
 for the success
 of the other
 Christmas stories.
 It is the story
 of a girl who
 saves the lives
 of seven dwarfs.
 And the reason
 for its success
 is the same as
 for the success
 of the other
 Christmas stories.
 It is the story
 of a girl who
 saves the lives
 of seven dwarfs.

The Seven Dwarfs proceeding to dwarf all opposition.

Ellenshaw Divides Time Between Disney Scenes, And Seascapes

Peter Ellenshaw, whose background brush has built entire cities for Walt's many live-action features, and whose oils have lighted the scenes with great round suns by day or dots of well-deployed yellow paint by night, is successfully branching out into a lively career as a free-lance creator of you-are-there seascapes.

The surprising thing about Ellenshaw's work, and a good part of the reason for his long tenure at the studio, is the exceedingly deceptive perspective he achieves in everything he does, whether it be old Boston town in *Johnny Tremain*, the dimming distances of "Regent's Park" in *Mary Poppins*, his seascapes, or the desert views he has lately embarked upon thanks to Walt's interest in both Ellenshaw's work and sandy scenes.

At the moment Peter, who in his spare time manages to get out between 50 and 60 canvases a year, is well behind in filling outside orders for seascapes. There is a waiting list of more than 200 buyers, which understandably makes him itch to find a good many more weekends than our current calendar allows. He recently held one of his frequent showings in the Manhattan Galleries, Pasadena, and promptly sold all but three of the 48 works he has on display.

Ellenshaw has been painting for 30 years. He started out in his native England working as an assistant to Percy (Pop) Day, then a famous matte artist for Alexander Korda. His first picture: the H. G. Wells story, *Things to Come*.

"Day was a marvelous teacher, a bear for proper details and a slick short cut man when this would suit the occasion just as well," Peter recalls. "He taught me some highly effective painting shorthand that comes in so handy when speed as well as excellence and perspective are of paramount importance.

"I mean, a foreground rock need not spotlight every grain of sand when the important thing in the picture is a middle-ground wreck whose presence in the picture is the reason for any painting at all and therefore should be in the most intricate detail and perspective."

Walt hired Ellenshaw for *Treasure Island*, a 1950 release, and except for

Walt Cast For Part In Pre-Opening Show At The World's Fair

Sitting snug and tight within 646 acres of World's Fair exhibits and pavilions, "It's A Small World" operations were picking up speed at this writing for the Fair-wide April 21 opening, inaugural day for the vast undertaking's second and final act.

Dick Nunis, director of operations at Disneyland, whence the Pepsi-Cola ride derives its key personnel, announced that Bob Matheison will serve as resident manager of the pavilion, and Bill Sullivan as his assistant.

Billie Hoelscher, Frank Stanek, Frank Petitta, John Edwards and Bob White were named supervisors.

"Keeping busy at the Pavilion throughout the winter months," said the Small World Newsletter in February, "are 'gracious' Grace Sicignano, Don McDonald, George Berlent and Pete Simineli, while Lou Roth keeps an

eye on all four Disney shows (G. E., Ford and the State of Illinois) and prepares for the 27 technical people from the Studio who will begin show installations this month. Assisting Lou at the Queens Office are Fred Tatum, Al Sziklay and Marilyn Plummer."

The technicians produced changes in the ride's belt system and loading area to boost its hourly capacity by around 500 guests, bringing the hourly count up to 4,500 persons.

The ride's cartoon complement is to be slightly changed. Mickey Mouse, Pluto, Goofy, Alice and the white rabbit will be on hand again, but not Snow White and the seven dwarfs, who, unfortunately, have too many prior commitments this season. Taking their places, with eclat, will be that slick and chic pair, Chip and Dale.



Ellenshaw having it out with a seascape.

his recent nine-month absence, he has been on the payroll since. He went on to *Robin Hood*, *The Sword and the Rose* and *Rob Roy*, all produced in England, before coming over to help on *20,000 Leagues Under the Sea*.

Few Disney live-action features are made without some matte work and Ellenshaw has provided all of it, first as a lone artist, now as the head of a small but effective staff. At the moment he is working on *Lt. Robin Crusoe, U.S.N.*, a drifting-raft-and-desert-island feature which may be shot almost entirely on the lot.

But, because they offer a magnificent challenge and present problems, like the armed services, on land and sea and in the air, seascapes will some day be his chief vocation, Ellenshaw feels. Unless Walt, who likes deserts better, continues to privately prevail upon him to go inland now and then.

Right now Peter has a beauty, more than half completed, that offers a slick compromise. There is the desert, O.K., and a nicely presented dislodged rock or two, plus a meandering stream which seems, as the brush strokes go by, to become less and less of a dry-bed affair.

Donald's Idea Raises Sunken Ship In Persia

It isn't often one hears about Donald Duck accomplishing anything without opening his mouth, loud and clear. But recently Don Donald was silently instrumental in saving a whole city's drinking water by dint of a comic book plot he engaged in.

At Kuwait, a city in Kuwait, a country on Kuwait Bay on the Persian Gulf, a cargo vessel carrying six thousand poor sheep turned over and sank with all but the human hands aboard.

What to do? If left on the bottom, the cargo would soon ruin water the city was used to using. Then Karl Kroyer, a Danish manufacturer, remembered Donald and the ping pong balls he himself raised a cartoon ship with in an old Disney story.

Kroyer pumped the sunken hulk full of styren balls and up she came, sheep and all, without the slightest strain. The water was saved, and so was the ship, and so cheaply that Kroyer is thinking of going after a lot of other old wrecks for their salvage value, thanks to D. D.'s good thinking many years ago.

Promotions, Departure Mark Changes At Park, Rest Of Disney World

A promotion and a departure at Disneyland during the past month were two major exec changes within the company, involving Ed Ettinger and Jack Lindquist.

Ettinger, director of marketing and and a Park employee since its opening ten years ago, resigned to become a vice-president of MCA Enterprises, Inc., whose responsibilities will include future development of Universal's tour division.

In the wake of his departure, Lindquist was named manager of the Park's marketing division. He had been promotion manager. Wally Wade will serve as assistant manager of marketing.

