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# Disney

N E W S

## COVER STORY

**Still Mickey After All These Years**  
by Bob Laubacher  
From slapstick comedy to starring roles, Mickey celebrates sixty years in the spotlight. **8**



## RECESS

**Discovery Island**  
by Max and Dawn Navarro  
Bird-watching on Discovery Island leads to helpful hints on housing and feeding the objects of your study. **24**

## DISNEY DINING

**Rustle Up a Ranch-Style Cook-Out**  
A recipe for old-fashioned cornbread tops off your summer barbecue. **27**

## REMEMBERING WALT

**Mickey's Other Voice**  
by Julia Joslin  
Jim Macdonald recalls taking over as Mickey's mouthpiece. **43**

## WHAT'S NEW

## EDITOR'S NOTES

From Mickey to the Matterhorn, it's a hot issue for summer '88. **4**

## LETTERS

DISNEY NEWS readers speak out. **6**

## THEME PARKS

Disneyland celebrates Mickey's sixtieth birthday in grand style; Walt Disney World introduces a robot show at Epcot Center; and Mickey finds a home on the range. **45**

## PROJECTIONS

Home Video offers five cartoon packages; The Disney Channel continues to add new programming and original movies; "Bambi" leaves the forest for its sixth re-release; and syndicated TV keeps backing winners. **46**

## SUITABLE FOR FRAMING

At 60, Mickey's still on top of the world! **Center**

## SPECIAL FEATURE



**Welcome to Pleasure Island**  
by Lisa Carroll  
Nightclubbing on the lagoon at Walt Disney World—fantastic reality! **16**

## FEATURE STORIES

**Jack-of-All-Voices**  
by Libby Slate  
Meet the man behind the "Official Voice of Disney." **22**

**Light Up the Night**  
by Denise Harrison  
A behind-the-scenes look at Disney's pyrotechnic extravaganzas. **28**

**Because It's There**  
by Lance Machovsky  
A behind-the-scenes look at the Disneyland Matterhorn climbers above the crowd. **32**

**Disney Art of Gardening**  
by Max and Dawn Navarro  
Create a mood with nature's celebration: the glorious palm. **35**

**Shooting at the Golden Oak**  
by Joe Burns  
The last remaining movie ranch is still going strong—and it's Disney's! **38**

## CREDITS

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ON THE COVER: He's changed a bit since 1928, but he's still the same Mickey we've known and loved for sixty years!

Summer 1988—and everything's coming up Mickey! This is the big year, when everyone's favorite mouse turns the big six-0, and Disney wants the whole world to get in on the celebration. In our cover story, Bob Laubacher, a former Disneyland Merchandise Host turned writer, traces the long and varied career of Walt's little friend, showing us that, despite six decades of continual change, he's Still Mickey After All These Years.

Then, there's an exciting new entertainment complex rising on the shores of a near-dilapidated island in a Florida lagoon. Writer Lisa Carroll investigated the mysterious goings-on and brings you a sneak peek at Walt Disney World's latest hot spot in her special feature, *Welcome to Pleasure Island*.

The Jack-of-All-Voices in Libby Slate's article is none other than the "Voice of Disney," Jack Wagner. If you've ever been to Disneyland or Walt Disney World, or just passed through Orlando Airport, you've experienced Jack's versatile talent. Now discover the fascinating past behind the "voice."

Did you ever wonder exactly what they meant in the old "Spin and Marty" series when they sang "Way out west on the Triple R..."? Writer Joe Burns tracked down the site of that famous summer camp, and found it was right in our own backyard, on the Golden Oak Ranch in Newhall, California. As the last remaining movie ranch in Southern California, *Shooting at the Golden Oak* continues to capture the action for innumerable film and television productions.

Disney Dining wants you to "Rustle Up a Ranch-Style Cook-Out" to liven up your summer dinner hour. And Jim Macdonald, who became Mickey's second voice, shares some unique memories with writer Julia Joslin in *Remembering Walt: Mickey's Other Voice*.

Summer's heating up, so dive into our DISNEY NEWS for a refreshing read!

**From the Publisher:** This issue we are happy to highlight another member of the DISNEY NEWS staff—Consulting Editor Nick Paccione. Nick began his Disney career in 1975 as a Custodial Host at Disneyland while attending Loyola-Marymount University where he earned degrees in English and Communications. In 1981 he took a position as copywriter for the Magic Kingdom Club, and now supervises the Club's marketing department. Nick initially became involved with DISNEY NEWS in 1985 during the redesigning of the magazine. At that time he initiated the editorial direction of the new format.



Nick Paccione Denise Harrison Lance Machovsky

When it's time to Light Up the Night, no one does it quite like Disney. In researching the how-and-why of these nighttime spectaculars, Denise Harrison found that there's a lot more to them than meets the eye.

Veteran mountain climber Lance Machovsky was intrigued by the intrepid climbers who relentlessly challenge the icy slopes of the Disneyland Matterhorn. Based on his own experience and knowledge of the rigors of rock climbing, *Because It's There* captures the motivation, skill and dedication of this close-knit team.

# HEIGH-HO, HEIGH-HO, IT'S OFF TO HILTON WE GO.

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## TO THE

**just received my first issue of the**

DISNEY NEWS, and am thrilled with it. If all issues are as great as the Fall 1987 issue, I will be one happy lady! I'm a Walt Disney fan from way back.

I do have to point out one mistake on page 14, though...Look closely at the bird's-eye view of Epcot Center...I believe it's backwards—a mirror-image of what it should be. Oh well...

Kathy Lorinser  
S. St. Paul, MN

*Good eyes, Kathy! Somehow our picture did get flipped. The tip-off is the Imagination pavilion which appears in the left corner of the photo—it should be on the right.*

**haven't seen the prices for**

Disneyland tickets or the Magic Kingdom Club prices in my DISNEY NEWS. I know you used to put them on the back page, I think it was. I would like to see them in there again in each magazine because prices keep changing and many people would like to know how to plan for their trip.

Patricia Farmer  
Taft, CA

*Unfortunately, Park admission prices are not always determined before DISNEY NEWS goes to press. If we were to run current prices, there is the risk that they could change before your visit. Rather than publish information which could prove to be incorrect, we prefer to direct you to the Disneyland*

*general information phone number: (714) 999-4565, or (213) 626-8605, ext. 4565. For Walt Disney World, call (407) 824-4500. The operators can provide you with up-to-the-minute information on admission prices, operating hours, and special events.*

**last summer I visited Disneyland**

for only my second time. The year before was my first. I was nine years old that first summer. My parents gave me a choice to go back to Disneyland or back east to see Washington D.C. and New York City. That's not really a choice.

Not only did I have a wonderful time, I learned many things too. That dreams can come true and with a little imagination anything is possible.

As in your last "To the Editor," I hope *Great Moments with Mr. Lincoln* never leaves the Park, either. I would like to see all of the presidents and hope one day to visit Walt Disney World.

My current dream is to return to Disneyland in 1989 and get aboard *Splash Mountain* and back into *Star Tours*, which may just be the greatest attraction of all time.

Matt Brewer  
Killeen, TX

PS. My dad always said there should be no child or adult that has not been able to see or visit Disneyland. All should have the opportunity.



Roquefort and O'Mally receive overdue recognition

**am sure people like me drive you**

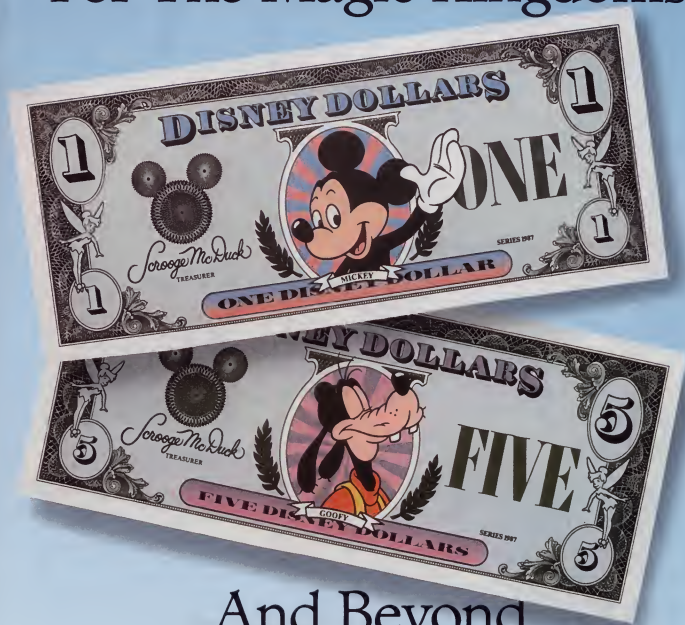
"bats," but I wanted to inform you of an error.

In the Winter 1987 DISNEY NEWS, on page 30, the picture labeled "Crimefighter Basil enlists feline assistance" is actually Roquefort talking to O'Mally in "The Aristocats."

Linda Caramagno  
Austin, TX

*People like you don't drive us "bats," Linda, they keep us honest and humble. You're absolutely correct. Thanks to you (and Martina Delude of Alhambra, CA, who also caught this mistake), Roquefort has now received his proper credit.*

# Currency With Character For The Magic Kingdoms



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Disney Dollars make your Disney getaway a total fantasy experience. And isn't that what your vacation's all about?

These beautiful, full-color \$1 and \$5 bills have real character! Mickey and Goofy that is! Imagine the fun of exploring, shopping and dining with Disney Dollars throughout Disneyland, Walt Disney World and Epcot Center. But the magic of Disney Dollars extends far beyond the boundaries of the Magic Kingdoms!

After a day of thrills and enchantment, you can unlock all the fun and relaxation of any fabulous Disney resort with Disney Dollars! Check into a luxurious hotel. Order a delicious dinner. Enjoy your favorite sport. Or shop till your heart's content. Disney Dollars give you the

whole world of Disney Resorts to explore.

So, when you visit any Disney Theme Park, resort, hotel, shop or restaurant, ask for your change in Disney Dollars. Use the money that sets the standard for fun.

# Disney DOLLARS

# Mic

AFTER ALL THIS

Mickey's Six Decades

## H

ey there. Hi there.

Ho there. Can you believe who's sixty? M-H-C-K-E-Y, M-O-U-S-E! He was "born" November 18, 1928, yet Mickey Mouse continues to look as good (or better) than the day he first sprang from Walt's inkwell. And yet his life has changed dramatically over these six decades. From the fun-loving, mischievous rascal just breaking into movies back in the thirties, to today's mature, grand mouse of stage, screen, and theme parks, Mickey still knows how to win hearts around the world. Read along as DISNEY NEWS takes a look at Mickey's varied roles and accomplishments, and traces the subtle changes in his personality over sixty years in the spotlight.

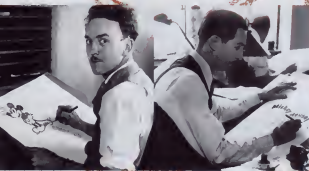
*"I had this little mouse in the back of my head, in spite of the fact that everyone is frightened of a mouse, including myself!"*

Walt Disney

### Mickey the Entrepreneur (1928-1938)

When Mickey Mouse first burst on the silver screen in movie theatres across the country, few audiences could imagine a talking mouse. Yet, not only did this free-spirited rodent talk, he also sang and danced, tugged, pushed, poked and played his animated co-stars as if they were musical instruments. His first starring role, *"Steamboat Willie,"* was also the first completely synchronized sound cartoon, developed by the creative genius from Kansas City, Missouri—Walt Disney. Together, these two enterprising entertainers broke new ground and took America—and the world—by storm. From his screen debut at New York's Colony Theatre, Mickey was launched into his first decade—full of fun, mischief, and a chance to really show his stuff in almost every type of role imaginable—

Mickey was created by Walt Disney (right), but animated by Ub Iwerks (left)





# KEEP

## THESE YEARS

### Years of Change

but always the "good guy," of course!

