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ON THE COVER: Those daring adventurers of the Disney Afternoon seem to have lost their way. So near and yet so far! Photography by Wayne Williams

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NOTES

If you had been traveling down Harbor Boulevard in Anaheim, California, last January 18, you would have seen our cover in the making. What a photo shoot that was! It was incredibly complicated to coordinate, but the Disneyland Entertainment Division was just great. Tim and Michelle from Special Events started the ball rolling; Gary, Bart, Carlos and Karen from Event Services procured the bus and trailer for us; Michael and John from Event Support brought the luggage and trailer sides (created especially for us by Entertainment Art), and then, of course, our characters, chaperoned by Bob, were absolutely wonderful as always.

We also had to coordinate with Dean and Sal from the Parking Lot to have the marquee changed from its normal Park information to our special message.

To avoid stopping traffic with our characters, we had to time things so that they would be "out" for the minimum amount of time. Photographer Wayne Williams and his assistants, Kirk (an aspiring actor) and Dave (a talented photographer in his own right), started setting up at 6:30 a.m. The luggage arrived at 7:30; the bus at 7:40; the trailer at 7:50. Steve, John, Kirk and Dave started putting the sides on the trailer and loading it up with luggage. Our message came up on the marquee at 8:00. Around 8:10 we had ducks and Rescue Rangers and Baloo (we lost Louie somewhere along the way) and Gummis trailing across the roadway and clambering into the bus. Art Director Dave Korobkin was frantically positioning everyone. At 8:20 Wayne, planted securely atop his Cherokee, started shooting. At 8:30 we lost our sign. By 8:40 the



Long-time friends and former co-workers (of each other and me!), Mark Brush and Doug Burns are first-time contributors to DISNEY NEWS.

cast of The Disney Afternoon was headed home.

Except the Rescue Rangers. They decided to take advantage of the empty *Autopia* track, and we followed. You'll find that shot—and more—in our cover story, **The Disney Afternoon Moves to Disneyland!** I called on long-time friend (and former Disneylander) Mark Brush to get the scoop on this one for us.

Another good friend, former Disneylander and one-time Hawaiian pineapple picker, Doug Burns, also came to my rescue with a thorough report on the renovation of the Queen Mary in **Royal Accommodations**.

Making a second appearance in *DISNEY NEWS* is Walt Disney Imagineering's (WDI) Ryan Harmon. Since one of his pet projects is a new Tomorrowland for Disneyland, he wanted to recap the old. **Yesterday, Today and Tomorrowland** is the first installment of his two-part story on the past and present attractions of Tomorrowland. Although he promises to *hint* at some of the new shows being readied for our future Tomorrowland in his next article, we're going to



Imagineering's Ryan Harmon makes his second appearance with the first of a two-part story on Disneyland's Tomorrowland.

have to wait a little while before Ryan can give us any real details. WDI likes to keep its secrets.

We had a great day in the Park last December with Max and Dawn Navarro and six youngsters, ages 5 through 15. The occasion was the kick-off of a new series we've put together called **Treasures of the Realm**. The idea is to show how intricately each area of each Disney Park themes its shops and the merchandise they carry to support the story being told. In our first "episode," **Themed Fashions at Disneyland**, the kids check out the different apparel available in the shops of Main Street, Adventureland and Frontierland.

Now, while you check out this issue of *DISNEY NEWS*, we'll get started on our summer issue.

-AKO



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Letters



In January we received a wonderful letter from Cpl. Gary Malone of the U.S. Marines, on standby in Saudi Arabia. He said, in part, "We enjoyed reading it (DISNEY NEWS), after all, reading about the crisis gets very old and stressful. By the time you get this, we may be



Cpl. Gary Malone poses at the Saudi-Kuwait border with children who "just wanted to see what a Marine looked like."

fighting." He signed it "your Disney Marine." Just 24 hours after we received Gary's letter, Operation Desert Shield became Desert Storm.

While we at DISNEY NEWS are glad that we were able to bring a little relief into a tense situation, we sincerely hope that by the time you are reading this, Gary and all the men and women involved in Operation Desert Storm are safely home again.

Every time we visit Walt Disney World we enjoy hearing the music that is played on the old parlor reed organ in the Swiss Family Robinson Tree House. We would like to play the music at home on our own organ but have been unable to find the sheet music. Can you tell us where we can purchase it?

William A. Shaffer
Timonium, MD

The name of that catchy tune is "The Swiskapolkka," with words by Bob Jackman and music by Buddy Baker. According to our Archives, the music was published at one time. However, we do not have the name of

the publisher or a copy of the music, so we do not even know what format—band, organ, etc.—was published. Maybe another reader can help us out?

I recently found an error in the Winter 1990 issue. On page 8 you stated that Walt appeared on the first issue and that it was the only time Walt would appear on the cover. Not true! Walt also appeared on the cover of the Winter 1990 issue twice! Anyway, happy 100 and here's to 100 more!

Jason Gibson
Upland, CA

For those readers who may have missed our Winter 1990 issue, Jason is absolutely correct. Because it was our 25th anniversary, we reproduced all 100 covers on the cover, using the first issue—with Walt—twice. Good catch!

I recently depleted all of my avenues for finding the Muppet Movie sound track. I have gone to music stores all around me and even tried to special order it. I learned that there are no more copies being printed...the only ones available are the ones (few) already in print. It would be greatly appreciated if you could let me know where I could buy one, or perhaps one of the DISNEY NEWS readers would be able to inform me!

Sheryl Matthes
Cleveland, OH

Unfortunately, we have nothing to do with the Muppet products other than what they are doing at Walt Disney World Resort. But if any of our readers can help you out, they can write to you care of DISNEY NEWS Letters to the Editor, and we'll pass the letter on to you.

There was a little character in a He-Man movie that sounded a lot like Figment of Walt Disney World (Imagination pavilion). Are they the same voice?

Also, in the movie "The Shaggy Dog," the person playing the doctor sounded a lot like

the host of the *Haunted Mansion*. Am I correct? Or do I just love the place so much, everything I hear makes me think of being there?

Paul Lopresti, Jr.
Sewell, NJ

"The Shaggy Dog" must have aired on the East Coast in January. We received the same question about it from Linda DeMart of Rochester, NY! And you're both correct. Paul Frees portrayed the doctor and voices the ghost host of the *Haunted Mansion*.

As for the voice of Figment, that's Billy Barty, so he could well be the voice you heard in the *He-Man* movie, too. We don't have that information on hand, but next time you watch the movie, check the credits for Billy's name.

I enjoyed your story on King Stefan's Banquet Hall (Winter 1990).

While dining there one day I heard a story about it.

The area that is King Stefan's Banquet Hall was originally planned as a place for Walt Disney to entertain his guests. Is this true?

Brenda Root
Coatesville, PA

Actually, an area just above the Banquet Hall was originally slated for a Disney apartment. However, Walt had passed away in 1966—long before Walt Disney World opened, and Roy passed away just after the opening in 1971, so the apartment never materialized. For a while, the Resort telephone operators were housed in that space, but were eventually moved.