Jack will represent marketing on Disneyland's operations committee, working directly with Card Walker at the Studio.

Ed Meck continues as publicity manager, and Milt Albright as manager of group sales.

Charles Raffaniello has been named metropolitan area salesman for Buena Vista, with Allen Bornstein succeeding him as B. V.'s national print manager.

Both promotions are in line with Buena Vista's policy of recognizing capabilities and encouraging growth within the organization.

Raffaniello has been with us for eleven years. He was a booker for two and the national print manager for nine. Prior to that he had been associated with RKO Radio Pictures for twelve years.

Bornstein joined BV in February, 1963. Before that he had been with 20th Century-Fox for seven years.

Elsewhere in the Disney world Peter Woods has assumed full responsibility for our merchandising endeavors in England. David Bush has left the company and returned to the advertising field.

In Johannesburg, Leslie M. Steyn has been appointed as our merchandising representative in South Africa, O. B. Johnston said on his return from that country.

"Mr. Steyn has been handling Disney merchandising activities in Johannesburg under Ephraim Charlaff's general direction, so he is well acquainted with our policies and methods," O. B. explained.

"Business in South Africa is on the increase, and I am sure that with Mr. Steyn now devoting full time to Disney licensing, our merchandising and promotional efforts there should grow proportionately with the general business rise."

'Mary Poppins' To-Do Turns Into Hair-Do

All the to-do about *Mary Poppins* has turned into a hair-do in England where Charles of London has given international trade a shot in the arm by importing solid ringlets of hair from the Continent for his heady work.

The importations are so that clients with short hair need not feel the style is not for them. Ringlets of real hair



can be added, no matter what the color, as in the accompanying newspaper cut, wherein Charles demonstrates with his pretty daughter, Lesley.

The result may be a New Rage over there since Charles, with salons in posh places like Richmond and the West End, caters to the best among the film and theatrical people — style-opinion-makers all.

What inspired him? A visit to Disneyland whilst on a lecture tour of the U.S. where he heard about the picture long before he could see it. Which almost beats *Mary Poppins*' tea party on the ceiling for imaginative enterprising.

Charles of London and a heady inspiration.

From 'The Ugly Dachshund'



Mallory Sam Harris and mimic.



Winnie McCarthy and look-alike.



*Theresa Courtland
and canine copy.*



Ben Frommer and echo.



Joan Weinstein and image.

One of the more ridiculous incidents in The Ugly Dachshund turns out to be the predicament of five dogs: they come on looking almost too much like their owners in the picture. Which, need it be said, was no coincidence at all. The dogs—an Afghan hound, a Poodle, a Basset hound, a Bulldog and a Miniature Schnauzer—were specially picked as perfect pals for doggy persons played by Joan Weinstein, Winnie McCarthy, Theresa Courtland, Ben Frommer and Mallory Sam Harris, respectively. It turned out to be a funny dog show scene in a funny feature, but there were problems. Director Norman Tokar had difficulty remembering who was to put who through their Blue Ribbon paces, hound or human.

BIOGRAPHY OF SYN: Exposed To Reader's View In 'Darn Cat'

The handsome, talented, temperamental, muscular sealpoint Siamese who plays the title role in *That Darn Cat*, is Syn Cat, incredible scene robber from *The Incredible Journey* and a cold-eyed contender for the Patsy Award for Best Animal Actor of 1965, in the opinion of many.

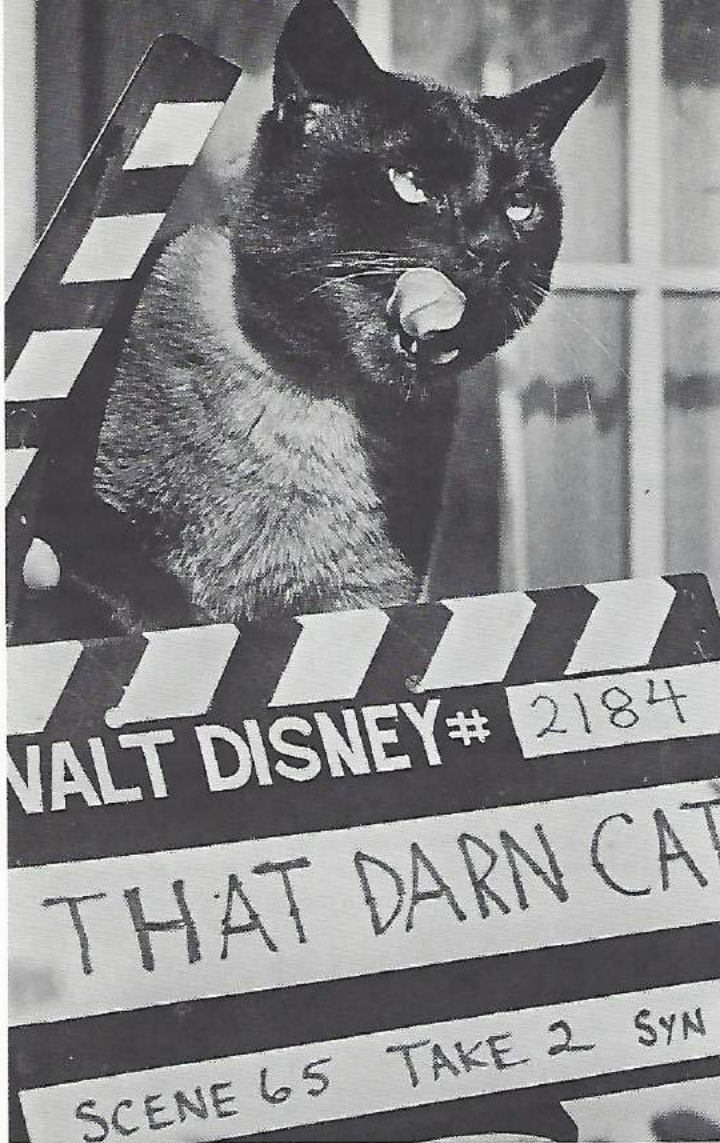
It doesn't take the acumen of a private eye to spot old Syn as big competition in the incessant laugh-making that goes on among the various members of *Darn Cat's* nifty cast—Hayley Mills, Dean Jones, Dorothy Provine, Roddy McDowall, Elsa Lanchester, Ed Wynn, Grayson Hall, William Demarest, Tom Lowell, Neville Brand, Frank Gorshin, Iris Adrian and Richard Eastham, to mention only some of them.