#### The Cartoon Star

Mickey's first decade was the busiest of his film career. In the beginning, however, Mickey wasn't even supposed to be Walt's star. Instead, "Oswald the Lucky Rabbit" was earmarked to be his primary character. When a legal dispute developed and Oswald was judged the property of another studio, Walt needed a replacement—fast! Taking the train back to Hollywood from New York, he remembered a family of mice who loved the lunch scraps secretaries left in wire wastebaskets at a former job years ago, and an idea began to take shape. Excited about his new character, Walt's first choice for a name was "Mortimer," but "Mickey" sounded friendlier to his wife, Lillian, and so the new star was named.

Mickey's first and principal animator was not Walt but Walt's good friend from Kansas City, Ub Iwerks. Walt, however, did donate his own falsetto for Mickey's voice during the early years.

In 1932, Walt was awarded a special Academy Award for the creation of Mickey Mouse. And, in 1935, after 72 hits in black and white, Mickey was given his first full-color vehicle, "The Band Concert." During these first ten years, Mickey starred in 102 animated cartoon shorts—about 85% of his lifetime total!

#### Leader of the Pack—The Mickey Mouse Club #1

Long before television was even a gleam in America's eye, the first Mickey Mouse Club was organized. In 1929, this fun-filled fan club brought kids and theatre owners excitement every Saturday.

During his first decade, Mickey played a number of leading roles and a variety of different characters in his cartoon shorts. His first role, of course, was the comical helmsman in "Steamboat Willie." These are just some of the challenging roles Mickey took on during his first decade:

#### ROLE/CARTOON/DATE

Pilot/Plane Crazy/1929

Train Engineer/Mickey's Choo-Choo/1929

Explorer/Jungle Rhythm/1929

Lifeguard/Wild Waves/1929

Conductor/The Barnyard Concert/1930

Hunter/The Moose Hunt/1931

Radio Announcer/The Barnyard Broadcast/1931

Jungle Explorer/Trader Mickey/1932

Football Player/Touchdown Mickey/1932

Tavern Piano Player/  
The Klondike Kid/1932

Movie Star/Mickey's Gala  
Premiere/1933

Jockey/The Steeple Chase/1933

Epic Hero/Gulliver  
Mickey/1934

Firemouse/Mickey's Fire Brigade/1935

Shipwrecked Sailor/  
Mickey's Man Friday/1935

Exterminator/Mickey's Garden/1935

Polo Player/Mickey's Polo Team/1936

Mountain Climber/Alpine Cleaners/1936

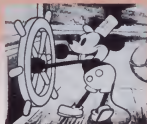
Ringmaster/Mickey's Circus/1936

Magician/Magician Mickey/1937

Ghostbuster/Lonesome Ghosts/1937

Medieval Tailor/Brave Little Tailor/1938

Whaler/The Whalers/1938



'Steamboat Willie' earned Mickey his first accolades



An intrepid fire fighter (1935)



Clowning up the Alps (1936)



A whale of a tale (1938)

At local movie houses across the country, card-carrying Club members watched the latest Mickey adventure, participated in Club activities, and enjoyed weekly games, contests and talent shows. Of course, there was also an official Club yell:

Handy! Dandy!  
Sweet as candy!  
Happy kids are we!  
Eenie! Ickie!  
Minnie! Mickey!  
M-o-u-s-e!

Each meeting concluded with a stirring rendition of Mickey's signature song, "Minnie's Yoo Hoo."

As the leader of the Club, Mickey's role was to provide fun, fun, fun, (and keep the kids coming back next Saturday morning!) He succeeded. A whole generation of youngsters fell in love with the irrepressible Club leader, and had a great time in the process.

#### *The Comic Strip Character*

On January 13, 1930, a syndicated Mickey Mouse comic strip appeared in major newspapers. Of course, Mickey was the hero. But Minnie, Mickey's nephews Morty and Ferdie, and the whole Disney gang played featured supporting roles. In the early days, the strip was written by Walt. Illustrated by Ub Iwerks, and inked by Win Smith. Eventually Floyd Gottfredson, an animator, was recruited to draw the strip on a temporary basis. Almost 45 years later, Gottfredson was still drawing the strip, and continued to do so until his retirement in 1975. The strip's popularity made it a favorite in the United States and around the world. Today Mickey's antics are read in a dozen languages in over 400 foreign publications, as well as around 350 newspapers in the U.S.

#### *The Merchandising Star*

Walt and his brother, Roy, found that merchandising was an excellent way to increase Mickey's popularity. During his first decade, a host of Mickey merchandise delighted a nation. The first Mickey Mouse book was published in 1930. In 1933, the first Mickey Mouse watch was produced by Ingersoll and outsold every other children's watch ten-to-one (and, incidentally, saved Ingersoll from bankruptcy). Hand-made Mickey Mouse "soft toys" sold for \$5.00 in 1930, with more

than 400 produced and sold each week—until automation took over a few years later and boosted that number into the thousands. In addition, Walt Disney Enterprises (a division set up to handle merchandising) licensed Mickey Mouse for toothbrushes, radios, toys, spoons, plates, games, soap figures, balloons, egg cups, toy trains (this time saving the Lionel Company from bankruptcy), towels, shoes, and juvenile china sets. Mickey's name was even licensed to endorse a popular brand of milk of magnesia. As a merchandiser, Mickey was unbeatable.

#### *The High Flyer*

It seemed that Mickey was everywhere during his first decade. His exciting lifestyle even took him to the annual Macy's Thanksgiving Day Parade in 1935, where he was flying high as the lead-off balloon. To this day, Mickey makes an annual appearance in that parade—over 50 years later!

That first balloon, by the way, prepared Mickey to hit even greater heights almost 60 years later. This, of course, in the form of "Ear Force One" the giant Mickey-shaped hot air balloon now used for



*Mickey, Already flying high in 1935*

special events at the Theme Parks, and across the country for promotional purposes.

*"It is understandable that I should have a sentimental attachment for the little personage who... has been so happily accepted as an amusing friend wherever films are shown around the world."*

Walt Disney

#### **The Feature Star and War Hero (1938-1948)**

For the first time in his relatively short life, Mickey was eased out of the spotlight at the Studio and on the screen. Instead, Walt and his animators began to favor Pluto, Donald, and Goofy. And



there was a very good reason for this. It seemed that every time Mickey was mischievous in a cartoon, a flood of letters from complaining parents and Mickey admirers would inundate the Studio. Walt found it was easier to put characters from whom you'd expect mischief into those situations. In addition, it was getting harder and harder for Walt to devote as much time and voice as was necessary to support a heavy schedule of Mickey Mouse cartoons.

At this time, too, Mickey's appearance began to change, taking on a more mature, responsible look. His head was made rounder. His body was drawn in better proportion. His shoes were larger. Indeed, Mickey's formative years were truly behind him as he entered his "decade of responsibility."

Although his cartoon-making days were limited, Mickey was still a mouse in demand. His second decade gave him his first feature films, and a shot at helping the Allies win the war.

#### The Feature Film Star

Two feature films of this period gave Mickey star billing, playing characters that were a cut above his normal cartoon roles: *Fantasia*, 1940, and *Fun and Fancy Free*, 1947.

*Fantasia*, of course, is a great cinematic accomplishment—a classic—concocted by two creative geniuses over dinner. It began one evening when Walt was having dinner at the same restaurant as the great classical conductor, Leopold Stokowski. Walt told him about his upcoming project, "The Sorcerer's Apprentice," and Stokowski excitedly offered to conduct the score

written by Paul Dukas. Oddly enough, Mickey was not immediately cast as the star. Dopey, the most charismatic of Snow White's little friends, generated much support for the role within the Disney Studio. But Walt wanted to give Mickey this special assignment and eventually got his way.



Working magic in "The Sorcerer's Apprentice" (1940)

The length of "The Sorcerer's Apprentice" turned out to be awkward. It was too long and too expensive to be a "Silly Symphony" (characters other than Mickey and his pals animated in stories choreographed to classical music). Yet, it was too short to stand on its own in the theatre. The answer: ask Stokowski to conduct other classics, let Disney animators choreograph them with animated characters, and put them all together with narration linking them into a cohesive film. Initially titled *The Concert Feature*, the film's name was later changed to *Fantasia*. Proving Walt's faith in him, Mickey turned in a brilliant performance as the hapless protégé of the great sorcerer, Yensid ("Disney," spelled backward).



Conquering fear to elude a giant (1941)

*Fun and Fancy Free* features Edgar Bergen, Charlie McCarthy, Mortimer Snerd and Jimmy Cricket narrating two tales. In the segment that has come to be known as "Mickey and the Beanstalk," Mickey encounters danger and excitement as he and his cohorts, Donald and Goofy, attempt to rescue the Singing Harp from Willie, a not-so-friendly giant.

#### The War Hero

Although thoroughly enjoying his life as a film star, Mickey did not hesitate to abandon the good life when duty called. With the nation plunged into World War II, the U.S. Government needed training films and special help for the war effort. They called on Walt Disney, a willing and eager volunteer. Walt immediately set his Studio in action producing animated training films underwritten by the government. Although the more feisty Donald was selected to depict our fighting forces, Mickey was recruited to support the war effort in a number of significant projects.

Mickey appeared on posters, insignias, bullets, bombs, hospitals, and airplanes. His image infuriated Adolph Hitler to the point that he banned the hugely popular Mickey lapel pins from his country (people had been substituting them for the officially sanctioned swastika pins). Mickey's most acclaimed presence in the war, however, was the password chosen by the Allied Forces on D-Day in 1944—"Mickey Mouse."

Mickey's comic book career also began in his second decade. When the concept was initiated, Mickey Mouse comic books sold for 10¢. These colorful kids' magazines were never created at the Studio, however. It seems the magazine publisher, under license with Disney, has always been respon-



sible for the story line and the production, including drawing Mickey and his friends. Like Mickey himself, his comics are by no means limited to the United States. With his adventures published in 47 different countries, Mickey's had to talk himself out of trouble in 37 languages. Over the years, many stories created for audiences in other countries have actually been translated for use in English from the language in which they were originally written.

*"I often find myself surprised at what has been said about our redoubtable little Mickey, who was never really a mouse nor yet wholly a man—although always recognizably human, I hope."*

Walt Disney

#### The Leader (1948-1958)

Through 1955, Mickey Mouse was a star at theatres, in comic books, and through merchandise. Suddenly, however, Mickey burst into households daily across the United States through the exciting new medium of television. In addition, he actually "came to life" at Walt's brand new family park in Anaheim, California.

#### Leader of the Pack—The Mickey Mouse Club #2

In a letter from Robert E. Kinter, President of ABC Television in 1954, Walt Disney was congratulated for pre-booked commercial time "...one hour a day, five days a week, for a full 52 weeks firm—a total of 18 sponsors had committed over \$15 million for a show they hadn't even seen! That was the impact with which "The Mickey Mouse Club" hit the airwaves in 1955. The show, featuring a roster of 24 Mouseketeers, immediately became one of the most popular children's television shows of all time. So popular, in fact, that echoes of the Mouseketeer Roll Call still ring in the memories of fans everywhere... "Mouseketeer Roll Call, sound off now: Bobby... Darlene... Lonnie... Sharon... Annette... Tommy... Doreen... Cubby... Karen... Roy... Jimmie. We are the merry Mouseketeers!"

Accompanying the huge success of "The Mickey Mouse Club" was another wave of merchandising success. Of course, Mickey Mouse "ears" were a must for young Mouseketeers. So were Mousegetars, bandleader outfits, Mickey

Mouse stools, Mousekeditonaries, and Mouseke-more.

The fun and adventures lasted for four years on television, but the memories (and syndication) go on and on.