Readers,
Please address your questions
comments and suggestions to:

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The Disney Afternoon Moves to Disneyland!

Adventures Aboard throughout the Park



By Mark P.L. Brush

Early last winter, while skimming a variety of periodicals for items of interest, we came across this intriguing tidbit in the entertainment section of *The Duckburg Gazette*:

DATELINE: California

By Annamae Todd

Have you heard? All of tinseltown is abuzz with the latest news to come out of the Disney Studios — The Disney Afternoon is pulling up stakes and moving to Disneyland! That's right...they're packing up the whole kit 'n' caboodle and settling into brand new homes in Fantasyland. This could put a whole new slant on the adventures in store for Disneyland guests.

But what about the adventures we look forward to each day on television? Will we still have our "Gummi Bears," "DuckTales," "Rescue Rangers" and "TaleSpin" ... or will our favorite characters be loath to leave their opulent new surroundings? We in Duckburg want to know!

Well, we decided our readers would want to know, too, so we called in one of our ace reporters and sent him out to investigate. This is his report. — Ed.



Trusting only his closest friends with his fortune, Scrooge McDuck directs the *DuckTales* crew to his new money pit in Fantasyland.

First, let me put your fears to rest. Not to worry, I'm told. There's still plenty of high adventure to be seen on syndicated television every weekday afternoon. The animated Disney Afternoon characters will be as busy as ever getting themselves and their friends into and out of scrapes.

My sources tell me, however, that — in typical Hollywood fashion — Disneyland made the stars of The Disney Afternoon an offer they simply couldn't refuse. In fact, the California Disney Park has actually created a special "land" just for them — a pretty good chunk of Fantasyland — and named it "Disney Afternoon Avenue." In addition, to be sure these bold adventurers can't possibly become bored, they've also given them the run of a few other areas. Here's how things are shaking out:

Disney Afternoon Avenue

This is not just another walk in the Park! Visitors enter this adventure-filled street through a sensational 30-foot balloon archway located near the *Storybook Land Canal Boats* attraction, just before *It's a Small World*. Once inside, they find themselves right smack in the middle of Duckburg, U.S.A. (This should make Annamæ's readers feel more at ease!)

Anyway, I decided to take a sort of unofficial "sneak peek" (after all, that's what investigative reporters do), and who do I bump into? None other than Scrooge McDuck. He was with a couple of his top-dog officers checking on the security of his temporary Disneyland money bin.

"I canna be too close to ma money, lad-die," he confided, "and I must admit, it gives me a wee bit o' the jitters to have to move it here. But you know, they built this replica of Duckburg to make me feel at home, so I've got to give 'er a go, don't I now?" Suddenly he brightened as a new thought crossed his mind, "Say, I wonder if I can change them interest for keepin' ma money here all this time... hmmm." He was happily compounding interest when I left to continue with my investigation.

As I strolled the still-under-construction street, I discovered that the rumor was true: Duckburg lives in Fantasyland! It's all there, from the Duckburg City Hall to Scrooge's money bin. And what's more, there are settings from the "Gummi Bears," "Rescue Rangers," and "TaleSpin" as well, extending all the way into Videopolis. Throughout the area, some very special musical groups were



tuning up for opening day, most notably the Duckburg Burglars and a brass band from Gummi Glen.

Feeling a tad thirsty after all this exertion, I noticed that King Louie has set up a local branch of his famous nightclub, so I stopped off for a fruit drink. Louie also offers tropical concoctions and, of course, the Louie Special. In another section of the Avenue, fans of the Gummi Bears will be happy to know that they'll finally be able to find out for themselves if the Gummi Berry Juice really has magical properties when they try out a special frozen juice bar.



We happened by the Motor Boat Cruise just in time to see Tummi helping Gummie and Gummie Gummie into the dock. They'd been out inspecting the first crop of Gummi Berries planted along the canal.

Heroes: Up Front and Personal

In this reporter's opinion, one of the most exciting features of Disney Afternoon Avenue is that all The Disney Afternoon heroes are right there in person, fresh from their latest adventures, taking the time to greet everyone who stops by to say "Hi!" I'm happy to report that fans are even able to pose for candid photos with the likes of Chip 'n' Dale, Launchpad McQuack, Scrooge McDuck, Louie, Gadget, and many of the Gummi Bears from Gummi Glen.

For the braver fans, there's even a little danger in the persons of the evil Fat

Cat from "Rescue Rangers" and the villainous Don Karnage from "TaleSpin." It seems that these nasty bad guys have even ganged up to pull off another low-down, behind-the-back caper, right on the Videopolis stage. This one is called (appropriately enough) "Plane Crazy."

High-Flying Videopolis Stage Show

Well, "Plane Crazy" is adventure more than worthy of The Disney Afternoon. Actually, this one involves *all* our heroes — and villains — together! Baloo leads Chip 'n' Dale, Launchpad McQuack and some of the others on a musical comedy caper to recover the X-22, a top secret spy plane abducted by Don Karnage and Fat Cat. The trail of espionage is filled with danger at every turn, leading them through King Louie's famous tropical nightclub and culminating in an exciting, on-stage airplane dogfight. It's a show with something for everyone, high adventure, comedy antics, romance, music... the audience even gets into the act by helping our heroes solve the mystery.

I managed to track down Baloo (of "TaleSpin" flying fame) while he was posing with fans between shows in his dressing room. I found out that Baloo plans to be accessible to his fans each and every day.

They'll find him in his dressing room ready and willing to pose for pictures with him.

"I feel I owe it to my loyal fans," the big bear told me. "And I can't wait to meet them all!"



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Boating Adventure in Gummi Glen

I don't know about other DISNEY NEWS readers, but I've always wanted to know how the Gummi Bears make their Gummi Berry Juice. Well, my curiosity has finally been satisfied! Bordering Disney Afternoon Avenue is Fantasyland's own little patch of Gummi Glen, and — wouldn't you know it! — Gummi berries happen to grow there very well... right alongside the cultivated canals of the *Motor Boat Cruise*. Visitors are invited to climb aboard for a "Motor Boat Cruise through Gummi Glen," a self-guided tour through the berry bushes with an explanation of the Gummi Berry Juice production process — from bushes to juice machine.

"This season promises to yield a good-sized crop," Zummi Gummi proudly boasted to this reporter. "We're hoping the berries will pick up a little pixie dust from being in the enchanted Disneyland soil!" Then he added on a serious note, "We just have to keep it away from that ruffian Duke Igthorn!"

True enough! On my cruise through Gummi Glen, Duke Igthorn and his ugly band of ogres seemed to threaten at every corner, doing their very worst to steal the latest brew. When you take this cruise, remember to keep your hands inside the boat!

Ranger Mania on the Autopia

You won't believe where the Rescue Rangers have set up housekeeping! I finally tracked down Chip 'n' Dale at — of all places — *Fantasyland Autopia*. Of course they're not right out in front for all the world to see, they've established their Rescue Rangers Headquarters back in the wilds beneath the busy highway. There is a method in their seeming madness, though, because they are just a

hop, skip, and a short drive from Disney Afternoon Avenue.