The cat, whose performance unexpectedly did not slow down first-unit production one iota, comes off as a comedian as perhaps no other cat has in histrionic history. He is particularly good in his handling of dogs in the picture. In opening scenes he has a jowly bulldog colliding with himself in vain attempts to salvage a lordly supper.

Syn was born in Ontario, California, six years and four months ago, and was quickly bounced from his litter into the Chaffee Humane Association Pound by an extremely short-sighted owner. He was still groping for a foothold on life when Bill Koehler, a long-sighted animal trainer, came by and picked him up for a song and five bucks. Pretty unusual for a Siamese, whose presence in a household is usually well-paid-for in hard cash.

Syn grew up like lightning, to weigh nine pounds, two ounces and stand six and one-eighth inches at the shoulder. Exclusive of his ten-inch tail, he is twenty inches long. Thirty inches of this cat on the dead run will get you more trouble than most police dogs can handle.

Anyway, Syn grew in talent just as quickly. Koehler trotted him around for the *Journey* casting and watched him beat out 99 other applicants. That was just the beginning. On location in Canada, directors and assistants found themselves having to whisper pre-shooting discussions because the ani-



"Take two!
What's the matter
with the first one?"

mals, led by Syn, were taking their places before the human authorities could come to final decisions.

This slick kit developed a number of hobbies during the *Darn Cat* doings. They include back-porch poaching, garbage inspection, open-field radio transmission, sound-stage tourism, dragnetting, and fence-hopping.

He has few dislikes. They include upstagers; sound-stage bells, which he was continually confusing with dinner bells, and wrist watches which, when worn around the neck, can set your ear to vibrating like some infernal tuning fork.

Syn has, like all Siamese, a deep melodious voice when things are going right, and a high piercing one when they are not. He enjoys endless one-way conversations with Koehler, no matter where the latter might be — the farther, the better — and is not especially attuned to any breed of cat other than Siamese.

And he is not much different from any other actor in that he uses stand-ins and stunt doubles for certain scenes, on studio orders, and likes to sleep, when the racket will permit, between camera set-ups.

'Poppins' People Get Writers', Editors' Nod

As the award season rushed to its Oscar finale in the Santa Monica Auditorium, *Mary Poppins* people continued to clean up along the way at the writers' and cinema editors' presentations.

Julie Andrews and David Tomlinson, two of the *Poppins* stars, won their Eddies for best actress and actor in a U.S. film debut, and Cotton Warburton for what his colleagues considered "the best edited motion picture."

The presentations were among a total of six made at the American Cinema Editors' 15th Annual Awards dinner in the Ambassador Hotel's famed Coconut Grove ballroom.

Bill Walsh and Don DaGradi received the "Best Written American Musical" award for their *Poppins* screenplay, based on the *Mary Poppins* books by P. L. Travers, at the Writers' 17th Annual Awards dinner at the Beverly Hilton Hotel.

'Comics and Stories' To Be 25 Next July

Walt Disney's *Comics and Stories* hits a publishing landmark this July, when issue No. 300 signals the twenty-fifth continuous year of publication. Not many U.S. monthly magazines last a quarter of a century, and to our knowledge no other comic book, either, has such a record.

The whole Disney gang will be pictured on the cover to mark the anniversary.

First editors of the magazine were Bob Callender and Alice Cobb. Alice has retired, but Bob is still active in publishing. He is currently vice president of Western Printing and Lithographing, publishers of our comics magazine. For the past dozen years the editor has been Chase Craig.

Many favorite Disney characters were first introduced by *Comics and Stories*, and one of them is currently making the transition to films. He is Scrooge McDuck, who first appeared in 1947. The wily, tight-fisted old Scottish bird—an uncle of Donald's—has long been popular in all Disney books and magazines. His first film started a year ago. It's a featurette.

At one time the monthly circulation of *Comics and Stories* reached nearly 3,000,000 copies. Television has lured many readers and potential readers away, but still we outsell any other comics book in the Western stable. Our 32 monthly pages of wholesome, hilarious adventures provide the base for a score of other magazines around the world whose combined monthly circulation runs 20,000,000 or more.

Another Disney comics magazine anniversary falls in June in Italy, when issue No. 500 of our *Topolino* magazine hits the newsstands. The first issue was released nearly 30 years ago as a monthly. It changed over to a weekly a few years ago. *Topolino* has been one of our most successful magazines through the years, with much of its material created right there in Italy.

Mary Mills Appointed To Bench In England

Although her term may be limited, since English newspapers report a merger between the Richmond Borough Bench and Richmond-upon-Thames is in the offing, Mary Hayley Bell has been appointed a magistrate in her home district.

As in this country, English magistrates or justices of the peace do not necessarily require legal training. But in an interview with the press, Hayley Mills' novelist mother said:

"Juvenile problems will be of special interest to me. I feel that common sense will apply, as it has done with the bringing up of my own children."

She confessed to being a regular habitue of the Old Bailey. "I love going there," she said, "and sitting in the back row. You really find better acting there than you ever see in the theatre."

"Well," said Louella Parsons, who carried the story as the lead to one of her columns, "they could hardly find a woman who has been more successful

in bringing up daughters Hayley and Juliet, and a son.

"I've heard cracks from time to time that Mary and John Mills keep their children too close, even to going out with Hayley on her dates. (Juliet is now married and has a baby.)

"But I say it's better to be overly careful than too careless. There would be less juvenile delinquency in the world if all mothers and fathers were as devoted and interested in their children as are the Mills."



Judge Mills with John and Hayley in a happy Hawaiian mood.

Characters Prep Kids Down Argentina Way

Down Argentina way Disney characters have been instructing children on subjects like musical instruments, television, and the history of uniforms. During the next few months ships, the sea, climates and seasons, the jungle and, yes, geography, will be added—recollections of great names from the past like Marco Polo, Achilles, Napoleon and Julius Caesar!