#### Leader of the Park

Walt Disney parlayed the revenues from his evening "Disneyland" television show into the construction of his dream park—the first of its kind. But on Disneyland's opening day, Mickey almost missed it! With all the activities needing attention just to get the Park open, it seems that one minor little detail was overlooked. There was no costume for a Mickey Mouse character. At the last minute, it was mentioned that a touring ice show, the Ice Capades, was currently doing a show with Disney characters, including Mickey. After a desperate call to the show secured an appropriate costume, Mickey arrived, properly clad, and "skated" through the opening ceremonies with Walt.

As official host of the Park, Mickey has appeared in every parade that's stepped

off in "The Happiest Place on Earth" since its opening in 1955. He's greeted innumerable celebrities, including film stars, political figures (with the exception of Nikita Krushchev, when security advisors prevented his visit in 1959—much to his chagrin), and royalty. In addition, Mickey is responsible for ground-breaking ceremonies and opening ceremonies of new attractions—a job that will never end, in Walt's words, "...as long as there is imagination left in the world."

*"Mickey's a nice fellow who never does anybody any harm, who gets in scrapes through no fault of his own but always manages to come up grinning."*

Walt Disney

#### Mouse-of-All-Trades (1958-1968)

Finally, a decade in which Mickey's life could achieve a status quo of sorts. He didn't exactly have time to rest on his laurels, though. His duties at Disneyland continued. Occasionally, he was called on to star in "Walt Disney's Wonderful World of Color" television show. His merchandise experienced a resurgence in the sixties and was more popular than ever. He continued his adventures in comic books and in newspaper funny pages. And his duties as official logo of the Walt Disney Studios went on uninterrupted. In all, it was a decade to reflect on the past and brace for the future.

Mickey's popularity continued to bloom overseas as well. Ever since his introduction around the world, Mickey had been able to transcend language and social barriers, appealing to young and old, rich and poor, and people of all nationalities. In Italy, his name is Topolino; in Spain he's known as El Ratón Mickey; in Germany, Micky Maus; Sweden, Musse Pigg; Norway, Mikke Mus; Mandarin Chinese translates him as Mi Lao Shu; and in Japanese he's Miki Mouso. Mickey speaks a language that everyone understands and loves—no matter what their native tongue.

*"All we ever intended for him or expected of him was that he should continue to make people everywhere chuckle with him and at him. We didn't burden him with any social symbolism, we made him no mouthpiece for frustrations or harsh satire."*

Walt Disney





### The Old Pro (1968-1978)

He'd done it all before and, by the way, he was pretty good at it. During his fifth decade, Mickey was called upon to star in yet another version of The Mickey Mouse Club and host the opening of another Theme Park. You'd think that some of the thrill would be gone by now; that some of the glamour and excitement would have worn pretty thin. But this is a mouse made of special stuff. And so Mickey's life continued on at an exhilarating, almost frantic pace during the seventies.

#### Theme Park Host

Mickey was accustomed to being the official host at Disneyland, but in 1971, Walt Disney World made its debut, and Mickey the Host began doing double duty. At the Resort, Mickey is kept busy greeting friends in the Magic Kingdom and EPCOT Center, hosting breakfasts at Fort Wilderness Campground, and making periodic appearances around the property, including Discovery Island, River Country, and even on the golf course!

#### Leader of the Pack—The Mickey Mouse Club #3

Although the names and costumes changed, "The New Mickey Mouse Club" still thrilled kids of all ages when it was introduced in 1977. Mickey even wore a colorful jumpsuit to match the upbeat tempo of this lively show. This time, there were 12 new Mouseketeers wearing brightly colored Mickey ears and modern jumpsuits. Mickey provided an abundance of high-spirited energy and acted like a kid again, even though he was approaching his fifties by this time! His place as "Leader of the Pack" was still secure.

"Mickey Mouse to me is a symbol of independence."

Walt Disney

### The Renaissance Mouse (1978-1988)

Big things happened in Mickey's sixth decade. He stepped back in front of the camera. He opened the first international Disney Theme Park. And his career enjoyed a rebirth, with renewed interest by young and old alike.

#### The Film Star, Again

Mickey's Christmas Carol, based on the

play by Charles Dickens (A Christmas Carol), is the perfect setting for Mickey's first screen appearance in 35 years. In this short feature, Mickey brilliantly plays the part of Bob Cratchit. A veritable "Who's Who" of characters from Mickey's (and Walt's) past join in to make this wonderful cartoon ideal for the Christmas season. Looking and sounding better than ever, Mickey wowed audiences and critics alike with his sterling performance.

#### Theme Park Host, Again

When Tokyo Disneyland opened in 1983, it marked the first international Disney Theme Park. Of course, Mickey was on hand to dedicate the new Park, and he is on hand each day to greet his enthusiastic fans. He also appears as the Audio-Animatronics leader of the band in the Fantasyland attraction, *Mickey Mouse Revue* (relocated from Walt Disney World). Although his time is spread thin with three Parks to look after, Mickey is already looking forward to continuing the magic across another ocean when Euro Disneyland opens near Paris, France, in 1992.

"It's important to remember that all this started with a mouse!"

Walt Disney

### What Next?

Just when you think there's no place left for a mouse born in 1928, Mickey reappears bigger and better than ever. Over the years, he's been an animated

cartoon figure, a merchandise star, a television star, a feature film star, a Theme Park host, the Mickey Mouse Club Leader, a balloon, and much, much more. You'd think he'd be getting tired and just about ready to call it a career by now.

Mickey Mouse, however, represents more than just an animated character or stuffed toy. He represents an ideology that each of us knows, loves, and identifies with. He represents the "underdog." He's the guy who overcomes adversity to beat out the bully. Walt said that Mickey appeals to "...the Mickey in all of us." And as long as there are bullies in this world, Mickey will have new jobs to do, and new audiences in every language.

Is Mickey up to the task? Can a 60-year-old mouse possibly have the energy to find new ways to entertain the world? Can he sustain the charm and charisma Walt gave him "at birth" for future generations? Can he continue to delight children and adults in movies, on television, at theme parks, as merchandise, and at special events? The answer is simple: You bet!

by Bob Laubacher





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# WELCOME TO PLEASURE ISLAND

## A New Disney Hot Spot

In an era when television seems to have replaced children's fantasies of discovering pirate's treasure or of traveling the world in search of exciting adventures, and grown-ups are steadily losing the knack of having fun, there's still hope.

That hope comes in the form of a six-nightclub entertainment complex and odyssey of magical and mysterious happenings scheduled to open in early 1989 at Walt Disney World Village. Although bearing the same name as the site of Pinocchio's near-downfall, this Pleasure Island is actually a revolutionary concept in Disney entertainment.

"It's a nighttime adventure, a sort of urban *Stand by Me*, where a group of kids can get together and explore the place," explains Chris Carradine, Vice President of Design Development for Concept and Design at Walt Disney Imagineering. And, it even has its own history!

According to Disney legend, the "abandoned waterfront district" was originally owned by Merriweather Adam Pleasure, a seafaring adventurer who operated Pleasure's Canvas and Sail-making, Inc., in the late nineteenth century. It was this business which spawned Pleasure Island, a community of adventurers who brought back precious objects from their travels. But when Merriweather, tired of the landlubber life, turned his lucrative business over to his sons to

resume his own travels, he was lost at sea. Due to the laziness of Pleasure's two sons, Henry and Stewart, the business fell into bankruptcy, and soon Pleasure Island was little more than a barnacled wreck decaying in a Florida lagoon. The "legend" reaches its happy conclusion when the Disney Imagineers "rediscovered" the island and decided to "reconstruct" it.

Disneyland at all—Disneyland and the Magic Kingdom at Walt Disney World have classic stories of the frontier and pirates and storybook legends, which are retold in a new way—but these stories are familiar to everyone. Pleasure Island also has stories to tell, but they're stories that haven't been told before," says Carradine, mysteriously.

"When you go to Pleasure Island, you have to find out the stories while you're there, and that's the adventure. Sometimes people may go to Pleasure Island and won't be able to solve all the mysteries about it. The buildings have clues to tell you about the mysteries, but some of them will be obvious and some won't. It's almost like a scavenger hunt, but instead of treasure you'll be collecting bits and pieces of a mystery story, like someone in a detective novel."

Carradine, who has

been involved in the Pleasure Island project longer than most, says that he is still finding out himself what the Island's history is all about. "When you visit Pleasure Island, you won't know if you're one of the characters yourself—because you might become part of the story. You become part of the mystery," he adds.

As far as the Island's attractions are concerned, two of the nightclubs are for those over the age of 21: *Mannequins* and *Neon Armadillo Music Saloon*. The *Comedy Warehouse* and the *Adventurers Club* accommodate children if accompanied by



All aboard for Pleasure Island, set to debut at Walt Disney World in early 1989!

Besides the six nightclubs, the renovated island encompasses a half-dozen restaurants and snack facilities, 12 shops offering merchandise from around the world, a 10-screen theatre complex, and streetside entertainment. The nightclubs are the *Zephyr*, *Rockin' Roller-Drome*, *Mannequins*, *Videopolis*, *Adventurers Club*, *The Comedy Warehouse*, and the *Neon Armadillo Music Saloon*.

Carradine describes Pleasure Island as "unmistakably Disney," yet different.

"There is a story to be told, and that's why it's Disney-oriented, but it's not like





Chris Carrisane (left) points out future plans for Pleasure Island



The now-solitary Empress Lilly will soon be surrounded by the gaiety of Pleasure Island

an adult. The *Zephyr Rockin' RollerDrome* is designed for the whole family, while *Videopolis* is specifically a teen nightclub whose clientele ranges between 12 and 21.

*Zephyr Rockin' RollerDrome* is a three-tiered confection of music,

food and roller-skating. As guests enter at the third level, they pass through the Zephyr Grille, a gourmet burger joint overlooking the balcony below, where dancers and skaters let it all out. Waiters and waitresses sport fashions from the fifties and sixties, while five-to-seven-piece bands blast out the music of the era.

"Probably the most dramatic feature of the *RollerDrome*," comments John Kavelin, Show Producer for Pleasure Island, "is the deejay in an electronic capsule suspended from a bridge crane. By manipulating levers within his capsule, he is able to move freely among the three levels of the club. He's the club's resident 'Character.' He announces the music, introduces the bands, and keeps up a running dialogue with the staff and guests."

He adds, "Skating happens on a path six feet above the dance floor, and we have two bars for adult guests."

Kavelin describes "Videopolis" as more of "an intimate nightclub for teens." This club features state-of-the-art videos along with a dramatic light show and dancing on a stainless steel floor. A special menu including unique, non-alcoholic drinks rounds out the club's amenities. Right next to the club are seven fully equipped "Superstar Studios" where guests can create and play their own videos and recording tapes.

The *Comedy Warehouse* has some sur-

prises of its own, too, as Carradine tells us. "This building looks, from the outside, like an old junior high school auditorium. It reminds you of the awful moment when both boys and girls had to march over in their gym clothes and practice

new vaudevillians.

On an entirely different note, the *Adventurers Club* is described by Kavelin as a turn-of-the-century setting modeled on the elegant, private clubs of days-gone-by, complete with exotically

themed rooms. The Mask Room is decorated with animated masks from all over the world, including a couple of characters named "Comedia" and "Tragedia" who conduct a running dialogue between themselves and with the guests. In the Treasure Room, guests feel that they have actually entered an Arabian palace. They are greeted by an eerie face emerging from a lantern that, according to Kavelin, "has to be seen to be believed."