Unfortunately, their nemesis, the evil Fat Cat, discovered their little nest and has set up a series of hair-raising roadblocks on the *Autopia* course to detour visitors bent on reaching Headquarters. He has single-handedly turned the *Fantasyland Autopia* into the "Rescue Ranger Raceway" — and it's a wild enough ride to rival Mr. Toad's, let me tell you!

I ran into Chip 'n' Dale (figuratively, not literally... anyway, I was on foot by then) scampering about, warning poten-



Mapping Out the Adventure

Let's see now, there's the stage show, the boat ride, the raceway, photos with the stars, special food and music, games and activities... all tolled, I'd say there are at least a dozen brand new Disney Afternoon adventures and attractions for Disneyland visitors.

To find your way around, Disneyland is supplying visitors with a handy little map of the neighborhood. It even doubles as a kind of passport — you can have it stamped at each adventure, creating an instant, unique souvenir of your visit.

The whole Park is geared up to welcome The Disney Afternoon to Disneyland — with colorful banners lining Main Street, flying from the Castle battlements, leading the way to Disney Afternoon Avenue.

Well, my job here is done; I think we've managed to separate fact from fiction. The story's out, and in this reporter's opinion, The Disney Afternoon temporary move to Disneyland is a real thumbs up. Personally, I'm going back for more! 🐻

There you have it — straight from an eyewitness. One more note: The Disney Afternoon characters have set up residence in Disneyland only temporarily —

from March 15 through November 10. After that, we'll track them down again for you. Stay tuned. -Ed.



To keep a step ahead of Fat Cat, the Rescue Rangers have been practicing time trials at the Fantasyland Autopia. Gadget's ready to lower the flag, and it looks like Dale might take Chip for once.

tial drivers of the dangers. "Oh, if you're alert, you'll make it to our Headquarters all right," Chip reassured us. "Oh, yes," Dale chimed in, "you just have to be very careful and watch out at every turn for Fat Cat's nasty tricks."

It's a tough drive, but any Rescue Ranger worth his (or her) salt will jump at this chance to outsmart Fat Cat at his own game.



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Latest World Developments

Resorts Rising at Walt Disney World

Song of the South

There's a new river flowing through Walt Disney World Resort in Florida. It's called the Sassagoula (that's the Indian word for "Mississippi"), and growing up along its banks are two new settlements — each with its own distinct, but decidedly Southern, point of view.

The "settlements" are actually the newest resorts to be added to Walt Disney World — Port Orleans and Dixie Landings. Moderately priced like the enormously popular Caribbean Beach Resort, the two resorts, while differing in size and character, will share a major theme as do the Beach and Yacht Club Resorts. The theme is the romance of the South.

Located between Epcot Center and the Disney Village Marketplace, adjacent to the Lake Buena Vista Golf Course, the two resorts will be connected by a winding road and picturesque waterways to capture the mystery and romance of a trip up the Mississippi River from New Orleans to Natchez.

Way Down Yonder in New Orleans

First to welcome guests will be the bustling riverfront city of Port Orleans, scheduled for a fall 1991



Port Orleans' wrought-iron portal and overgrown landscape evokes the charm of a delta city.

opening. As guests enter this 1,000-room resort through its elegant porte-cochere, they step back in time and place to New Orleans' French Quarter, circa 1880.



The heart of the city is Port Orleans Square where you'll find guest registration, guest services, merchandise, food and beverage locations, and recreation.

Setting the mood of festive New Orleans is the Sassagoula

Floatworks and Food Factory. This renovated warehouse (once the storage place for a wondrous assortment of Mardi Gras props and floats, most of which now dangle from the ceiling in a colorful display), is now a food court, filled with the sights and aromas of creole cuisine. Four specialty shops feature fresh

beignets (friedcake topped with powdered sugar) and other baked goods, whole roasted chickens cooked over an open spit, seafood jambalaya, huge, hand-formed burgers, spicy fried chicken, pasta dishes, and pizza served piping hot from an old-fashioned brick oven.

Families will enjoy the full service Bonfamille's Cafe offering authentic creole specialties along with American cuisine. The restaurant is decorated with colorful fabrics, paddle fans, brick, wood and tile,

The registration area in Port Orleans Square brings New Orleans' French Quarter to life.



The Sassaoula Floatworks and Food Factory houses four specialty shops serving creole and cajun concoctions—from baked goods to jambalaya to spicy fried chicken.

with the center opening into a friendly courtyard — all designed to encourage *bonhomie* among the guests.

Specialty cocktails are available in Scat Cat's Club — a jazz lounge, and the Mardi Grogg pool bar.

Jackson Square Gifts and Desires is a great place to shop, and kids will find plenty of video and arcade challenges to keep them busy in South Quarter Games.

Just a short stroll from Port Orleans Square you enter the streetscape of the French Quarter, formed by the seven three-story buildings that comprise the guest rooms. Although varied in style and color, each structure features the distinctive wrought-iron balconies and railings that evoke old New Orleans.

Establishing the feel of the city are the sounds of Dixieland jazz, the clatter of horse-drawn carriages, formalized

garden landscapes, fountains, and courtyards.

Not-So Blue Bayou

Traveling upriver from Port Orleans, you find yourself drifting into the rural South, a world of contrasts where stately plantations overlook sleepy bayou villages. This is Dixie Landings.

The first phase of this resort will open in January 1992, with the second phase slated for a July '92 debut. In all, Dixie Landings will encompass more than 2,000 guest rooms.

Here Colonel's Mill houses guest reg-

istration, guest and bell services, merchandise, food and beverage locations, and recreation. With the registration area themed after a Mississippi steamboat, guests checking in find that they are actually booking passage on the riverboat.

Authentic details here include detailed molding, Punkahs instead of blade fans, and lots of wood.

At Dixie Landings, the food court is



The rustic, cracker-style villages of Alligator Bayou put guests into the lifestyle of the deep-woods South.



"Colonel's Mill" represents the place where the farmers of the South convened for commerce.

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Set in the rural South, Dixie Landings is a combination of Bayou villages and great Plantation homes.

a cotton mill. In fact, there's a 30-foot working water wheel right outside the window that will power a cotton press located inside the restaurant. To emphasize the rustic look, chairs will be mismatched, as if taken from different places over the years.

The sit-down restaurant is modeled after a boatmaking warehouse. There still remains a shell of a boat inside the restaurant, as well as other boatmaking artifacts along the walls. The carpet was even made to look like wood chips.

The first of the guest room buildings

to open will be Alligator Bayou. In sharp contrast to the brick walkways and fine wrought-iron detailing of Port Orleans, Alligator Bayou takes you into the back country Cajun culture of Baton Rouge, Louisiana. Here you'll find swamps, boardwalks, meandering paths, creeks and fishin' holes.

There is an adventurous feel to Alligator Bayou. The sixteen two-story buildings resemble a series of cracker-style villages tucked into and spread out among the pine forests.