So, have Donald and Mickey been signed as teachers, never to set foot

on the screen again? Well, hardly. Donald's famous temper could be a disaster in any classroom, for one thing.

It seems one of Alberto Goldberg's merchandising licensees has developed a line of boxed games using Mickey et al to teach children in a very interesting and fun way. An educational pitch such as one having Donald racing chariots against Ben Hur is bound to be a winner.



A lesson in packaging down Argentina way

'Poppins' LP Soaring To New All-Time High For Sales Of Albums

Jimmy Johnson must have shaken hands with a whole army of chimney sweeps, just for luck, since he and the music company set out to distribute *Mary Poppins* music.

The original Soundtrack LP has climbed to the Number One spot on the charts in the United States and tenth place in England, while *Chim Chim Cheree* won an Oscar as the best song at the Academy Awards presentation, with the New Christy Minstrels singing the charming ballad before 50 million viewers in the golden competition.

The supercalifragilistic sales figure for the Soundtrack LP has jumped to a staggering \$2,500,000 with well over one million albums sold in the U.S. alone. Not only that, the picture has not been released in many markets, which means there is a good chance that the hit album will be *the biggest*

seller of all time, not excepting *My Fair Lady*.

It took the LP just thirteen weeks to qualify for a gold platter from the Record Industry Association of America.

Besides the Soundtrack LP, more than 100 versions of all or part of the Sherman brothers' score have been recorded by various artists in albums and singles.

Normally a minor revenue producer, the sheet music has outsold everything in sight. Published music written for every kind of instrument has been made available, and is selling just as well as the Soundtrack LP. Charles Hansen, of Hansen Publications, one of the biggest music publishers in the country, states "The demand for sheet music on *Mary Poppins* is incredible, and we feel it's just beginning."

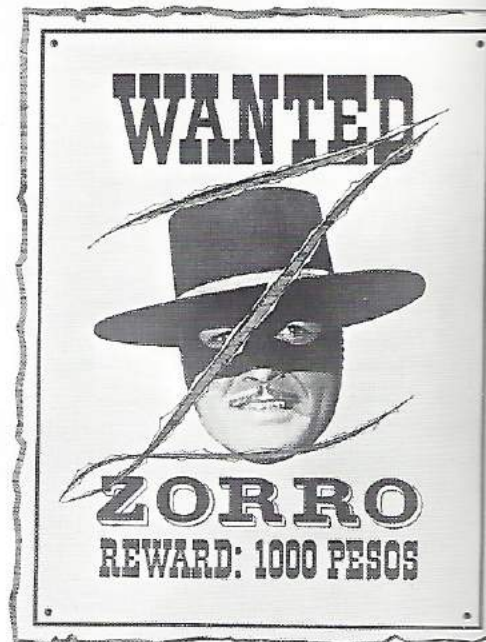
For the record: Jimmy Johnson and Rose Cameneti pose with the Poppins gold platter.



500 Balloons Fly For 'Incredible Journey'

For an exploitip, as the trade books call it, there's nothing like picking a word from a movie's title to get lasting title identification.

Brian Bint, an imaginative exhibitor in Odeon, Manchester, England, hit upon the idea of launching hundreds of balloons on "incredible journeys" to



A mailing piece: First step toward making Zorro the most wanted show

'Zorro' Sales Set Out On A Syndicated Gait

The *Zorro* series is off and running at a syndicated gait. Metropolitan Broadcasting Television has captured the big audience-drawing program of a few seasons ago for its stable of three major stations: WNEW in New York, KTTV in Los Angeles and WTTG in Washington, D. C.

Buena Vista's goal is to make *Zorro* the most wanted show in 100 top U.S. markets during the next six months. And plenty of enthusiasm has been kicked up for the series by the driving Disney sales team, working with station representatives at the National Association of Broadcasting Convention, just concluded in Washington, D. C.

get proper word-of-mouth going for Walt's *The Incredible Journey*.

It worked. With Bint furnishing the airframes at his theatre, Manchesterites soon had 500 of the rubbery craft sailing through the skies in a veritable armada of publicity, the prize for the sender of the longest-legged balloon to be five English pounds, roughly the equivalent of twelve American dollars.

A card was furnished with each balloon, perforated for division into three parts: one part to be carried by the balloon, identifying the launcher; one retained by the theatre for the record, and one retained by the launcher as a reminder to see the picture.

Morita - San Seamails Hefty Report On Twin Picture Campaigns

Mamoru Morita, publicity chief for Walt Disney Productions Japan, Ltd., Kanesaka Building, 15, 2-Chrome, Shiba Tamura-Cho, Minato-ku, Tokyo mailed in half a dozen large envelopes well fattened with posters, advertisements and news clippings as his report on *The Incredible Journey-Waltz King* campaign in his island country.

The in-English accompaniment consisted of a brief advance letter to Dick McKay in which Morita-san modestly stated:

"McKay-san:

"We have seamailed to you under separate cover reports on our publicity and advertising works on *THE INCREDIBLE JOURNEY* and *THE WALTZ KING* which were released in Tokyo, Osaka and Fukuoka.

"As we had tremendous hit on *THE LEGEND OF LOBO* in this territory and because Disney's animal pictures hold enormous popularity and confidence among the people who are fond of animals, we made it a point to emphasize *THE INCREDIBLE JOURNEY* as another True Life

Adventure Drama which was produced by the same staff who made *THE LEGEND OF LOBO*.

"I hope they will be of some interest to you."

They were, circulating the studio publicity office in all their splendid color and spidery Japanese character-writing. In all there were around 500 pieces, plus several photographs showing the long lines of happy ticket-buyers-to-be at the Shibuya Takarazuka and Shinjuku Musashinoka theatres in Tokyo.

Top of the line at the Ikebukuro Toho.



Journey To Caracas Prepares 'Poppins' For South America

The cream of the crop among South America's theatre and film men gathered in Caracas recently to get the great big word on the advertising, publicity and exploitation campaign that has helped to build *Mary Poppins* into Walt's most successful motion picture to date, one which well may surpass the showing of any musical in industry history before its world run is through.