The *Adventurers Club* Library holds two more special effects. Behind the main bar is your standard ship-in-the-bottle. The difference is that this ship not only experiences a raging storm within its tiny world, it then proceeds to lose its main mast and sink below the waves "before your very eyes." Another

waterfront dive staple, the destroyed remains of a pipe organ, tells its own gruesome tale. Apparently, years ago, the massive organ plunged through the rotted floor of the loft, "killing" the hapless organist in the process. However, never one to let a little misfortune stand in the way of his passion to play, the now-ghostly organist appears nightly to take requests while magically manipulating keys and pedals.

In the Main Salon, guests encounter a strange creature called the "Nauuga" which resembles an antelope assembled out of random chair parts. (As you may have guessed, the "hyde" of this creature



Howard Jones, Sr. Project Architect, maps out the plan for the *Adventurer's Club*

Getting there: *Zephyr Rockin' RollerDrome*

square dancing to a scratchy record," he says. "That's the first clue that this building gives you...that that awful and embarrassing moment might just happen again! But when you get inside, it's actually a comedy club." He continues, "Guests surround the stage on three sides, but instead of a stand-up comedian appearing on stage, a host of comedians climb out of the rafters and make the guests part of the act! It's a mental thrill ride."

Equally bizarre antics occur throughout the club all evening. In addition to The *Comedy Warehouse* resident improvisational comedy troupe featuring a changing list of stand-up comics and

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# DELTA

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is highly valued as furniture covering.) Here the Nauga's function is to introduce visitors to some of the other animated attractions in the club.

The Main Salon also serves as home for Colonel Crumb, a two-thirds life-size character who blusters from inside a niche at one side of the room. The colonel's harangue is actually a dialogue with "Babs" (short for "Babelonia"), his beloved and his nemesis—a five-foot-tall stone face whose eyes and mouth move.

The *Adventurers Club* is a haven, too, for a host of live characters. These resident tale-weavers appear suddenly out of hidden doors, share stories of their adventures, and then disappear just as mysteriously as they arrived. Among this cast is Madam Zenobia (presumably the granddaughter of old Meriweather himself), who reads palms, tells fortunes and recounts tales of her own adventures.

Shifting back into the dance scene, *Mannequins* is described as a night-club where stage rigging, lights and catwalks surround both guests and professional dancers as they whirl to the beat on a unique turntable dance floor. *Mannequins*, live and animated, mingle with the crowd. The club boasts brand-new lighting systems that feature the robot lights used at rock concerts, and its dance floor is surrounded by elaborate stage scenery which can be raised and lowered to the dance level.

Dancing to a different beat, the *Neon Armadillo Music Saloon* is a country lover's paradise. Here country music is presented in a neon and plant-filled environment reminiscent of the southwest. The focal point of this unique club is a 22-foot-tall artificial cactus with one of

its limbs supporting a three-foot-long, blinking—you guessed it—neon armadillo! In addition to the get-down music, entertainment here consists of a talented quartet of singers/dancers.

But Pleasure Island isn't all nightclubs

dipped out of large tin buckets. For after dinner (or for those between-meal treats) a dessert shop offers such scrumptious delights as gourmet ice cream, frozen yogurt, candies, cookies and coffee drinks.

Of course, there are no vehicles allowed in this mecca of entertainment. Instead, Pleasure Island will be accessible by means of two footbridges leading from Walt Disney World Village and the recently expanded parking areas. The Island will be open at no cost during the day; however, the clubs will be open only at night—with one admission price allowing access to all clubs, including the Empress Lilly's Baton Rouge Lounge.

"We've done a lot of homework," says Rick Rothschild, Executive Producer, Entertainment Center Projects, Walt Disney Imagineering, "by traveling all over the world to look at different night clubs and complexes. What we've done here is beyond what anyone has ever attempted before. On Pleasure Island, no matter how young

you are, you'll have the fun of pretending to be just a bit more grown-up; and adults will finally have the opportunity to play at being grown-up." He sums up Pleasure Island succinctly: "If Disneyland is fantasy made real, then this place is reality made *fantastic*!"

by Lisa Carroll

Photography by Max Navarro



Glenn Mosher, Sr. Project Engineer (left), and Art Brown, Sr. Project Manager, check the progress of Food Frenzy, one of the Island's restaurants

and entertainment. Along Chandlery Row, a plethora of novelty shops offer items such as art jewelry, tableware, unusual poster art, customized clothing and accessories, and, of course, the latest in Disney merchandise and collectibles.

And then there are the dining options. The Levy Restaurants of Chicago is providing two diametrically opposed experiences: the Portobello Yacht Club and the Fireworks Factory. Fine dining at the Portobello includes exciting specialties of Northern Italy, while the more ram-bunctious Fireworks Factory serves up barbecued ribs and chicken with cornbread and, at the bar, long-necked beers



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What do Mickey Mouse, the Abominable Snowman, and the Orlando International Airport have in common?

All have benefited from the vocal talents of Jack Wagner, aka “The Voice of Disney.” For almost 18 years, Wagner’s cheerful, friendly tone has vocally captured the Disney spirit, whether making announcements at the three Theme Parks and touring ice shows, doing voiceovers for television programs, commercials and audiovisual presentations, or supplying voices for more than 20 characters. He has also produced music and sound for virtually every parade and many live shows at both Disneyland and Walt Disney World, provided background music for all three Parks’ themed lands, and produced record albums featuring Theme Park talent.

Wagner’s association with Disneyland began in 1955 when, as Los Angeles’ number-one-rated disc jockey, he was



“We now direct your attention to the sky above Sleeping Beauty Castle...”



“Ladies and Gentlemen, Boys and Girls, in just five minutes the Main Street Electrical Parade.”



invited to attend opening day. In the ensuing years he did guest announcing and narration for Christmas parades and other special programs, coming aboard full-time as Production Consultant in 1970, and shortly thereafter being named Park Announcer as well.

"From there, it just kind of snowballed," he says. "Now it seems as if everywhere you go in Disneyland, you hear my voice. It's become sort of like a signature."

That voice sometimes turns up in unexpected places. When the Abominable Snowman took up residence in Disneyland's refurbished *Matterhorn*, for instance, Wagner provided some of its screams. And Florida visitors can hear him on three car radio stations giving directions around Walt Disney World and Orlando's freeways, as well as making announcements at the Orlando International Airport—in both English and Spanish.

Perhaps his most enjoyable assignment is doing character voices, mostly for Theme Park productions, ice shows and award-winning commercials.

"The main voices are Mickey, Donald, Pluto, Ludwig von Drake, Goofy, and Chip and Dale," he says. "Right now, I'm also Doc and the Queen's Magic Mirror in 'Snow White and the Seven Dwarfs on Ice,' and Gepetto, Jiminy Cricket, and Honest John in 'Pinocchio on Ice.'"

Which are his favorites?

"That's hard to say," he answers thoughtfully. "there's Mickey... and he breaks into a high-pitched 'Hi, everybody!' a la everyone's favorite mouse; "...and Goofy..." another familiar voice greets us: "...and Donald," but here, no well-known squawk fills the air. "I have to chew gum for 15 minutes before I do Donald," he reveals. "His voice comes from the cheek;" he finally lets out one trademark squawk, "so chewing helps tone up the cheek."

Like any actor, Wagner must prepare before bringing his characters to life. "I'm a perfectionist, which is someone who takes great pains and gives them to others," he says with a grin. "I can't just turn it on, I listen to the voice, get into character. When I'm doing a voice, sometimes I'll see myself gesturing. Mickey will say 'g'bye, everybody! So long!—and I'm waving!"

Besides providing vocal talent, Wagner does the master tape recording of music and effects for the Parks' shows and

parades. His first job as Production Consultant was supplying background music for 40 different themed areas at Walt Disney World and Disneyland.

"In Disneyland, you'd go down Main Street and they'd be playing '70s musical hits like 'Mrs. Robinson,'" he recalls. "So I changed that to turn-of-the-century ragtime music."

Wagner's greatest contribution to the sound of Disney music came in 1972, with the creation of the "Main Street Electrical Parade." It was he who convinced producer Bob Jani that the thousands of sparkling lights should be accompanied by electronic music, rather than the orchestral "Night on Bald Mountain" originally considered. He also located the now familiar theme, "Baroque Hoedown."

"I listened to three or four pieces of electronic music that were in my record collection," he remembers. "When I heard 'Baroque Hoedown,' I said 'This is it!' The melody works terrifically with the improvisations of Disney themes and other musical embellishments."

The man behind the melodies comes by his love of music naturally; his French-born parents were both musicians and his older brother Roger is director of the world-famous Roger Wagner Chorale. Wagner began his own performing career at age four, dubbing American-made movies into French for foreign release. As a teenager he was an M.G.M. contract stock player, and in the 1950s he made 1,244 appearances on television's *The Adventures of Ozzie and Harriet* (but who's counting?). He was also featured on *The Ann Southern Show*, *Sea Hunt*, *Dragnet*, and other popular series of the decade. Besides being Los Angeles' top-ranked radio personality, Wagner had an interview show, *Hollywood on a Silver Platter*, that was syndicated to more than 1,200 radio stations worldwide.

Nowadays, Wagner's recording is done at his own studio, two miles from Disneyland. The rooms are filled with sophisticated audio and video equipment, and the walls are lined with a memorabilia collector's dream: Theme Park opening day tickets, a golden spike commemorating the *Big Thunder Mountain Railroad* opening, posters, badges, clocks and plaques of appreciation for his years of service. There is also a plaque for "The Voice Behind the Voice"—presented to Wagner's wife of

40 years, Maryalice, who has provided voices for Alice in Wonderland, the Blue Fairy, and others.

Also prominently displayed are police commendations and a red fireman's hat, attesting to his volunteer work on behalf of crime and fire prevention. He is the voice of 25 "talking" police cars used for youth education statewide, and makes special recordings for fire departments.

Wagner's Disney parade experience has stood him in good stead. For the past ten years, he and Maryalice have produced music, voices and sound effects for Festival Artists' Tournament of Roses Parade floats. Other activities through the years have included announcing Super Bowl half-time shows and recording commercials for Robert F. Kennedy's presidential campaign.

Among the many highlights in his long career, one in particular stands out. "One of my jobs in connection with Walt Disney World's opening was to introduce the World Symphony Orchestra, 142 players from 60 countries, involving many languages," he relates. "We greeted them in New York and I asked each one, in English or French, how to pronounce his or her name, which I then both taped and wrote phonetically. At a breakfast attended by Leopold Stokowski, Arthur Fiedler and many other important people, I introduced each musician and then the President of the United Nations Associations.

"Instead of going on with the program, the President said, 'Ladies and Gentlemen, may we please have some recognition for the man who flawlessly pronounced all those exotic names?' I never expected that. I really choked up—it was such a thrill!"

And then there have been some less and stellar moments, he admits. "One day I was riding the *Matterhorn*. The bobsled came around the final bend and stopped. It wasn't quite at the end, but I thought, 'Oh, I'll get out here.' So I lifted my leg over the side—and here comes my pre-recorded voice saying, 'Please do not leave your vehicle. Wait until you come to a complete stop in the station.' I thought, 'Oh no, that's me!' I was so embarrassed—I turned bright red and did what 'that voice' told me to do!"

by Libby Staley

# DISCOVERY

## Exploring Nature With

### Discovering Our Feathered Friends

Tucked away from the hustle and bustle of Walt Disney World activity is a secluded tropical paradise teeming with exotic wildlife and foliage. Discovery Island is an 11-acre rain forest filled with sweet-smelling flowers, dancing butterflies, billowing greenery, hanging ferns and vines, and trees that canopy its footpaths. Here visitors find dense thickets of bamboo, palm tree lagoons alive with alligators, marmosets, miniature deer and giant rabbits, and Turtle Beach, home to Galapagos tortoises.