In July, Magnolia Bend will com-

plete the new complex with a district of graceful antebellum plantation manors. Four three-story mansions, each with its own distinctive exterior design, will overlook manicured lawns and tree-lined alleys and fields of crops towards the river.

Go South!

With rooms priced at \$79.00, \$90.00 and \$99.00, the combined Port Orleans and Dixie Landings Resorts will undoubtedly be among the most popular at Walt Disney World. You might want to think about planning your next vacation now. 🐾

Put Your Money Where Our Mouse Is

If you have been to Walt Disney World lately, you may have noticed a building under construction rising above the trees on the Lake Buena Vista Golf Course. The building will serve as the Preview Center for a brand new business called the **Disney Vacation Club**.

The Club is a new Disney concept that will provide guests with an opportunity to "Own a Piece of the Magic." For a one-time membership fee and annual Club dues, Disney Vacation Club members will enjoy accommodations ranging from deluxe studios to luxurious three-bedroom grand villas, along with exclusive membership benefits and lodging



privileges at other resorts worldwide.

"Our vision is to create the most innovative and flexible vacation club ever," says Mark Pacala, Vice President

and General Manager of the Disney Vacation Club. "The Disney Vacation Club will offer all the quality and value that our guests associate with the name 'Disney'."

The first resort is being developed on the Lake Buena Vista Golf Course with a turn-of-the-century Florida Keys theme. Five hundred vacation homes are planned, complete with kitchens, master suites with whirlpool spas, and many other conveniences. And thanks to the structure of the Disney Vacation Club, it will appeal to a wide variety of Disney guests.

More details will be coming in future issues of *DISNEY NEWS!* 🐾

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YESTERDAY, TODAY

By Ryan A. Harmon

This is part one of a two-part series on the history and evolution of Tomorrowland at Disneyland. — Ed.

DATELINE AMERICA 1955

World War II is ancient history. Elvis Presley is considered indecent. The United States is the world leader in automobile and electronics manufacturing. Only men wear pants and only women wear earrings. The economy is stable. And a great big, beautiful tomorrow is just a dream away.

This was the view through the rose-colored spectacles worn by the designers of Disneyland's original Tomorrowland. Looking toward the future through a hazy shade of optimism, early Imagineers asked America's foremost leaders in science and industry to conceptualize life in the future. The results were unveiled to Disneyland guests on July 17, 1955 in the form of Tomorrowland, "a living blueprint of our future."

Early Tomorrowland combined elements of fantasy and romantic projections of things to come with more clinical scientific and industrial exhibits of the day. They were often related to the product line of the exhibit's sponsor, whom Walt Disney invited in at the eleventh hour, when his Disneyland bank account began to blush.

In less than a decade, original Tomorrowland began to take on the appearance of a *Yesterdayland*, forcing a

frustrated Walt Disney to completely rethink and rebuild the land.

Nearly a quarter century later, 1967's *New Tomorrowland* is reminiscent of the post-Kennedy space era with its Saturn V rockets and Apollo moon landings. Hence, Disneyland's Tomorrowland will once again embark on a major refurbishment, this time taking on a philosophy that will accelerate the land at light speed from a cold and sterile world of *science fact*, to a colorful and kinetic realm of *future fantasy* known as *Tomorrowland 2055*.

But First, a Look Back...

In those nifty fifties and early sixties, Tomorrowland guests left their poolie skirts and hair grease behind and stepped forward, past the "Clock of the World," into the year 1986 (that year was chosen to commemorate the passage of Halley's Comet).

Towering high above the land was the eighty-foot-high TWA Moonliner, marking the entrance to *Rocket to the Moon*.

TWA's Moonliner reached for the stars.

Early Tomorrowland meant action, from the whirling pilots in their Astrojets to the roaring engines of the Autopia.

Shapely space girls and flying saucers are yesterday's memories.

Monsanto presented the "Chemitron," and the Autopia was rail-free.

Hall of Chemistry

AND TOMORROWLAND

A decade before man took his first moonwalk — and three decades before Captain EO took his — *Rocket to the Moon* regularly launched guests into space to view the ruins of an ancient civilization on the back side of the moon. No one had ever seen that half of the moon before, so the existence of an ancient city could not be disproved. The attraction combined the imminent technology of manned spaceflight with the fantasy of discovering ruins of a moon colony so well, in fact, that many a trusting guest truly believed they had left the earth behind.

The *Submarine Voyage* (1959) sponsored by General Dynamics, was another attraction where technology and fantasy walked hand-in-hand. The supposed nuclear-powered subs (which comprised the world's eighth largest submarine fleet) explored liquid space, coming upon mermaids, lost cities and sea serpents.

Space Station X-1 provided guests with the opportunity to view the earth from an orbiting space station, ninety miles in the sky. Upon returning to their home planet, they could explore a number of American industry-sponsored county fair-type exhibits.

First up was "Aluminum in Our Future," brought to you by the folks at Kaiser Aluminum. Featuring a walking tour through a forty-foot-long aluminum telescope, guests could gaze upon "the brightest star in the world of metals." The pavilion was hosted by none other than KAP, the Kaiser Aluminum...Pg!

The "Hall of Chemistry," sponsored by the Monsanto Chemical company, was an exhibit based around the "Chemitron"

— eight bubbling test tubes out of which rose crystalline human forms, representing the eight basic universal elements.

Sitting at the edge of Main Street, U.S.A., near the entrance to the land, was a second Monsanto-sponsored attraction — the legendary *House of the Future*. Designed in cooperation with the Massachusetts Institute of Technology (MIT) and a number of American corporations, the all-plastic, cantilevered, 4-module home featured an array of futuristic wonders including a microwave oven, an ultrasonic dishwasher, climate control, push-button phones with memory, telescreen communications, and — electric toothbrushes. More than 20 million guests walked the vinyl floors of the house during its ten-year run from 1957 to 1967.

Across the way, American Motors sponsored *Circarama*, an eleven-screen, completely encompassing film experience that was designed to outdo anything Hollywood had to offer. The first film to be shown in the theater, "A Tour of the West," took guests on a 360-degree journey from Utah's Monument Valley to Los Angeles' Wilshire Boulevard. The film was shot using eleven cameras mounted on the back of an American Motors Rambler station wagon — emphasizing the car in the name "Circarama."

"The World Beneath Us," sponsored by Atlantic Richfield, was an animated film, presented in CinemaScope, that told the story of energy, beginning with dinosaurs and fossil fuels and concluding with future sources of power.

Monsanto's House of the Future previewed futuristic wonders like a microwave oven and push-button phones.



The first manned space flights were simulated in both the *Rocket to the Moon* and *Astrojets* attractions.



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After satisfying their hunger for knowledge in each of the exhibits, guests could quench their thirst by visiting the American Dairy Association's "Dairy Bar" to chug-a-lug a tall glass of "nature's most nearly perfect food" — milk. The Dairy Bar also featured a walk-through exhibit where the highlight was undoubtedly a full-scale model "cow of the future" who chowed down vitamins all the day long while watching color video "moo-vies" of green pastures.