Disney men on hand from Burbank to fire up the South American contingent were Card Walker, Dick McKay, Ned Clarke, O. B. Johnston, Vince Jefferds, Jimmy Johnson, Harry Archinal, George Sherman, Gene Armstrong and Wendall Mohler.

Card had just previously returned from a similar promotional trip to Europe and the Orient to build pre-release enthusiasm.

On the receiving end of the affair in Venezuela were important exhibitors, merchandising representatives, record distributors, publications men and film

distribution executives responsible for handling Disney product — the latter principally from the Rank Organization.

The three-day meetings were highlighted by a first-night showing of the Spanish superimposed-title version of *Mary Poppins*, and screenings of all the film facilities that will be available for selling the feature appealingly to the public.

A series of slide presentations covered the publicity, promotion, exploitation, advertising and merchandising campaigns, and the brilliant *Poppins* music and publications success stories.

The available film and radio facilities for the South American lineup of Disney product to be released this year and next were demonstrated with suggested additions or changes that will best suit the Spanish- and Portuguese-speaking scene.

The upcoming South American release list includes, besides *Poppins*, *A Tiger Walks*, *Those Calloways*, *The Misadventures of Merlin Jones*, *The Moon-Spinners*, *The Three Lives of Thomasina* and *Snow White and the Seven Dwarfs*.

Walt Signs Van Dyke To Four-Film Contract

As a result of their highly successful collaboration on *Mary Poppins*, Walt has just signed Dick Van Dyke to a new four-picture contract, covering the next seven years.

The first assignment for the brilliant young motion picture and television star under the new pact will be *Lt. Robin Crusoe, U.S.N.*, an hilarious and contemporary treatment based on the popular Robinson Crusoe legend. Filming is scheduled to roll in May.

The title role, as delineated in the Bill Walsh-Don DaGradi script, should prove a tour-de-force for the unlimited talents of Van Dyke, glib and nimble star of *Mary Poppins*.

Byron Paul, with eight *Wonderful World of Color* shows on his impressive list of TV credits, will make his feature motion picture debut as director of the romantic comedy.



Joan Blondell tells it to Jack Oakie on the Kilroy set.

Joan Blondell Loves Studio And Says So

Seeing yourself as others see you can be a pleasant experience if the observations are friendly and effectively put, as were those of Joan Blondell after her tour of duty on the lot making Walt's *Kilroy* television series.

She told Harold Heffernan all about it. Harold writes for the ubiquitous

North American Newspaper Alliance. Joan, who has worked just about everywhere in Hollywood and has been "on stage" since infancy, said "I've had the good and the bad and the in-between, but it wasn't until these past few weeks that I came upon the actor's Utopia — the Walt Disney way of doing things.

"Working on his lot proved the most unique experience of my life. First off, nobody on the inside calls it a studio. You learn the first day to refer to it as 'The Campus.'

"When the boss comes to the set at other studios where I've worked, a strange quiet comes over the cast and

crew. Not at Disney's. Everyone merely goes about his business. If the situation warrants, Walt will stay on and chat for a minute.

"There's ping-pong to be played near the commissary. One day a group of artists in shirt-sleeves went for soft ball. Others brought their lunches from home and picnicked on the grounds. Even that's not the whole story."

The whole story includes, of course, the Penthouse club with its gym, showers, sun deck and hot-lunch facilities, plus badminton courts, horseshoe courts and a basketball practice area elsewhere on the lot.

Nation's Critics Put Julie In First Place

The legend of *Mary Poppins* continued to grow as the nation's newspaper critics got in their happy say through Film Daily's annual Filmdom's Famous Fives poll, with 207 daily commentators on the movie scene voting Julie Andrews overwhelmingly as their

choice for best actress.

Julie was named tops among "Finds of the Year," and her performance as best among "Best Performances by Female Stars," to be more exact.

Two others in the cast fared well. Matthew Garber was voted first for

"Best Performances by Juvenile Actors" and Karen Dotrice ditto for juvenile actresses.

And *Chim Chim Cheree*, written by Dick and Bob Sherman, led the field as "Best Original Song." Irwin Kostal ran second in "Best Musical Scoring."

Do-It-Yourself Scribe Proves Publicity Boon

The combination of the beautiful *Calloways* star, Linda Evans, and a do-it-yourself TV cabinet marked the beginning of a new and highly successful way to publicize upcoming Disney product.

Steve Ellingson, whose column appears in 380 of the nation's best newspapers and supplements, found out long ago that a pretty girl goes a long way towards attracting readers' attention to do-it-yourself columns or anything else you might think of.

Ellingson got the idea just after the



Linda Evans and lectern in a sea of clippings.

war when the do-it-yourself idea took the nation by storm.

"I had just finished having a new house built when I discovered I was completely out of funds. So I filled the place with furniture I put together myself," he says.

Selling do-it-yourself plans and ideas

was a natural follow-up for a guy whose funds shortage had a persistent way of continuing.

Disney beauties who will show off his wares in upcoming columns in return for a solid picture plug include Cheryl Miller of *The Monkey's Uncle* and Victoria Shaw of *Gallegher*.

Disney Characters Put Brand On Soap For Sales In Japan

Throughout the history of the Studio's merchandising department many soap manufacturers have been licensed to use the various Disney characters as in-pack premium items and for advertising. Usually, such a tie-in jibes with and helps the release of one of our films. But never before has anyone sold soap powder strictly identified by Disney characters.

Matsuo Yokoyama, able-bodied merchandising representative in Tokyo, convinced the Mitsuwa Soap Company there was no reason this couldn't be a fast mover. So a license was concluded and last November a colorful boxed soap powder was put on the market, its packaging featuring Mickey Mouse, Pluto and others.

Since this packaging method will of course rely to a certain degree on the child persuading his mother to purchase, each box contains a small premium item, like a handkerchief, a Disney-character spoon and fork, or a small vinyl character doll, to name examples. A coupon worth 20 points is

printed on each box. By accumulating these points (they may also be obtained with Disney character toilet soap and shampoo), the child — or parent — can turn in a varying accumulation of them in exchange for gifts that range from writing paper to wall clocks and book stands. Initial sales were very encouraging.