Also thriving in the well-protected environment of Discovery Island is an exciting collection of birds. Cranes, flamingos, waterfowl, ducks, toucans, hornbills, pelicans, macaws, cockatoos, parrots, and even a pair of southern bald eagles have all adapted to this perfect home. Strolling along Avian Way, an

Brett's keeping an eye on things



Nesting box for the southern bald eagle



Pink flamingos preen in the pond



good idea. Mark, and I and then my friend, we were talking about that. I actually went through a time where I was a very busy person. I was in a class at a view where I could see white birds. I was in a class at a view where I could see white birds. I was in a class at a view where I could see white birds.

But, who's watching whom? There are more birds on Discovery Island than people! So what could be a more natural setting for discovering the fun and fascination of bird-watching?

### Bird-Watching

All you need to become a bird-watcher is a curious mind, open eyes and ears, and patience. Watching the behavior of birds is one of the most entertaining ways to discover nature. And, as you discover nature, you learn more about human nature as well. **A Birdfeeder as an Invitation**

To study birds, you need to entice them to visit you. If you want a



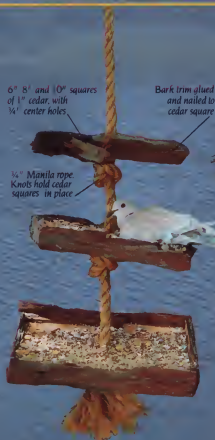
Endangered species are found on Discovery Island. The island is home to many rare and endangered species, including the Florida scrub wren, the Florida scrub sparrow, and the Florida scrub jay. The island is also home to many other rare and endangered species, including the Florida scrub wren, the Florida scrub sparrow, and the Florida scrub jay.

Endangered species are found on Discovery Island. The island is home to many rare and endangered species, including the Florida scrub wren, the Florida scrub sparrow, and the Florida scrub jay. The island is also home to many other rare and endangered species, including the Florida scrub wren, the Florida scrub sparrow, and the Florida scrub jay.



# ISLAND...

## Our Feathered Friends



6" 8" and 10" squares of 1" cedar, with 1/4" center holes

1/4" Manila rope. Knots hold cedar squares in place

Bark trim glued and nailed to cedar square



Twine used to hold palm leaves onto roof's substructure

Palm leaves become a decorative thatched roof

Simple rectangle box covered with natural materials

Hole cut for medium size bird

Cedar bark nailed and glued to wood disks

Oak branch perch

The birdhouse hole size determines the type and size of bird tenant



Cedar bark

Oak branch perch



Look, but don't touch!

happen to move in, perhaps a fairy or troll will!

When placing your nesting box in your garden, face the box away from direct sunlight, wind, and other types of extreme weather. It can be fixed to or hung from a tree, fence, or even the side of the house. Nesting boxes must be placed in a safe location—away from the reach of curious (and hungry) cats! Put the box in place well before spring so that birds can get used to it. You might even take one or two seats (below) any time the weather is able enough to enjoy it.

Different types of birds prefer different kinds of food

safer if they can hide quickly.

The best times of year for feeding birds are winter and early spring. In winter, birds may begin to depend on the food you put out, so it's best not to stop feeding until late spring when there will again be plenty of natural food available.

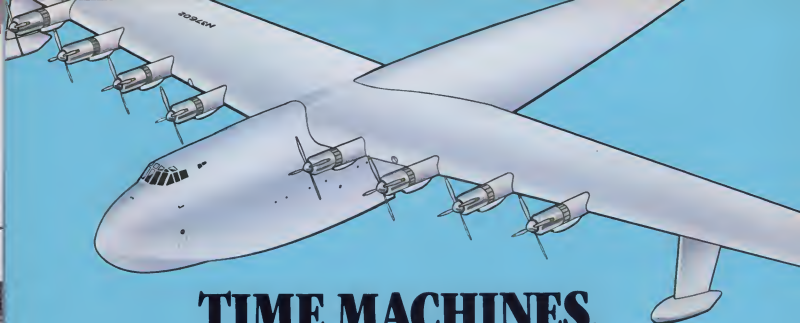
### Making Your Guests Feel at Home

Springtime, when birds get busy preparing their nests, is a particularly special time to observe their activity. Look for birds carrying bits of twigs and grass. See if you can follow their flight to their nest—but don't get too close! If they become agitated or frightened, birds will abandon their nest, and any eggs they may have already laid.

Each year, more and more birds are making it difficult to find birds, because of the loss of their natural habitat. You can help by creating a safe and comfortable home for them. One way to do this is by building a birdhouse. A birdhouse is a small structure that provides a safe and comfortable home for birds. It can be made from wood, metal, or plastic. It should have a hole for the bird to enter and a perch for the bird to sit on. It should also have a roof to protect the bird from the sun and rain. You can find many plans for birdhouses online or in books. You can also build your own birdhouse from scratch. It's a fun and rewarding project that will help you learn more about birds and their needs.

Be sure to keep track of your birdhouse





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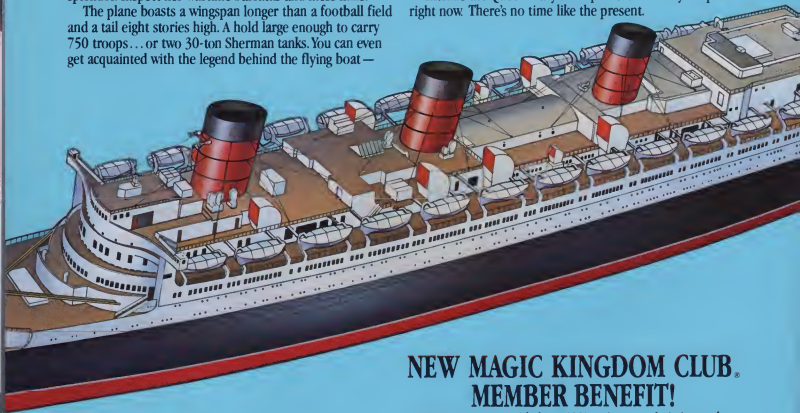
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# RUSTLE UP A RANCH-STYLE COOK-OUT

Summertime, and the living is outdoors—especially around supper-time! Nothing—but *nothing*—says summer like an old-fashioned cook-out. And at Big Thunder Ranch Restaurant (hosted by Beatrice/Hunt Wesson) at Disneyland, it's summer all year long, with the most taste-tempting barbecue this side of the Rio Grande.

Guests coming to the Ranch for lunch or dinner are served from a line of covered wagons, and dine amid the pines on split-log tables. The fare here is hearty, wholesome and home-made—Disney-style, with the loving attention of Disneyland Executive Chef Tony Bodner.

"We do just about everything right here on the Ranch," Bodner explains, proudly pointing out the huge smoking ovens that line the kitchen. "We serve pork and beef ribs, chicken, and we recently added a hot barbecue beef sandwich to our lunch menu. All our meat is first seasoned with a mix of 14 spices and herbs—our own secret recipe—then smoked over hickory logs for approximately 2½ to 3½ hours before being basted with Hunt's barbecue sauce."

Since its debut in December, 1986, Big Thunder Ranch Restaurant has been tremendously popular with Disneyland guests. The smokehouse ovens hold up to 300 pounds of meat each, and work to capacity most days. In addition to the main course, the Ranch meal includes barbecue beans, old-fashioned cole slaw, corn-on-the-cob, and cornbread served with honey butter—another Disneyland original.

Although Bodner couldn't be talked into revealing his secret barbecue seasoning recipe, he was willing to divulge the Disneyland Bakery's cornbread recipe. Try it out this summer as a extra treat for a Saturday barbecue.

## Cornbread

½ cup vegetable oil  
1 cup sugar  
2 eggs  
2½ cups water  
2½ cups all-purpose flour  
1 cup pastry flour  
½ cup powdered milk  
2 tablespoons baking powder  
1 tablespoon salt  
1 tablespoon vanilla  
1 cup yellow cornmeal

Preheat oven to 400°F. Grease 9 x13-inch baking pan. Set aside.

In large bowl blend together oil, sugar and eggs for two minutes.

Add 2 cups of the water and mix until blended with sugar mixture. Add flours, powdered milk, baking powder, salt and vanilla. Mix ten minutes at low speed.

Add remaining ½ cup water and cornmeal. Mix five minutes more.

Pour mixture into prepared pan.

Bake 40 to 50 minutes, or until golden brown and tester comes out clean.

Makes 12 servings.



# LIGHT UP THE NIGHT

## Disney Fireworks Spectaculars

**E**xciting bright-light spectaculars have become such a Disney tradition that we can hardly visualize the famous castle without streaming fireworks lighting the

night sky around it, or Main Street without its architecture outlined in brilliance.

It's no accident that Disney maintains such a strong association with illumination. The Parks are leaders in the field—quick to incorporate new lighting technologies, using some of the most advanced computerized technology available to produce the shows, and employing a staff of highly experienced theatrical and pyrotechnical experts. Disney is today the largest purchaser of fireworks in the world, buying from many U.S. manufacturers and importing from places such as Japan, Germany, China, Taiwan, France, Australia, Brazil, England, Korea, and Canada in order to get just the right fireworks for the desired effects.

But it wasn't always this high-tech, remembers Mickey Aronson, the man who performed the first fireworks display at Disneyland and who, after almost 32 years, still does them today. He says Walt Disney decided in 1956 that he wanted fireworks at the Park, and the company that employed Aronson was the first to be hired for the job.

"We used to improvise the show as we went along," laughs Aronson, who is now an employee of Disneyland, "doing our own fireworks choreography to match the music by lighting the more exciting fireworks during peaks in the song, and everything else in between. We would stand right next to the guns as

they went off, using flares to light the fireworks one right after the other. After a few years, our coveralls and jackets were covered with burnholes, but the show was as exciting for us as it was to the Park visitors. Even Walt would come out back once in a while to watch."

Except for minor variations, Aronson says manufacturing fireworks hasn't changed much over the years.

Just what makes fireworks work?

Explained simply, after a lifting charge takes the shell into the air, gunpowder is ignited with time-released fuses. The particular pattern of each explosive is determined by compressed gunpowder called a "round" or "cut" star. The round star creates a symmetrical pattern such as the "willow" effect; the cut star results in the non-symmetrical color stream. We see different colors because the manufacturers have rolled the stars in chemicals, such as copper. Multi-colored fireworks—those in which we see one color followed quickly by another—are made by rolling the stars in different chemical layers. The outside chemicals are on a shorter fuse and will burn first; subsequent colors follow after longer time-released fuses are ignited.

The fireworks may have remained the same but, according to Aronson, "the way we fire them today is nothing like the old days. We kept improving the method until it was all electronic."

The production of all of today's Disney fireworks displays, including the "Fantasy in the Sky" evening show at both Disneyland and the Magic Kingdom at Walt Disney World, is all computer-operated, allowing Aronson to leave the old burnhole jacket behind. He and an assistant now place the fireworks in the guns, plug wires into electrical connections and run a computer test mode to be sure all connections are safe and solid. After all tests give the green light, they sound an all-points check-in on the

networked communications system to be sure everyone involved in the show is in place, including fire department officials. They give a two-minute warning, then the computer takes over the show. A computer tape gives the countdown, strikes up the music, and transmits precisely timed electrical impulses to



Mickey Aronson: "Even Walt would watch..."

the guns to charge electrical matches which in turn send the fireworks to their destinies. Aronson monitors the production for safety and quality control, but leaves the details to the system.

Although most of the shows are now designed from Walt Disney World, Aronson and other Disney supervision continue to design shows for special occasions, such as 1987's Fourth of July and New Year's Eve spectaculars.

"The New Year's Eve (1988) show was great," remembers Charles Bollenberg, manager of Orange Hill Restaurant in Orange, California. And Bollenberg should know—his restaurant, which sits high on a hill about 10 miles from Disneyland, claims that 50% of its business on the Fourth of July is comprised of people who want a bird's-eye view of





World Showcase in Epcot Center



At Walt Disney World, showers of light color the night sky

the Disney fireworks show.