Other fueling stations included the Space Bar and the Yacht Bar, each one a semi-themed hamburger stand.

The "Dutch Boy Color Gallery" allowed guests to join the home decorating craze of the '50s by putting their theories of color to actual use in the "Our Future in Color" exhibit. After learning what it takes to be an artist, guests could visit the Art Corner where original Disney animation cels sold for \$1.25!

Probably one of the strangest early Tomorrowland attractions was the Crane Plumbing Company's "Bathroom of Tomorrow," where current model bathtubs and washing machines were displayed in a model home setting. There was also a fountain area where kids could turn valves on and off, splashing about like their parents would never let them do at home.

After signing sponsors to the majority of Tomorrowland attractions, opening day was quickly approaching and Walt Disney found himself with a large

interior space still unoccupied. A quick call to the Disney Studios in Burbank got the Academy Award-winning sets and a giant electronic squid from the latest Disney adventure film shipped to Disneyland. *20,000 Leagues Under the Sea* opened three weeks late, but fans of the film, who had only dreamed of being inside Captain Nemo's Nautilus, were delighted to see actual models from the production as well as to experience an attack of a pre-Audio-Animatronics giant squid.

Though it may seem so up to this point, not all of early Tomorrowland was indoor attractions and science and industry exhibits. There was, in fact an outdoor show and even some actual rides.

The Wen-Mac Toy Corporation presented the Disneyland "Flight Circle Show" inside a fenced circular arena at the very center of the land. The show was basically a display of miniature, gasoline-powered model airplanes that flew around the arena at speeds of up to 35 miles per hour.

The *Tomorrowland Autopia* (and later the *Junior/Midget Autopia*) provided kids who met the height require-

ment with the opportunity to "learn to drive" their own gasoline-powered mini-automobile, the idea being that they would later drive safely on the rapidly growing freeway system. Even the *Autopia* roadways were laid out like Southern California freeways, complete with twisting cloverleaves and overpasses.

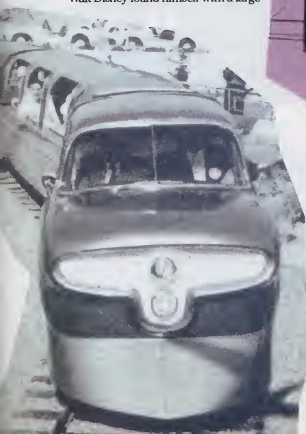
In original Tomorrowland, the *Autopia* cars were not hindered by a center guide rail, so whatever could happen, did. Smashes, crashes, scenic routes through the landscaping, driving over ride operators' feet, and so on. The original 40 cars had to be completely redesigned and replaced several times before the rail was finally installed in 1965.

Noted for being the first Disneyland attraction removed from the Park (in December 1955, due to mechanical problems), the *Phantom Boats*, resembling an early Batmobile, were pink and blue fiberglass boats that cruised around

Relaxing in their airborne patio chairs, Skyway travelers breeze past the General Dynamics Submarine Voyage.



GENERAL DYNAMICS



The all-aluminum Viewliner, with its V-8 Oldsmobile rocket engine, was the forerunner of today's Monorail.

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the Tomorrowland Lagoon, adjacent to *Autopia*. Because fiberglass wasn't as widely used as it is today, many guests were hesitant to board. Following the attraction's removal, a large sign was posted announcing the coming of a new "Airboat" ride. Unfortunately, when a prototype boat was found to emit large clouds of black smoke and make so much noise that Mrs. Knott might complain from her berry farm several miles away, the sign quietly came down and the Lagoon remained empty until the *Submarine Voyage* was installed in 1959.

The *Astrojets*, predecessor to the *Rocket Jets*, were twelve mini-rockets attached by giant hydraulic arms to a red and white checkerboard tower that, upon rotating, allowed the jets to circle the tower and move up or down at the pilot's flick of a joystick.

Original Tomorrowland also boasted a number of futuristic forms of transportation. The *Skyway* was made up of a couple dozen open-air aluminum barrels with two plastic patio chairs bolted to the floor. The barrels were strung on a cable that moved from the south end of Tomorrowland to the northwest end of Fantasyland, providing the highest panorama of Disneyland. In 1959, new buckets (with new, molded bench seats replacing the patio chairs) were installed and the ride included a trip through the 147-foot-tall *Matterhorn* mountain, which began sending bob-

sladders careening down its "icy slopes" that same year.

The Disney Studios designed another transportation system of tomorrow, the *Viewliner*. A streamlined, all-aluminum, Buck Rogers train with an Edsel-influenced front grille, the *Viewliner* drove around the Tomorrowland Lagoon using an Oldsmobile V-8 *Rocket* engine, including gas pedal, power brakes and even a 4-speed stick shift! It's a car! It's a train! It's gone. The *Viewliner* was removed in 1958 and replaced the following year with a "highway in the sky" — the *Disneyland-Alweg Monorail*.

On a trip to Cologne, Germany, Disneyland Vice President Joe Fowler and Imagineer Roger Broggie witnessed a working monorail system developed by the Alweg Corporation. Upon hearing about this "train of tomorrow" that traveled silently on a raised beamway, Walt Disney decided he wanted one installed at Disneyland by the summer of 1959 — less than a year away.

And so the Disney Studios built the "Monorail Mark I" that traveled at speeds of up to 45 miles per hour through Tomorrowland, over the Submarine Lagoon and around the Matterhorn. It became the first daily operating monorail system in the Western Hemisphere. In 1961, the beamway was extended more than a mile to connect with the nearby Disneyland Hotel.

The last attraction to open in the original Tomorrowland was the well-remembered *Flying Saucers*. An idea to install bumper boats into the Lagoon where the *Phantom Boats* had once sailed quickly developed into a fleet of 64 one-to-two passenger, self-piloted "saucers" landing next to the *Rocket to the Moon*.

The saucers "flew" on a stream of air that was released from thousands of circular openings in the blue "landing pad." Riders would lean their bodies in the direction they wanted to go, often colliding with other riders in one of the two independently operating, semi-circular arenas. Although the attraction was extremely popular with guests, the saucers suffered ongoing mechanical difficulties and disappeared into the mid-night sky with the rest of original Tomorrowland on September 5, 1966.

Catching Up to Tomorrow

In just over a decade, original Tomorrowland had become a *Yesterdayland*. One by one, the attractions and exhibits that were so popular in Disneyland's infancy were closed down and replaced with temporary space fillers, until finally the entire land was boarded up and the wrecking crews brought in. Imagineers had found great success with attractions designed for the 1964-65 New York World's Fair — an event that opened many eyes to the fact that the future wasn't what it used to be...

Watch the summer issue of DISNEY NEWS for "The Future Isn't What It Used to Be" — the conclusion of our two-part series on the history and evolution of Tomorrowland at Disneyland. 🍷



Beckoned by the towering Rocket to the Moon, guests passed through the Avenue of the Flags to enter a world of tomorrow.



The Clock of the World knew what time it was anywhere on earth; it didn't know that time was running out for Tomorrowland.