This rather unique license will be advantageous not only from the royalty standpoint, but for exposure of Disney characters to the Japanese. Not only is every housewife in Japan likely to see this soap on the local market shelf each week during her shopping excursion, but soap manufacturers do considerable advertising through all medias.

Mickey shows Pluto how to come clean in Japanese.



Survey by 'Seventeen' Rates Hayley Mills, Comedies At The Top

Seventeen Magazine's annual survey on the movie-going habits of teen-age girls has produced an encouraging note or two for *That Darn Cat*, starring Hayley Mills, among others.

For one thing, Hayley again rates as the top leading female star of the future, as she did last year, but turning in an even better score: 15.1 per cent as against 11.8.

Under Type of Movie Preferred, comedies outrank all else across the board, as first, second and third choices.

Romances and musicals tie for second and third places as first choice, dramas fourth, and suspense-mysteries fifth.

A great majority — 70.8 per cent — of the girls are concerned with what the movie is about. Other reasons for wanting to see a picture are, in descending order, the type of story, the stars in it, its word-of-mouth publicity, its popularity as a book, and its reviews in magazines and newspapers.

Best movie-going day of the week is Saturday, when 34.7 per cent of the responding teen-agers say they go regularly. Next best is Friday, with 26.2. Sunday runs a poor third with 6.1 per cent, and the rest of the week combined, Monday through Thursday, is a doddering fourth with a combined 1.4 per cent.

Regular movie-goers attend with boy friends as companions, chiefly. Girl friends, then parents, follow in that order. The merely occasional ticket-buyer turns up with girl friends more than boy friends, and the only once-in-awhile devotee goes along with parents more than anyone else.

Of the 2,000 subscriber members of Seventeen's Consumer Panel who were covered in the survey, 1,530 replied, as against 1,465 last year. Two facts remained constant in the trend period: The biggest reason for going to movies again is that "I date boys who like movies," and the biggest reason for not going continues to be "I have more homework now."

A Patsy For Patsy



Well, now, look who's won the Patsy this year! None other than a beautiful hunk of tigress called Patrina. She's no patsy, by the way, as anyone who played with her in The Tiger Walks will tell you. But then, Patsy is a pleasant enough name for an award, if not for recipients in every case.

Patrina—or Pat, or even Patsy, if you like—is a pretty decent sort in real life. For instance, she and her pardner-trainer, Ralph Helfer, chose this flowery, sunny spot to have her picture taken just as soon after the awards were over as Patsy could get a cameraman together.

Needless to say, when the award was announced in Stage 2 at KCOP, Los Angeles, on a recent Saturday morning, Patsy roared her approval. Being as how her claws have a habit of mucking up nice floors, though, Ralph didn't let her accept. Instead, Bryan Russell, another Disney star, dressed in shoes among other things, stepped up to do the honors, while Patsy, who was on hand, sat back in her cage and munched on a fine hunk of proxy called steak. The American Humane Association presents the awards each year to the best animal actors. Patsy topped the field in movies.

Boy From Marceline Heads Up Missouri's Library Week Report

When Francis English, dean of the University of Missouri's College of Arts and Sciences, and chairman of Missouri's participation in National Library Week late in April, wrote and asked that Walt serve as honorary state chairman, the former boy from Marceline couldn't resist the gesture. He said "yes."

"We here in Missouri feel sure," wrote English, "that your willingness to serve as Honorary Chairman of NLW will be of real help to us in enlisting the cooperation of many citizens' groups in the state in carrying on this worthwhile endeavor."

One of Walt's chief contributions as Missouri chairman was the production of a television message on the values of libraries. He said:

"Libraries have something for everyone, from the small child who is just able to sign his name to get his first

library card, to the senior citizen, who has time now to read and finds the library a haven for all the leisure time he is enjoying. The library has information for the businessman and for the housewife, for the student and college professor, for the musician, artist and advertising man. The theme of this year's National Library Week is a good one — 'Know What You're Talking About—Read!' Make use of your library this week and every week."

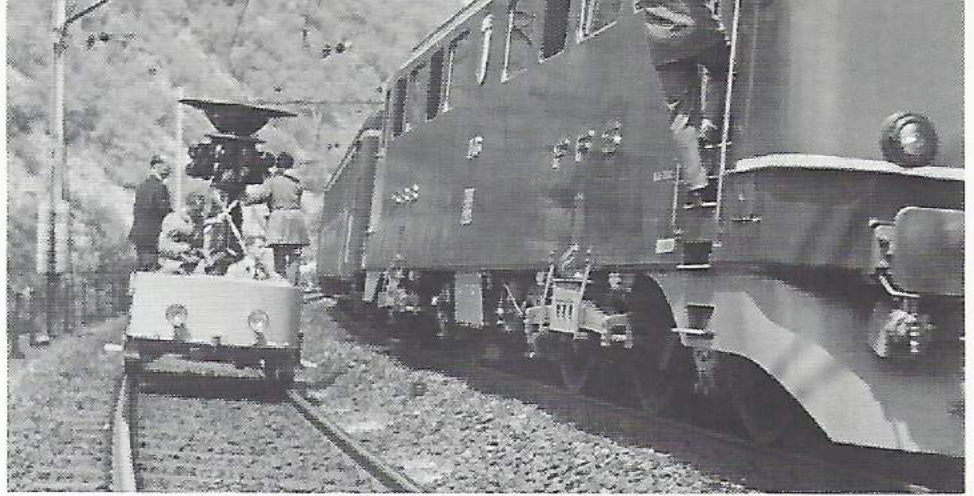
It was what Missouri wanted to hear from a man whose production creed includes careful authenticity in his entertainment projects. In the committee's opinion, he has thus done much to further a movement dedicated to encouraging lifetime reading habits, increasing the use of libraries and expanding and improving the reading and library resources of this nation.

Next Stop Is Munich For 'Magic Of Rails'

Walt's fabulous Circarama continues to spread its fame around the world, with its next stop Munich, and that city's big International Exhibition of Transport and Communications to take place from April through October.

The Circarama film to be screened will be *The Magic of the Rails*, a twenty-minute spectacular that entertained well over a million bug-eyed spectators at last year's Swiss National Fair at Lausanne.