"It brings out the kid in me," confesses Bollenberg, also admitting that he stops work to watch the show as often as he can, and always points it out to his customers.

Bollenberg gets a nightly view of the current "Fantasy in the Sky" show at Disneyland, which was designed in Florida for both Parks.

"The last time we designed a show from scratch," says Bernie Durgin, Fireworks Coordinator at Walt Disney World, "someone had a new idea—a theme, music to go with it, and the type of effect he wanted. Show directors and creators then sent us to the drawing board to see if we could do it."

The drawing board for pyrotechnicians at Walt Disney World is a story board—an outline method using a series of pictures, each representing a time segment and pinned in sequence on a board.

"First, we go through the segments and study the dynamics of the music," explains Durgin. "Music has moods—feelings—and we learn to sense them. We then look at our palate of fireworks, and start trying them out in our mind's eye. For patriotic songs, for instance, we suggested red, white and blue shells at the high point in the music. Is it a fun song—like "Zip-a-dee Doo Dah"?—then let's put in whistles to accentuate the spirit."

Durgin says they place fireworks for the "big" effects first, then fill in the rest of the song with smaller fireworks.

"But we have to be sure to space our big effect shells carefully, because we may take the spotlight away from the finale."

Designing fireworks so that they are



"IllumiNations" working its magic on Germany in World Showcase, is "...only the beginning..."

timed to music requires a lot of expertise in the field of pyrotechnics. Technicians must know the fireworks well, taking into consideration different lift times and different burn times—each only seconds long. Different sizes and intensities are also pieces of the puzzle, so the team tests new shells year-round, classifying them as primary (big effect) or filler, and determining which work well together to create layers.

Although fireworks are intrinsic in Disney magic other forms of lighting are emerging as new traditions. At Walt Disney World, the popular Electrical Water Pageant has spawned a number of sequels, including the new "IllumiNations" show which premiered January 30th.

"We were running a show called Laser-phonc Fantasy on special occasions," explains Tom Craven, Manager of Show Productions for Creative Entertainment, "but it became so popular we started running it on Saturday and Sunday nights, too."

When it came time to design a new show for 1988, they decided to use the laser technology of Laser-phonc Fantasy and expand the attraction, adding other technologies as well.

In California, Durgin found one of the effects that eventually became a focal point of the new show.

"There was a company that had developed a way to change the appearance of a fifties-style building into a medieval castle by using projectors, and we loved the idea. We experimented on some of the buildings at EPCOT Center in April (1987) and decided to incorporate it into the new show."

"IllumiNations"—a 14-minute tribute to the different nations of the world—uses lasers, high intensity neon lights, spot-

lights and floodlights, fountains, fireworks and projected screen images to create a show which is, as one observer put it, "revolutionary."

"We use the projected image technology in a variety of ways," explains Craven. "The Bavarian Castle of Germany turns into a gingerbread house, and the Canadian Chateau is suddenly a huge maple leaf, or a stand of Canadian fir trees. Another building turns into an old-style toy shop. It's truly remarkable."

They believe they are onto something big—that "IllumiNations" will be the groundwork for new shows at the other Disney Parks around the world. "It will continue to grow here," predicts Durgin, who worked on the show for more than a year before the premiere, "but it's only the beginning. The audience loves the new shows, and it's great to hear their encouraging comments because we technicians are our own worst critics."

Pyrotechnicians are the masterminds behind the shows but, as Mickey Aronson points out, they remain mostly anonymous.

"It's fun when we are recognized, like when employees come back to tell us what a great show it was. But it's a true labor of love."

And he means it. After 31 years of shooting 200 fireworks a night for 90-night stretches, Aronson figures he must hold the world record. "But I still go down every night—even when I'm not being paid for it. Even after all these years, I love the Company...and I have a good time, too!"

by Denise Harrison

Storyboarding is the first step in creating a new show





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JHS

# "BECAUSE IT'S THERE"

## Climbing the Matterhorn

**T**he Italian face, the Martian pinnacles and the buckets are smack in the middle of Disneyland. Everyone can see them, but not everyone knows where to look. They won't be marked on a map of the Park, and the friendly folks at the information booths may not even know where to point. But ask a Disneyland rock climber and you'll get a straight answer.

A Disneyland rock climber? Yes, that's right. Among the 300 or so Cast Members in the Character Department are a handful of mountaineers. These folks don't just dress like climbers, they're the real thing! Their briefcases are backpacks and their office is, you guessed it, on the slopes of the mighty Matterhorn.

As far as mountains go, the one that towers over Tomorrowland is a good replica of the one that overshadows Zermatt, Switzerland. At 147 feet tall, the Disney version is 1/100th the size of the awe-inspiring summit straddling the Italian-Swiss border, whose giant pyramid-shaped peak has a magnetism about it which lures thousands to it each year. Some go to climb its snowy flanks. Most travel to Zermatt simply to capture the mountain and bring it home on film.

Walt Disney wasn't content to simply have a photo of the Matterhorn, so he had a scale model of it built in his Park. Evidently the mountain guides in Switzerland were content to stay where they were, but a Matterhorn without climbers somehow just isn't the same.

To make the picture complete, Disneyland began hiring local climbers to scale its Matterhorn. The current program is managed by Jimmie Payton. His background as a backpacker and wilderness skills instructor helps him to know how to handle the ups and downs encountered by their team.

The people who make up the climbing team are all climbers in "real" life, too.



Is it real or is it Disneyland?

They come from a variety of backgrounds, but share the love of climbing. To be hired by Disneyland, each aspiring mountaineer must have several years of climbing experience. In fact, part of the job interview is to climb with one of the team members to show that they know the ropes.

The climbers work year-round, although in the fall, winter and spring they only climb on the weekends. Some of the climbers work the whole year, while others only climb for Disneyland during holidays and the summer.

Debbi Gilchrist, 28, of Costa Mesa, California, has climbed for Disneyland for about three years now. That makes her the senior member of the team, as well as the only woman on the mountain. Gilchrist teaches fifth grade during the school year, climbing only on the weekends, but she climbs in the Park full-time during the summer season.

Gilchrist started climbing about eight years ago in the Grand Teton in Wyoming. Since then she has climbed in Australia, England, Canada, Colorado and throughout California. But she comments, "The actual mountain [the Disneyland Matterhorn] is different than anything I've been on."

In most rock climbing areas the cliffs will have a combination of cracks and smooth-looking sections. When climbing on an unbroken slab the climber has to find small bumps and depressions for hand and footholds. This is called "face climbing" and is the type of climbing done on the Park's Matterhorn.

Many guests, seeing the climbers waving at them from atop those icy slopes, assume they are standing on ladders or special footholds. Not so! Actually, it's more likely they're perched on a matchbox size foothold. They trust that the hold won't break off, although, in "real" life, holds don't always hold.

"Every once in a while I'll look down and think, 'Boy, I'm really putting a lot of trust in this equipment,'" Robert Stradley says. "You'll give the rope to your partner and have complete trust that he or she will do the correct thing with it."

Stradley, 24, has been climbing for 14 years. He plans to make a career of outdoor recreation, in the area of camp administration. "This job is helpful in that," he notes, "every day seems to have a new twist to it."

Although as part of the Disneyland show, the climbers wear the traditional garb of Swiss mountain guides, their equipment is strictly state-of-the-art. Special shoes with sticky rubber soles, lightweight harnesses, and abrasion-resistant ropes that you could use to lift a VW are some of the key items.

Some folks think that the climbers use ropes to climb on. Actually, the ropes are used to keep the climbers from taking a long fall. A typical scenario: Gilchrist, (the first climber) ascends with one end of the rope tied to her harness. When she reaches an anchor in the rock, she clips the rope through it with a carabiner, an oval-shaped snap-link. Made of a special alloy, carabiners are very strong,



yet lightweight.

As she climbs on, the second climber (Stradley) feeds the rope out through a friction device called a belay plate. If Gilchrist should happen to fall, the belayer (Stradley) can hold the rope taut. This means that Gilchrist will only fall double the distance she was past the last anchor. This may not be a pleasant experience, but it beats falling all the way to the ground!

The anchors on the Matterhorn are stanchions that run through the concrete, attaching to the actual framework of the mountain. Just how strong are they? According to Scott Hendricks, "You could hang a car off those anchors."

Hendricks, 19, lives in Fullerton, and has been climbing for 10 years. He agrees with Gilchrist that the Matterhorn provides a different climbing experience.

"There's a lot of noise up there," he says. "...howling (from the Abominable Snowman), screaming (from the bobsled passengers), winds—but the only time you really notice it is when it stops."

Mike Lowe is one of the Disneyland climbers who is gaining notice by more than just the Park guests. Nicknamed "Spider," Lowe is one of the hottest young climbers in the country. He, too, is from Fullerton, but attends college in Boulder, Colorado.

"Climbing is pretty much my life," Lowe says, adding, "I'd like to be at the cutting edge of the sport."

The "cutting edge" of rock climbing means doing climbs that are rated 5.13 or 5.14. Those numbers represent the top of a scale that ranges down to 5.1. Lowe has done climbs at the 5.13 level, placing

him among the elite in the climbing world. Why, then, does he climb at Disneyland, where the routes are fairly moderate?

"I'm not here just to climb," he answers, "but more because of the people I work with."

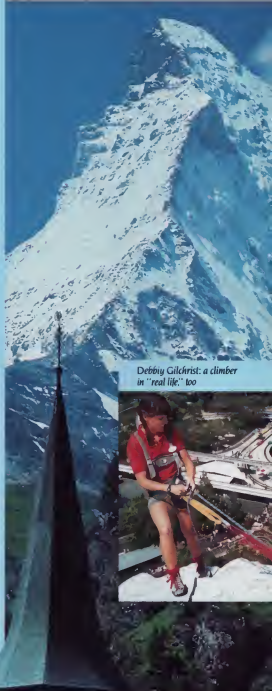
Robert Stradley echoed what seems to be a team sentiment, "We're kind of a separate, close-knit group of people, more so, even, than a lot of other people who work in the Park." This is not unusual, considering that each team member literally entrusts his (and her) life to the others each time they ascend the mountain.

Jimmie Payton summed up the feeling of the group, "Our job is a chance to get together, do something that's fun, our hobby, and get paid for it. Of course we have job obligations, but who doesn't? We feel privileged to work with each other...and at Disneyland!"

Rock climbing is an exciting sport. The folks who climb for the Park make it look easy, as well. But, remember, they are professionals with years of experience. If you'd like to get in on the action, call your local climbing shop to find out about lessons. Climbing isn't something to be tried out on your own.

Are you still wondering where the Martian pinnacles are? Ask the people in the red shirts and lederhosen (leather knickers). They stay on top of the lofty world within the Magic Kingdom.

by Lance Machovsky

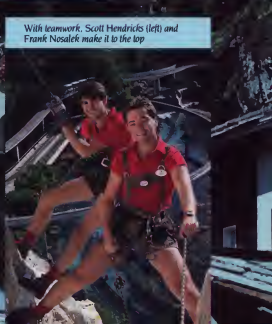


Debby Gilchrist: a climber  
in "real life," too



With teamwork, Scott Hendricks (left) and  
Frank Nosalek make it to the top

You have to know the ropes to climb the  
Matterhorn at Disneyland



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# Disney Art of Gardening



# Picturesque Palms

Sixth in a series on Horticultural Magic

by Dawn Navarro



Cliff Date Palm

No other tree so quickly defines a region of lush growth, sunshine, beaches and beautiful, balmy weather as the picturesque palm tree. Whether outlining a brilliant blue sky or silhouetted by a glowing sunset, the graceful form of the palm serves as a magnificent tribute to nature's glories.