With correct change you could quickly quench your thirst at the Space Bar's vending machines of the future.



Snow White Meets The Wicked Witch

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A Limited Edition of 2500
©The Walt Disney Company

"Snow White" - what name could better capture the essence of this beauty's childlike innocence and charm! Fragile and pure, the enchanting heroine finds herself face to face with the embodiment of darkness. The old witch tempts Snow White with the poisonous apple - an apple steeped in evil.

Vibrantly colored, this piece offers an exciting sense of contrasts and artfully captures the tension between good and evil.

Portraying one of the most chilling moments from Disney's classic film, this exquisite porcelain piece brings to life all the enchantment and intrigue that has captivated Disney fans for years.

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Disney's Secret Films



**Live Action
Gave Birth to
Animated Classics**

By Michael Mallory

Years before Mary Martin flew off to Never Land on television, Walt Disney produced a live-action version of "Peter Pan," just as he had done earlier with "Cinderella," and would do again with "Sleeping Beauty." But don't rush off to your local video store to check them out; you won't find them. These films were never meant to be seen by the public. By using them as guides, Studio animators were able to create the classic Disney animated features.

As talented as the Disney animators were, they could not work from memory. Like other artists, they used models—both live and sculpted—and because their particular art was the moving image, they would watch films projected at half-speed to study kinetics. It was during the making of Disney's first feature, "Snow White and the Seven Dwarfs," that they thought of putting the models on film for study purposes.

What prompted it was the character of Dopey, which was remaining elusive to the animators until it was suggested that the silent dwarf might move like a burlesque comedian named Eddie Collins. Collins was invited to the Studio to run



Don Brodie's gig as the wicked witch in "Snow White and the Seven Dwarfs" led to a myriad of roles in other Disney "secret films."



"Have an apple, Dearie."

through some of his routines and, rather than trust their memories of the performance, the Disney artists recorded it for reference on 16mm film. The comedian's antics provided ideas that helped to bring Dopey to life, and with Walt

Disney's blessing, other performers were called in.

Rotund vaudevillian Billy House demonstrated how a fat man would dance, becoming the model for the dwarf Happy; Louis Hightower and Marjorie Belcher acted out the Prince and Snow White (Belcher, then the wife of animator Art Babbitt, later achieved fame as Marge Champion); and Don Brodie, in grotesque make-up, played the Witch.

This new technique delighted the animators, giving them a wealth of information into how the human body moved, and the effects of gravity on a figure. It also provided a record of timing, reactions, expressions, even bits of business improvised by the performer—all of which could be incorporated into the animation. The only problem

was the cumbersome method of studying the film frame-by-frame. Tracings of each frame had to be made using a *rotoscope* machine, a device that projected the film, one frame at a time, onto a glass drawing board.

Under Walt Disney's direction, a better system was soon developed whereby each frame of film was printed directly onto photographic paper,

producing pictures called *photostats*. From a stack of photostats that represented each scene or sequence, some would be pulled out and the rest rephotographed, so that the scene on film now played to cartoon timing. Once the scene was checked against the voicetrack and the timing was corrected and approved, the *extremes* (key poses in the action) were pulled from the photostats and used by the animator as guides for his drawings. If the photostats were traced directly or copied too closely, the results would be oddly lifeless—animation that was awkward and neither realistic nor fluid. But by using the drawings as *references*, the animators created characters that seemed to live and breathe on their own, while still managing to capture the flavor of the live actor's performance.



Sets created for the secret films, like this one for "One Hundred and One Dalmatians," were rudimentary, but served their purpose.

"It was amazing, because they did capture so many things," says Kathryn Beaumont, who as a child starred in Disney's "Alice in Wonderland" and "Peter Pan," supplying both the voices and live-action visuals for Alice and Wendy. "When people saw the film they were startled. They said, 'Oh, this is exactly how you do this,' or 'I can just see you in that action.' I've been told that so many times. They were such good artists that they could see the way a (live-action) scene was going and they actually went along with it, and made the film so realistic."

While the earliest study films were little better than home movies (some even using Studio personnel rather than professional performers), those made during the 1950s were more competent and professionally produced, sometimes starring name talent. Each scene involving human characters would be staged and shot by the animation director on elemental sets, with full costumes and make-up.

For "Cinderella," released in 1950, the Studio shot a nearly complete live-action feature, carefully edited and timed before ever going to the drawing boards. The decision to do this was not necessarily an artistic one.

The Studio at that time was in financial trouble, and Walt Disney hoped that another "Snow White" would bring in much needed revenues. But the new picture, "Cinderella," had to be done much less expensively. By editing, testing, and correcting the action



Besides the dancing talents of future Dory Crockett sidekick Buddy Ebsen (far right), "Peter Pan" also called for its actors to become airborne.



and tuning up the story pacing in the photostats, a great deal of time and money was saved when the picture went to animation.

This was an extreme case, though, and never again did the animators have to follow the live-action footage so closely. Normally the study footage was shot a bit at a time over a long period.

"The live-action portion usually fol-

lowed the recording session," recalls Kathryn Beaumont. "They would record (the voices), then we would have a rehearsal session to go through the actions and the positioning, then the live-action session where they did the actual shooting. It did take longer than it did to make a film for an audience."

The cast of the live-action "Peter Pan" would have done any film proud. Along with Kathryn Beaumont, there was Hans Conried as Hook; Heather Angel as Mrs. Darling; Roland Dupree as Peter; Don Barclay as Sneezy; Margaret Kerry as Tinker Bell; Kerry, June Foray and Connie Hilton as Mermaids; and Barclay, Billy House and Buddy Ebsen as dancing pirates. Bobby Driscoll, who did the voice of Peter Pan, was also filmed for close-ups of the character.

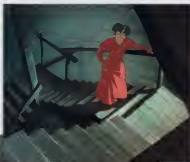
Both Conried and Heather Angel provided the voices as well, but usually an actor other than the voice artist would be used for the live action. It was felt that a different performer would give a fresh visual interpretation, acting out the role to the playback of the pre-recorded voicetrack.



Paul Wexler and Don Barclay played Horace and Jasper for "One Hundred and One Dalmatians," virtually the last animated feature for which the majority of the film was shot first in live action.



In a money-saving effort, "Cinderella" was shot, edited and timed as a live-action film before going to the drawing boards.



A new and somewhat ironic challenge faced the animators on "Peter Pan." Having long since mastered the art of giving a drawn character realistic weight, they now had to make them look just as realistic while weightless in flight. The solution was to fly the actors and study their movements in the air, a simple enough answer — unless you're the one who's airborne!

"I remember feeling so awkward with the whole thing," Kathryn Beaumont says. "Here you are, hooked up with a brace around your middle, and then a wire attaches behind you, and you're supposed to go through these scenes where you stay calm while you're flying through the air!"

Fortunately, just like Peter Pan, dancer Roland Dupree came to the rescue. "He was so helpful," Beaumont says. "He showed me different ways to jump and lift, and how to do it. It was nice to have a person there to help me because it just seemed so intimidating."