Filed in 35 mm with nine synchronized cameras rolling simultaneously,



Nine-camera Circarama equipment picks up Swiss train in the Swiss Alps.

the picture highlights the cultural and natural beauties of Central Europe as no movie has ever done before. It was directed by Ernst Heiniger, with Ub Iwerks lending a big technical assist.

The Munich Fair chairman, Herr

Grosser, who recently visited the studio, stated that more than 5,000,000 visitors are expected during the six-month exhibition. The Circarama screenings will be held in a large, specially constructed auditorium.

'Mary Poppins' Races Toward Doubling All Disney Movie Records

Moving out into more and more theatres, the long-legged Academy Award winner, *Mary Poppins*, was ringing up grosses like no other Disney picture before it and still hitting the news columns and magazines in a fashion unprecedented, perhaps, for any motion picture long after early release situations had come and gone.

As of this writing the boxoffice stood at \$20,000,000, with film rentals running to over \$12,000,000, easily a record for the company.

"The unusual part," said Irving Ludwig, "is that the bulk of the engagements are yet to come, with over 400 openings scheduled for Easter, to be followed by a still broader pattern during the summer months.

"We hope to keep the picture in active distribution as long as possible, especially in view of the tremendous number of people who are coming back time and again to see it."

Since its opening *Poppins* has set countless house records, with stories that would fill a book about people battling the snow and cold to get to the theatre.

Poppins business in general has been so close to theatres' capacity that the interest stirred up by the Oscar pres-

entations created "a pleasant problem" of handling the crowds, to use gratified exhibitors' own words.

The domestic rental record of \$10,400,000, held by *Snow White and the Seven Dwarfs* for its several releases, has of course been exceeded. And at a recent SRO audience of stockholders, Roy said *Poppins* will not only be the biggest Disney grosser, but the biggest Disney grosser "twice over."

Walt Lends Voice In Funds Appeal For 'Radio Free Europe'

Walt recently took time out from his busy schedule to send an important and heartfelt message to 180,000,000 Americans, urging them to support the Radio Free Europe Fund with much-needed money for its indispensable work.

The fund, which through the help of private citizens has kept the clarion

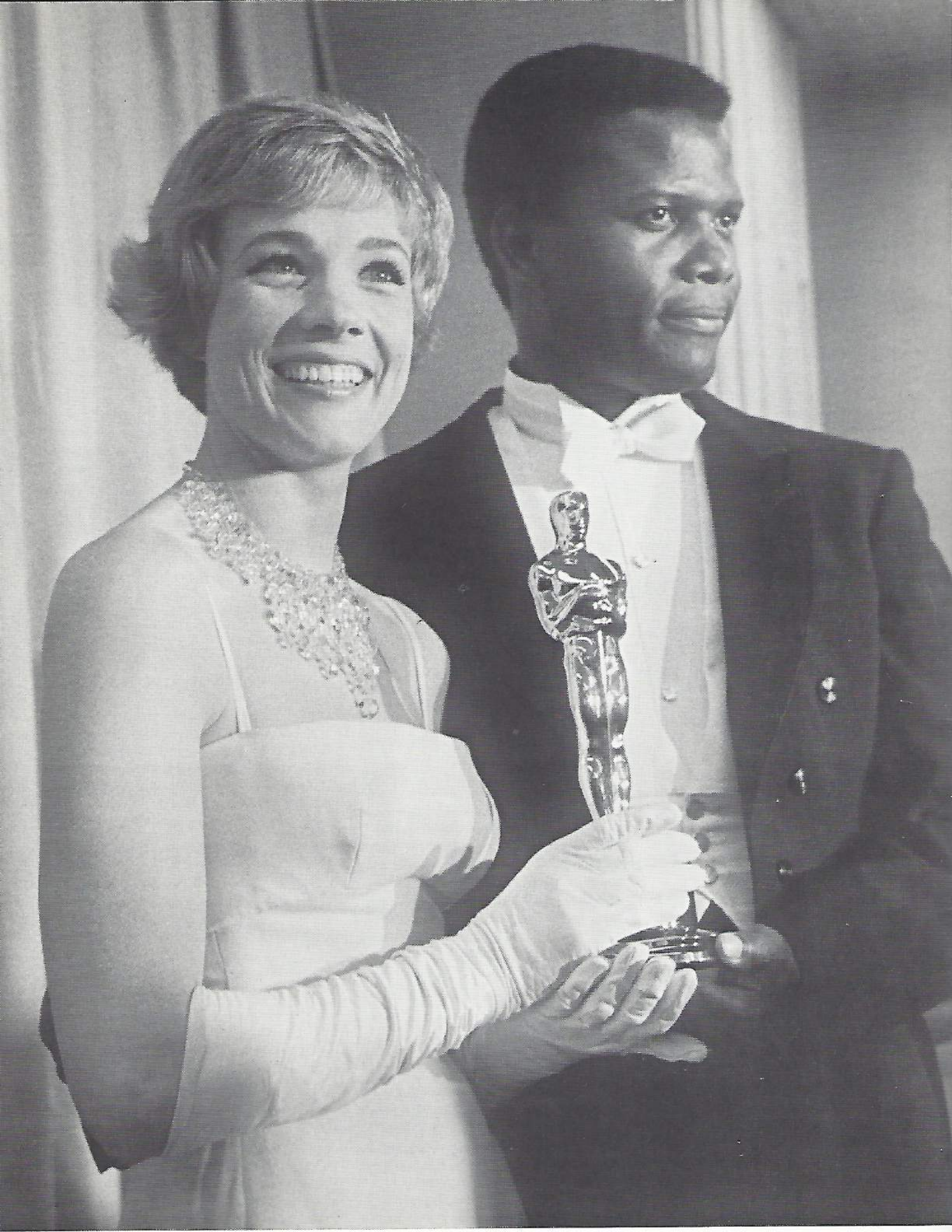
voice of freedom beaming into Iron Curtain countries since the Fourth of July, 1950, supports an enormous 2,260,000-watt station and its 3,000 hours of weekly programming to some 15,000,000 radios in target countries.

In his appeal Walt said, "Hello — I'm Walt Disney — here to ask for your help in keeping Radio Free Europe on the air.