It is this tropical image that is anticipated by every visitor to Florida and California, and yet, neither state is actually tropical; in fact, both are classified as subtropical. Although there are twelve types of native palm trees found in the United States, half of these, such as the coconut and royal palms, must have warmth to survive. They can be devastated by the untropical cold that occurs in many regions of Florida and California. Therefore, the palms that grace the grounds of many hotels—and even the Disney Parks—are often the result of deliberate planning and attentive maintenance by enthusiastic horticulturists striving to achieve the ultimate tropical image.

The world's fascination with palms is by no means new. Palm collecting has been a popular adventure since the mid-eighteenth century when intrepid botanist-explorers searched the world for new varieties. Adding to the popularity of collecting, during the nineteenth century palms were introduced as exotic interior decorations. Today, architects use palms to create dramatic effects

*The tropical image anticipated by visitors to California*



Entrance to Adventureland



The Sago Palm dates back to the time of dinosaurs

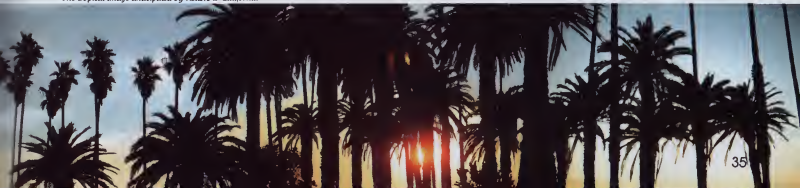
against towering structures, and palms of every size and shape accent gardens large and small. It's only natural, then, that palms are so widely used by the Disney Horticulture Departments to enrich the vast variety of gardens throughout the Disney Parks.

"We try to use as many varieties as we can find," says Katy Warner, Manager of the Walt Disney World Horticulture Department. "Palms are abundant in Tomorrowland, Adventureland, all around Epcot Center, the grounds of the Polynesian Resort, indoor planters and gardens, and along highways throughout the property. We use the hardy native types in abundance, and the more exotic palms in places protected from harsh

*Young Fan Palms used as a hedge*



Photography by Max Navarro





Senegal Date Palm

weather."

One unusual palm in particular stands in front of Earth Station in Future World, Epcot Center—a multiple-trunk specimen palm, *Phoenix Reclinata*, so large that it could not be moved in one piece. It was divided at the root ball into three separate pieces, then moved to the Backstage nursery where the pieces were realigned. Once the wood meshed and began to grow again, the palm was permanently placed in its current site.

The creative uses for palms have become a challenge for the Disney Horticulturists. Palms are used for graceful entrances, both in formal groups and in more natural settings, as borders, hedges and ground cover, as tiers of foliage against massive walls. They delineate walkways, provide indoor decorations as canopies and as vertical focal points, and achieve theming and atmosphere to World Showcase areas such as Morocco, Mexico, and other tropical settings in the Parks.

"Our collection of palms keeps growing," says Katy Warner, "and we are always looking for new ways to use them. For example, we are now studying new ways to light the palms at night, to capture the dramatic effect of the beautiful shadows palms so gracefully cast."

Date Palms frame Morocco

Mexico surrounded by palms



# Palms in Pots How-To

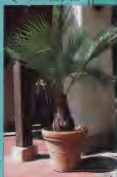
A potted palm sitting on top of a dish of pebbles filled with water will assure proper drainage and increase the humidity ideal for palms



Feather leaf palm



Fan leaf palm



## Popular Palms for Potting

Parlor Palm (*Chamaedorea Elegans*)

Bamboo Palm (*Chamaedorea Erumpens*)

Dwarf Date Palm (*Phoenix Roebelenii*)

Lady Palm (*Rhapsodia Humilis*)

Kentia Palm (*Howea Belmoreana*)

Palms are members of the monocot subdivision of plants, as are orchids, lilies, and grasses. In fact, a young palm seedling often resembles a blade of grass. Two groups of palms can be easily recognized by their leaf forms. First: the pinnate, with feather-like leaf blades; second: the palmate, with fan-like leaf blades.

Most young palms prefer shade, and all tolerate it, making them highly suitable for indoor use. Palms also do well indoors during the winter dormant period. Since they have no tap roots, palms can tolerate crowding, allowing them to grow in containers which appear quite small in relation to the size of the plant.

To pot-up a palm, supply good potting soil, adequate drainage, and a not-too-large container. Palms, even big ones, transplant easily in late spring or early summer, just before their growing season.

Palms need a lot of water when they are actively growing. When the soil feels dry, supply enough water so that all the soil in the container becomes moist. Water should drain freely out the bottom hole. Actively growing palms will benefit from an occasional drenching. Drenching the soil for four or five minutes will wash away salts and acids. Washing down the whole plant is beneficial, especially for palms exposed to dust. And a few hours of semi-shade assures a healthy growing plant.

Fertilize growing palms often with balanced essential elements. Stop feeding with the onset of cold weather.

Palms look neater when old leaves are removed after they turn brown. To keep pest-free, make neat cuts close to the trunk of the palm when removing leaves.



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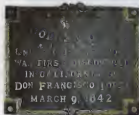
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Magic Kingdom Club Chapter #

# SHOOTING

## AT THE GOLDEN OAK

Lights, Camera, Action!



The most famous of the ranch's landmarks

About 25 miles north of the Disney Studio in Burbank is a 708 acre property called the Golden Oak Ranch. This "working ranch" runs on cattle, grows no crops, and supports just a handful of old horses. But the Golden Oak is far from being unproductive.

Every year this unique location helps to create celluloid magic for movies and television. The Golden Oak is a "movie ranch," owned and operated by The Walt Disney Company. Exterior scenes have been shot here for *"The Mickey Mouse Club," "Zorro," "Pollyanna," "The Parent Trap," "Pete's Dragon," "The Love Bug"* and numerous other Disney productions.

Because of its varied scenery and close commute to Los Angeles, the Golden Oak is used by many of the Hollywood studios. For example, within the last few years, feature films like *"Short Circuit,"*

*"Back to the Future,"* and *"Blue Thunder"* shot exteriors here.

Television production at the Golden Oak is a major portion of the ranch workload. *"Lassie," "Bonanza," "Marcus Welby, M.D.," "Little House on the Prairie," "Fantasy Island," "Roots"* and *"Murder, She Wrote"* are just a few of the TV shows that have used the ranch.

At one time Southern California boasted 15 active movie ranches, many of them owned and operated by the major studios. Today, due to urban sprawl, most of these locations are gone forever. Fortunately, the Disney movie ranch has survived—and prospered. Film crews are still busy year-round with movies.



TV shows and commercials.

When the Disney Studio first began filming live action features, it was not unusual to travel long distances to find the perfect atmosphere and background. In fact, many feature films continue to be made this way. But producing a weekly TV series required a location close to

the Studio.

A country atmosphere was needed to film the Triple R Ranch scenes for the Mickey Mouse Club's *"Spin and Marty"* series. Location scouts soon discovered the Golden Oak and couldn't believe what they had found: sprawling meadows, majestic oak trees, streams, creeks, canyons, and a horse breeding ranch. All this—just a short drive from the Studio in Burbank! The Triple R had found a home.

*"The Adventures of Spin and Marty"* began as an all-boy cast with Tim Considine and David Stollery in the title roles. The second season saw the addition of female Mouseketeers, including Annette Funicello. David Stollery, who played tenderfoot "Marty," recalls what it was like spending three summers at the Golden Oak Ranch. "It would take an hour to get out there, but it was worth it. Working at the ranch was always much more interesting than being on a sound stage."

Tim Considine, "Spin," remembers being able to ride horses at the ranch during his lunch break. "It was a lot of fun, but it was also work," recalls Considine, who was 14 at the start of filming. "We worked out there for three years. It was a good experience."

Annette's mother, Virginia Funicello, fondly remembers riding to the Golden Oak with a busload of teenage boys and girls. "We had to get up real early in the morning to go on location, but none of them minded. They sang in the bus going over."

She also recalls the Golden Oak Ranch as a great experience for these young actors. "They loved it. They wore cowboy outfits...they rode the horses...they swam...they didn't want to go home at night. It was wonderful!"

During the three years of production of *"Spin and Marty"* the Disney Studio did not yet own Golden Oak. It was used on a rental basis. Walt, busy at this time with his new Theme Park in Anaheim, was not to discover the ranch for himself until several years later.

As the Studio increased live action production for movies and television, it became obvious that finding a permanent outdoor site was essential. Many outdoor film locations were gradually being subdivided into housing tracts, and the day was not far off when movie ranches would cease to exist. Using the foresight that has since become a Disney trademark, Walt did what he knew he had to do, and representatives from the Studio were instructed to look for a permanent site that might be for sale.

After thoroughly researching available sites, the Golden Oak was recommended as the best choice. Walt visited the property and agreed. Bob Gibeau, who recently retired as Vice President of Studio Operations, recalls how impressed Walt was with the Golden Oak. "He was very fond of the ranch. He liked it so much that Walt seriously considered building a house and living there."

Golden Oak "extras" wait for the next "cattle call"



In 1959, Disney purchased the 315-acre Golden Oak Ranch for \$300,000. The first film shot at the ranch after the purchase was *"Baby Tyler"*. During the next five years, the Company bought additional land, enlarging the ranch to its present 708 acres. This added acreage was necessary to ensure unhindered vistas in all directions.

Controlling the environment is essential to shooting on location. A movie set in the 1800s doesn't work if the viewer can see television antennas, automobiles or power lines in the background. Several years ago the Golden Oak environment was threatened when the State of California planned to put a new freeway right through the middle of the property.

The Disney Studio worked closely with state highway officials and a compromise route was found. The freeway now skirts the western border of the ranch, out of sight from film sets. There was a consideration that traffic jams and accidents might occur if motorists could see a Civil War battle raging on an adjacent meadow.

Thanks in part to its zoning for agriculture, the Golden Oak Ranch looks much the same as it did almost 30 years ago. There have been a few "improvements" to the property itself, however, including a man-made lake and a waterfall with its own on/off switch. A few years back the producers of *"Roots II"* constructed a million dollar set—a replica

of Henning, Tennessee—which was aged during the filming to show the town progressing from 1882 to the present. Rather than dismantle the set when filming was complete (as is the normal procedure), this set was kept intact and has been "revived" for use in a number of different films.

Keeping the ranch picture-perfect is the job of Foreman Pat Patterson and his assistant, Jesus Guerrero, both of whom live on the property. Together they supervise a work crew that varies with the level of film production. One major problem on the ranch is the gopher population, which, if left unchecked, could create safety problems. Patterson makes sure the burrowing critters are kept under control, otherwise, as he explains, a calvary charge for the cameras could result in crippled horses—and injured actors.

Keeping the green acres of Golden Oak green is another of the crew's chores. "During the summer we sometimes water from 7:00 a.m. to 9:00 p.m.," Patterson explained. "The idea is to keep everything green year-round. Sometimes, of course, a director might want the grass brown. In that case, they paint it brown." This is standard procedure in Hollywood: find the perfect location, then change it to make it more perfect.

For several years in the 1960s, the ranch was home for a herd of eight buffalo. At the time, Walt Disney was thinking of having a variety of animals kept at the ranch. But the buffalo tended to roam, break fences, and ruin film shots. Walt then decided to donate his herd to the nearby William S. Hart State Park in Newhall where they could be viewed and enjoyed by the public. Today, the only reminders of Walt's menagerie are several wild peacocks which still roam the ranch.

This unique property has always had a colorful history. A few hundred years ago the Golden Oak was called San Francisco Rancho, and was a part of the Mission San Fernando. Then, an event occurred 146 years ago which almost made the Golden Oak an important part of California history.

Most people know that in 1849 gold was discovered at Sutter's Mill, plunging America into "gold fever," and sending "forty-niners" flocking to northern California. What many people don't know is that what happened up north wasn't California's first gold rush. The first one hap-

pened seven years earlier—at the Golden Oak. In 1842, a rancher named Francisco Lopez had rented part of the ranch to graze his stock, hunt deer, and to prospect—as a hobby—for gold.