Far less study footage was shot for Disney's next animated picture, "Lady and the Tramp," since all the main characters were animals, though singer Peggy Lee demonstrated her sauciest walk for the cameras to aid in the animation of Peg the Pekingese, one of the characters she also voiced.

But another nearly complete live-action picture was shot for 1959's "Sleeping Beauty," featuring Hans Conried, Helene Stanley and Don Barclay — who together had



Ed Kemmer and his mechanical horse were transformed into Prince Philip and his fiery steed, Samson.



become an unofficial stock-company for the study films — as well as Ed Kemmer as Prince Philip and Jane Fowler as Maleficent.

Noted character actress Mary Wickes provided the actions for the wicked Cruella De Vil in "One Hundred and One Dalmatians," released two years later. Helene Stanley was back as Anita, and the ubiquitous Don Barclay played nearly every other character in the study film, including Nanny, the nurse!

After "Dalmatians," the use of live-action footage by the animators greatly decreased, becoming again a tool used only for isolated actions, dance routines or expressions. This was most probably the result of changes within the feature animation team, and

changes in the methodology of Disney animation itself in the early 1960s.

While the heyday of the "secret feature" is long gone, the basic technique is still used today. Videotaped footage of actress Sherri Stoner was used as a guide in the animation of Ariel, "The Little Mermaid," and George C. Scott was enlisted to perform visuals for his role as the villainous McLeach in Disney's recent release, "The Rescuers Down Under."

In all the years that the Walt Disney Studios has been shooting live-action footage for animation support, there is one performance that stands out as the most intriguing. It is also, unfortunately, the one for which there seems to be no surviving photographic record: Bela Lugosi in "Fantasia."

Lugosi was hired to mime the actions of Tchernobog, the Black God of the Mountain in the "Night on Bald Mountain" sequence. One story has it that animator Bill Tytla was dissatisfied with the actor's stylized gesturing and scrapped the footage, filming, instead, a Studio staffer.

Still, the next time you're watching "Fantasia," squint your eyes when Tchernobog appears and see if you can't find a little trace of Bela Lugosi glaring balefully back at you. 🐾



It's easy to see why well-known character actor Ed Wynn was selected to portray that "unbirthday" celebrator, the Mad Hatter.



In addition to playing Peter Pan's petulant pixie pal Tinker Bell, Margaret Kerry also portrayed one of the film's mermaids.

Keeping a Production on Track

By Michael Mallory

Orson Welles once summed up a movie studio metaphorically as the biggest toy train set a boy ever had to play with. Walt Disney went him one better: he had the studio and the train and neither were metaphorical.

During the filming of the live-action study footage for "Peter Pan," actress Kathryn Beaumont, who played Wendy, witnessed first-hand Walt's passion for large-scale model trains.

"He was very interested in trains" she recalls "and he had one set up on this particular soundstage—the one that was used for our production. It was an empty stage—we didn't ever have sets built, really just rudimentary scenery—so they kept the



Ten-year-old Kathryn Beaumont gets into character for the "growing" scene.

she laughs, "he's the head of the studio, and he says, 'If we're not interfering with anything!'"

"So, of course we'd stop production, and Walt would walk in with his friends, or with these dignitaries he was entertaining, and they would get on the train and go around the track," Beaumont says in her rich English accent. "And then they would leave and we would carry on."

It wasn't all play for the producer, however. "He would sometimes stop in to see how things were going," Kathryn Beaumont remembers. "He would watch for a little while, sometimes offer a suggestion, or perhaps he'd say, 'It looks fine to me.'"

"While a lot of executives were not visible at all, and you never really got to know them, you did get to know Walt Disney. He was a very personable man."

Beaumont already had film experience in her native England when MGM brought her to America at age 10 for a Hollywood film. That picture was never made, but she was now in the right place at the right time when Walt Disney was searching for a young girl with a British accent to play the

lead in "Alice in Wonderland."

For nearly four years she reported to the studio, voicing Alice, and later, Wendy, acting those roles in the live-action films made for the animators, and attending



classes between takes.

After the release of "Peter Pan" in 1953, Beaumont left show business, continued her schooling and eventually entered the teaching profession.

Recently, though, she has taken time out from the classroom to reprise her role as Alice in various Disney productions. It is Beaumont's voice that is heard in the recently renovated *Alice in Wonderland* attraction at Disneyland, and she has voiced the character of Alice for Disney on Ice.

Trains aside, Kathryn Beaumont most remembers Walt Disney for his personal attention to his productions.



Animators had no trouble capturing Alice's reaction to this predicament.



In 1984, a grown-up "Alice" tries out the new attraction featuring her voice.

train on its tracks around the perimeter of the stage.

"Occasionally, Walt would call down and tell you he had invited over some other executive from another studio or something, and he'd say 'Do you mind if we come down? If we're not interfering with anything, we'll just stop by for a few minutes.' You know,"



Make-up, costumes and crude sets helped actors and animators capture the feel of the scene.





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PINOCCHIO'S EASTER EGG HUNT

December 20, 1990

Dear Disney News,
I am a loyal Disney fan. My favorite character is Pinocchio. This is his 50th Anniversary. Why aren't there more items for sale on this character? All the other characters seem to be featured during their (important) years, why not Pinocchio? There are probably many Pinocchio fans out there wondering this same question. Please help us! Thanks for your time.

Donna Uhlich
Laurel, MD



Geppetto is thrilled with his "little woodenhead."

When we received Donna's letter, we went immediately to our book of Disney films and found out that she was absolutely correct—"Pinocchio" premiered February 7, 1940, making 1990 his golden anniversary. And we hadn't done a thing about it! To make up for this oversight, we are dedicating this issue's "Suitable for Framing" to the little puppet and his friends.

"Pinocchio" was Walt Disney's second animated feature. The story originated as an Italian folk tale by Collodi (Carlo Lorenzini), published first in serial form in 1880, then as a book in 1883.

Of the main characters in the film, two actually went on to star in other features, shorts and/or television: Jiminy Cricket and Figaro.

In Collodi's tale, the cricket is a

minor character who attempts to correct the wayward puppet, and is promptly crushed beneath Pinocchio's wooden shoe for his efforts. Walt decided that in his version of the story, the cricket would become Pinocchio's conscience and accompany him on his adventures. He selected a young animator named Ward Kimball to create the character. Kimball had worked on two scenes for "Snow White," both of which were cut from the final film, and had been on the verge of quitting when Walt called him in to explain the assignment. Kimball's Jiminy Cricket, voiced by Cliff Edwards, was an instant hit, as were

Jiminy's two songs in the film,



"When You Wish Upon a Star" and "Give a Little Whistle."



In the "Pinocchio" secret film, Christian Rub brings Geppetto—and Pinocchio—to life.

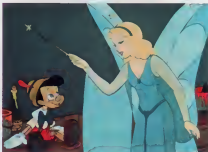
When a "host" was needed for the feature-length "Fun and Fancy Free" (1947), Jiminy

was called into action once again. In this full-length feature, he actually served as the link between two featurettes, "Bongo" and "Mickey



Many of Geppetto's gentle mannerisms were derived from Christian Rub's performance.

and the Beanstalk." Later, the clever cricket hosted a number of education-oriented series for television. Among the more prominent were the "Encyclopedia" series, "I'm No Fool" series, "Mickey Mouse Book Club" series, the "Nature of Things" series, and the "You" series.