"We've heard many stories lately of the heroic escapes being made from Communist East Europe — each one striking evidence of what it means to be imprisoned behind the Iron Curtain. But it is to those who can't escape — 80,000,000 of them — that Radio Free Europe directs its daily broadcast of news and events.

"R.F.E. is a non-profit network supported by American citizens and, so that it may continue to be heard, I hope that you'll send your contribution today to the Radio Free Europe Fund, Box 1965, Mount Vernon, New York. Thank you."

The taped message was sent to literally every radio station in the United States, with instructions to play it throughout the month of April, so that the voice of freedom will get the support it needs to stay on the air.



'Best Newcomer' Vote From British Academy

While Julie Andrews' screen performance in *Mary Poppins* has established her as a full-fledged star of the highest order in this country, it had a somewhat different, if no less honored, effect in her native England.

There, just a week before the Academy Awards in Santa Monica, the British Film Academy in London voted her as "the most promising newcomer to leading film roles" for her *Poppins* portrayal. Audrey Hepburn, whose strong bid in *My Fair Lady* failed to land her so much as a nomination from top U. S. movie echelons, won best actress on the London side. And it was not for *Fair Lady*, as things turned out, but for *Charade*.

In Julie's absence—she was busy in Hollywood making her first NBC Special—Jack Hawkins accepted for her.

Her English award has still another interesting facet to it. In winning as "best newcomer" Julie edged out Elizabeth Ashley from *The Carpetbaggers*, the Beatles from *A Hard Day's Night*, and Lyn Redgrave from *The Girl With the Green Eyes*.

Cotton Warburton Fields Statuette, Forgets Speech

It's one thing to tote a pigskin in college or cut a picture at Disney's, and quite another to edit your boondockers clear up to that high stage they erect for Academy Award presentations, as anyone called Cotton Warburton will tell you.

The famed former S. C. halfback was so taken by surprise when they picked him as the best film editor for 1964 that he completely forgot his prepared speech, short as it was. As one wag put it, it was fortunate for Mr. W. that a couple of movie doctors, Casey and Kildare, were on hand at the rostrum to lend him moral support.

Vince Edwards and Dick Chamberlain were the jovial presenters. Chamberlain said, "You open it, Vince, you're the surgeon." Edwards laughed, "That's a real cutting

the envelope, not Cotton.

In the days that followed, old pals around the Studio ruminated about some people's luck and referred to the veteran of Disney cutting as "that Oscar-pickin' Cotton."

'Mary Poppins' Winner Of Five Oscars Out Of Thirteen Nominations

One of the most important milestones in the remarkable history of *Mary Poppins* was successfully passed during April at the much-anticipated climax of the Oscar season when five awards, including one for Julie Andrews as best actress, were presented at the glittering 37th annual Academy Awards presentation.

The evening, a flood-lighted, be-furred, be-jeweled, dinner-jacketed, television occasion, culminated several months' conjecture on who would win what—conjecture that kept the nation's trade press humming and periodically punched its way into the daily press via critic and columnist.

Besides Julie, Dick and Bob Sherman—the night's only double winners—won for best song, *Chim Chim Cheree*, and best scoring. Cotton Warburton picked up an Oscar for film editing.

'Mary Poppins' Story Leads To Look At Ode Of The Oscar

The fact that the thirteen Oscar nominations voted for *Mary Poppins* is not only a record for the studio but, in the case of musicals, one for the entire industry, seems to indicate a look back down the vista of time to see where Oscar came from and how.

In the beginning the presentations were small and little noted. The first, on May 16, 1929, in the Hollywood Roosevelt Hotel, drew around 250 for a luncheon that the press slighted and radio ignored entirely. A good reason for this was that all winners were announced in advance. But the Academy soon realized that an idea originally designed to technically advance the arts and sciences of the industry was proving to be a top-drawer public relations device.

Oscar-giving was the first of the award programs, forerunner of awards

Ham Luske rounded out the *Poppins* winners with the best special effects award.

Others of the thirteen nominees were Ed Colman, color cinematography; Irwin Kostal, best scoring of a music adaptation; Bill Walsh and Don Da Gradi, best screenplay based on material from another medium; Bob Stevenson, best director; Tony Walton, costume design in a color picture; Carroll Clark and Bill Tuntke, art direction in color; Bob Cook, sound, and Walt and Bill Walsh, best picture.

A special Class One award was presented to Ub Iwerks and two associates for their outstanding achievement in perfecting color traveling matte cinematography—a process of combining foreground and background in color pictures that replaces the old, rear screen projection method.

The Disney awards represented at least two firsts for an Oscar derby. Julie was the first musical comedy actress to win best actress for a film musical, and Cotton the first All-American footballer to field a golden statuette for anything.

The evening of Monday, April 5, 1965 did anything but spoil another important first. The Disney total, 30 of which have been awarded Walt personally—a record for the industry—was only increased by the *Poppins* score.

activities in almost every other industry. As *The Hollywood Reporter* put it, the Oscars "have given birth to a variety of honors in other phases of the entertainment world; their spirit has been copied in such diverse fields as men's and women's clothing, hair-dressing and architecture."

The golden statuette was launched with the Academy itself when, at an organizational lunch, Cedric Gibbons, the famed M.G.M. art director, began sketching it on the tablecloth. His quick design became the final one. But it wasn't until 1931 that Oscar got his name.

Margaret Herrick, today the executive director of the Academy, blurted out "why he looks like my Uncle Oscar" when she first saw the statuette, and the name stuck as quickly and readily as Gibbons' design.



B



A



C



A Julie Andrews and best actor Rex Harrison.

B Special effects winners Eustace Lycett, Peter Ellenshaw and Ham Luske with presenter Alain Delon.

C Cotton Warburton and presenters, Dick Chamberlain, Vince Edwards.

D A portrait of Julie and Oscar.

E Ub Iwerks, right, with co-winners Wadsworth Pohl, Peter Vlahos.

F Bob and Dick Sherman with presenter Fred Astaire.

G Mr. and Mrs. Tony Walton.

H-I Julie, her fans and the press.



D



F



E



H-I



G