While gathering some wild onions for his wife, he discovered a few gold nuggets among the roots of an oak tree. For the next two years, miners, prospectors, Chinese laborers, and outlaws scrambled to Placerita Canyon to seek their fortune. But the "gold strike" was so modest it's almost forgotten history. All that remains of the Golden Oak's moment of glory is a plaque at the base of the old oak tree.

Today it's clear that the real gold to be found here was the beautiful land itself, and the original purchase price paid by



Created for *Roots II*, this picturesque town is still starring in films and television

Walt Disney probably represents more gold than was ever taken from the Golden Oak creek beds back in 1842.

It's been over 30 years since Spin and Marty spent their summers at the Triple R Ranch. Tim Considine, "Spin," is now a writer with several books to his credit. He is also a producer and is currently working on a TV miniseries. David Stollery, "Marty," runs his own industrial design company with clients from around the world. And Annette continues to be active in films, television, music, and commercials.

A lot has changed in three decades, but the Golden Oak Ranch remains almost untouched. While most movie ranches have long since bitten the dust, the Golden Oak stands as a living memory to the vision of a great film maker. Walt Disney didn't see gold when he first set eyes on this beautiful land, he saw the future.

Written and photographed by Joe Burns

Need a railroad track? The Golden Oak's got one!







# Disney's SING ALONG SONGS



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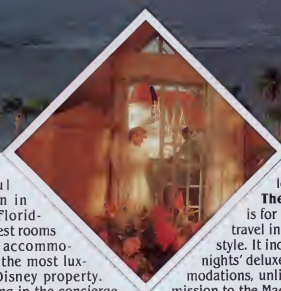
Yet nowhere else is more atten-

tion paid to thoughtful details than in The Grand Floridian's 900 guest rooms and suites; accommodations are the most luxurious on Disney property. Guests staying in the concierge rooms and suites will enjoy complimentary continental breakfasts, wine and cheese in the afternoons and cordials in the evening, along with butler service and private elevator access.

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\*excludes alcoholic beverages

# Mickey's Other VOICE

**D**uring Mickey's early years the lovable character's familiar high-pitched voice was provided by his creator, Walt Disney himself. However, as the Studio's fortunes grew, Walt became involved in a multitude of projects and soon found he had less and less time to devote to his little friend. He knew it was time to find a new voice for Mickey. These are the memories of Mickey's "other" voice.

In 1935, a young musician named Jimmy Macdonald arrived at the Walt Disney Studio on Hyperion Avenue in Hollywood for a short-term job. That temporary stint turned into a career of 52 years for the now 82-year-old sound effects wizard, and it hasn't ended yet.

"I came in as a drummer," Macdonald recalls. "Pretty soon they asked me to stay and develop a sound effects department...although what I knew about sound effects you could put in your ear!"

In those early days of talking pictures, Walt wanted the sound for his cartoons to match the genius of his animation. Like a vaudeville drummer, Macdonald started by using cowbells, horns, plates and ratchets, but soon began creating more elaborate props in his shop at home.

He says, "Walt didn't coach me; in fact, no one coached me. It was something I learned by doing. It wasn't long before the Walt Disney Studio had the best sound effects library in the industry. And Walt was really proud of the department. He would bring visitors by all the time and ask me to show them how to make all sorts of different

sounds...he was all excited by my props and gadgets, and he just loved sound effects. It was always a happy association."

One day, when the Studio was right in the middle of work on *Mickey and the Beanstalk*, the sound effects specialist remembers getting a call directing him to see Walt immediately. "I thought, 'Uh, oh, what did I do?'," Macdonald remembers. "When I got to his office, Walt said, kind of thoughtfully, Jim, the animators are screaming for Mickey's dialogue. But I just don't have the time to do it. I don't know if I'll ever have the time to do it again! This could really hold things up since, for animated features, the characters' dialogue is recorded first and the animation is done to correspond to the dialogue.

"Then Walt surprised me with this question: 'Ever do Mickey's voice?'

"No!'

"Well, try it!'

"So I did. We recorded an 'A' and a 'B' track, one with Walt doing Mickey and one with me doing it. Then we compared the voices and Walt said,

'Sounds good to me!' And right then we switched over to using my voice for Mickey, right in the middle of *Mickey and the Beanstalk*. And I did his voice for 38 years."

Macdonald's repertoire of character voices also includes Chip and Dale, and Jaq and Gus from *Cinderella*. And at the 1964 New York World's Fair, when the Studio and WED were producing the show for the Ford Motor Company presentation, he was called in to "talk like a caveman."

"You know, we would do whatever Walt wanted, although he didn't rule with an iron hand. I feel that he had what I call 'the greatest native intuitiveness' of anyone in the entertainment world. He was a real perfectionist."

Macdonald recalls one instance when Walt's perfectionism revealed his insightful sensitivity to the young members of his audience. "It was during a storyboard meeting and this director said, 'At this point we'll have the narrator say, 'When all the kids get a new bike...,' when suddenly Walt spoke up, 'No! Too many kids will never get any bicycle, let alone a new one, and that will make them heartbroken!' He sure loved children."

Although Macdonald officially retired in 1975, he continues to lend his expertise to many Disney projects. Currently, he is busy with the Disney MGM Studios at Walt Disney World, which includes plans for a "Jimmy Macdonald Show" of sound effects.

And after 52 years, what is his favorite memory of Walt? It was a very special moment. "I was on the stage recording Mickey's voice, and Walt was in the booth, although I didn't know it while I was working. Then he and Marc Davis (the animation director) got up to leave, and Walt called out to me with a big smile, 'You know, I do Mickey, too!'"

by Julia Joslin



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### All-Summer Mickey Celebration!

Walt Disney Attractions is going all out for **Mickey's Sixtieth Birthday** celebration. Both Disneyland and Walt Disney World are planning events designed to make each and every guest part of the party.



### Disneyland

What's a birthday party without presents? Disneyland wants to be sure that every young guest visiting the Park this summer receives a gift, so the Main Entrance has been redesigned to include **Mickey's Magic Birthday Gate**. Every child eleven years old and under will receive a special present as they pass into the Magic Kingdom. Gifts to be awarded range from pins to plush to passports, but the big news is the Grand Prizes—thousands of bicycles—**"Mickey Mouse Birthday Special Speeders"**—will be given away to lucky winners during the summer celebration!

There's also a brand new **Stage Show** to be performed during the daytime hours on the **Videopolis** stage. The extravaganza will salute the career of the world's most famous mouse, from film star to Theme Park host (not unlike our cover story!). And, in an exciting new **Parade**, a brand new cast of mice will arrive in vintage vehicles—by land, sea and air—to celebrate the birthday of their famous relative.



In addition, a special float has been created to carry the birthday mouse in the spectacular **Electrical Parade** which performs twice each night.

### Walt Disney World

Walt Disney World has gone so far as to set aside a separate area dedicated just to Mickey, named (appropriately enough)—**Mickey's Birthday Land**, located near The Mad Hatter's Tea Party in Fantasyland. The party starts at the Main Street Station where the **Mickey Mouse Birthday Express** begins its pufferbelly journey to the new attraction. On arrival, guests walk right into Mickey and Minnie's house where they relive Mickey's star-studded career in his Memory Room, assist Goofy in baking the birthday cake in Minnie's Kitchen, and help blow out the candles on the 12-foot-high cake in the Party Room.

Mickey and Minnie celebrate the Constitution



Additional summer activities in the Magic Kingdom include the continuation of the **Constitution Bicentennial Parade** which marches down Main Street, U.S.A., twice daily, with the ever-popular **Electrical Parade** taking its turn after dark.

At Epcot Center, **Communicore West** in Future World has acquired seven new residents—robots who have turned their considerable talents to the arts. Two members of this septet produce portraits of Epcot Center guests, while the remaining five perform balancing acts with spinning tops that will amaze the most sophisticated robot fancier.

This summer, too, guests will be treated to the first new World Show

case addition since Morocco in 1984. **Norway, Gateway to Scandinavia**, promises a true Nordic experience.

Then, just as the clock reaches the closing hour, the magic wand of "IllumiNations" transforms World Showcase into a fairy tale. Through an intricate program of lasers and lights, solid edifices dissolve into whimsical pictures: Hotel du Canada becomes a stand of fir trees; a Bavarian castle turns into a gingerbread house; dragons appear in China, genies in Morocco, and colorful kites in Japan. It's a fitting way to end a magical summer day in Epcot Center.

### Little Mouse on the Prairie

If you happen to be traveling cross-country this summer, chances are you'll find yourself over central Iowa at some point. If you take a moment to look out the window, you'll get a good view of the world's largest birthday card—presented to Mickey by his pals: Minnie, Goofy and Donald.

A "corny" birthday greeting for Mickey



Nearly one-square mile of Iowa farmland now sports Mickey's famous profile formed by growing corn and surrounded by oats. Planting took place just after ground thaw in mid-April, and the crop is expected to be harvested in mid-October. So, as you fly high above mother earth, be on the lookout for one of her favorite sons!

Walt Disney Home Video is pleased to bring you summer viewing fun. First, they've just released **"Hello, Again,"** the 1986 comedy starring Shelley Long as a housewife who finds life much more interesting the second time around. Then "fill your home with magic"—with five exciting cartoon packages. Brand new are the **Walt Disney Mini-Classics**—featuring four all-time favorites including **"Mickey and the Beanstalk"** and **"The Reluctant Dragon,"** Disney's **DuckTales**—three new programs consisting of two episodes each, and **Disney's Sing-Along Songs**—with a new title, **"You Can Fly!"** The other programs in the collection are ten volumes of **Walt Disney Cartoon Classics** and four **Winnie-the-Pooh** featurettes.



This summer, fill your home with the magic of Walt Disney Home Video

Buena Vista Television continues to come up with winners. **"DuckTales"** will introduce new characters in two, two-hour prime-time specials now scheduled for November, 1988, and February, 1989. And the ever-popular, Emmy-award-winning **"Golden Girls"** has recently been slotted for syndication, and soon will be seen Monday through Friday on local stations.



Shelley Long says "Hello, Again" for Home Video

The Disney Channel has announced that Marc Price (Skippy, on "Family Ties") is developing a one-hour special for The Channel that will feature the best young comedians in the country. Price, who is also a stand-up comedian, will head up a nationwide talent search for comedians, class clowns and all-around funny kids no more than 18 years old. In June, The Channel presents **Garrison Keillor's "A Prairie Home Companion: Second Annual Farewell,"** taped at Radio City Music Hall, and **"Night Train to Kathmandu,"** an exotic suspense film originally scheduled to premiere in spring, 1988.

Walt Disney Pictures will release the animated classic, **"Bambi"** this July for its sixth reissue, while work continues on the newest fully animated feature, **"Oliver and Company,"** scheduled to debut in November.

And from Touchstone Films, June brings the quarrelsome foursome (Bette Midler and Lily Tomlin, twice) of **"Big Business."** A brand new offering from Touchstone, **"Cocktail,"** stars Tom Cruise as an apprentice bartender to Bryan Brown's practiced hand. "Cocktail" is due for an August release.



Marc Price is bringing a new kind of comedy to The Disney Channel



America's favorite frontiersman will soon have a new look on NBC



Garrison Keillor says good-bye—again—on The Disney Channel

For the 1988-1989 season, Disney will once again be seen on NBC. A new one-hour series, comprised of a unique blend of Disney-style entertainment is now in development for a fall debut. The core of the series will include four recurring series, one of which will be an all-new version of **"Davy Crockett."** Additional series-within-the-series include **"Mickey's 60th Birthday"** and **"Celebrity Circus."** Disney theatricals and made-for-television product will round out the program mix.

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