The Blue Fairy granted Pinocchio life and appointed Jiminy Cricket as his conscience.

Figaro, Geppetto's loyal black and white kitten, enjoyed a brief career as a "shorts" star following his success in "Pinocchio." His credits include the wartime "All Together" (1942), "Figaro and Cleo"—Cleo's only non-"Pinocchio" appearance (1943), "First Aiders" (1944), "Bath Day" (1946), "Figaro and Frankie" (1947), "Cat Nap Pluto" (1948), and "Pluto's Sweater" (1949).

Other characters from the film live on at the Theme Parks. Pinocchio himself, usually accompanied by J. Foulfellow Fox and his cohort Gideon the Cat, greets his fans; *Storybook Land Canal Boats* at Disneyland are swallowed up by Monstro the Whale as they begin their journey through "a miniature world where fairy tales come true," Geppetto's Toy Shoppe looks out onto the Castle courtyard; and, of course, *Pinocchio's Daring Journey* re-creates the puppet's escapades for adventuresome guests. 🐭

Pinocchio enjoys an old-fashioned Easter egg hunt with Figaro, Jiminy and Geppetto in the beautiful Italian-Swiss Alps of his birth. But, as always, J. Foulfellow Fox and Gideon are lurking in the background, undoubtedly thinking up new ways to turn a profit from the little puppet.

Illustration by Matt Mew

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Christa Larson:

Minnie's Friend Has a Mighty Talent

She's been performing on stage for six years, enjoys a lucrative modeling career, and recently debuted her first music video featuring a major motion picture star — Minnie Mouse! With this much history already behind her, it's hard to believe that Christa Larson is just 11 years old. A few minutes' conversation with this blond, blue-eyed pixie reveals that Christa has the exuberance and vitality of a normal 11-year-old, coupled with the seriousness and work ethic of an adult. A daunting combination.

Christa began her career at age five, portraying Orphan Molly in a local production of "Orphan Annie" in her native St. Louis, Missouri. From there she progressed to modeling for print and television, and eventually landed the role of

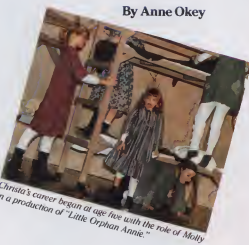
Cosette in the first national tour of "Les Miserables." She performed in the road production for nearly two years, then declined the Broadway production to move to California and make her recording debut on the "Minnie 'n' Me" album. And to make her music video.

Making the "Minnie" Video

The video, "The Girls on Minnie's Street," released last fall, is unusual because, in the words of producer Alan Landau, "It's the first thing geared to this age group (8-12). This is pretty sophisticated stuff. It's a very professional production. Very hip, yet still appropriate for kids."

Marguerite Dericks, who teaches at Paradise Dance and Aerobics in Encino, California, and has dozens of music videos to her credit, choreographed the video. "When I first met with Alan," she says, "we discussed making a video on the same level as Janet Jackson... the same energy and excitement, with the dancing as intricate and interesting."

This was just fine with Christa,



Christa's career began at age five with the role of Molly in a production of "Little Orphan Annie."

who happens to be an avid fan of Janet Jackson. "If anyone wants to know," she confides, "I would love to meet Janet Jackson and Paula Abdul!"

With Christa and the song as "givens," Landau developed the creative concept for the video. For Landau, who works primarily in commercials, this was one of the main reasons for accepting the project. "With commercials," he explains, "the agency gives you the concept and you execute it. Here, you get to be creative, develop the whole concept." "Minnie's Street" was Alan's vision," says Dericks.

"It was appropriate to develop the street," says Landau. "But we agreed it (the video) should be a performance piece — dance-oriented."

More than 60 dancers, ages 6-11, were needed to dance with Christa on Minnie's Street. Dericks decided to cast from her own students. "I had the girls come in one Saturday and dance for Alan and me," she says. "Then we basically had to select the ones that



Christa danced and sang her way through "The Girls on Minnie's Street" music video.



A true collector, Christa displays her castles — each representing an important time in her life.

were the youngest and could do it."

"This was the hardest project I've ever done," says Landau, "and I've done some *huge* projects. We had so many kids, and so many different ages. It was very difficult controlling them all. Luckily, I'm used to working with kids, which is one reason I got the job. And" he adds, "Marguerite was brilliant. She kept things on course. I couldn't have done this without her."

"I train the kids the same way I train my adult professionals," says Marguerite, and I used the same choreography I would, say, in a Taylor Dayne video.

"The kids stood up



Waiting for the cue to start up the action on the set of "The Girls on Minnie's Street" video.

better than anyone expected. They're professional kids," she explains. "If you expect them to behave like adults, they do."

Making the video was "very fun" for Christa.

"I didn't know anyone when we started," she says. "I went to the studio to get Marguerite's style of jazz, and met the other girls there. And, you know what?" she adds in typical pre-teen fashion, "I made a new best friend there. Her name is Annie."

The video portrays the girls acting out the words to the song through dance and vignettes. "I wanted to demonstrate the lyrics," explains Landau, "lend a

helping hand" — a girl helps an elderly lady down the stairs, 'do their chores,' being kind."

"We worked on the dance combinations and stylizing in the studio for about two weeks before the actual taping," says Derricks. "We only had one day to rehearse on the street."

"I divided the girls into sections. It made the director nervous about what he saw me doing in the studio," she laughs. "He couldn't believe it would work. 'Trust me,' I told him, 'Trust me:'



Christa as the vocal Cossie in the national tour of "Les Miserables."

"When we finally got on the set, I said, 'This section, here; then, flying across the street, this section.' People were blown away by what went on. It came together perfectly."

After the Dance

With the "Girls on Minnie's Street" video behind her, Christa is actively pursuing new projects. Although she now lives in Anaheim, California, just five minutes from Disneyland, she practices at Marguerite's studio each week and visits often with Annie.

Christa's family consists of her parents, Mike and Denise, and her 14-year-old sister Sheri.

There is no "star" attitude about Christa. This is due largely to the mutual acceptance and support of her family. Denise Larson explains, "We knew early on that Christa had this talent, but most of all, she *wanted* to perform. It's hard with all the traveling and the classes she has to take in L.A., but she wants to do this, and she's good at it, so we want it for her, too."

For her part, Christa seems more in

awe of her mother's and sister's talents than she is of her own. In the room she shares with Sheri, she points out different items with, "Sheri made this. Sheri painted this. She is so talented!"

Christa is especially proud of her clothes — all made by her mother. "Someday we want to start a clothes-making business," she says, eyes sparkling. "I come up with the designs, and my mom makes them." Several creations are carefully brought from her closet for inspection — the dress she wore to the White House, the outfit she wore for the Very Merry Christmas Parade at Walt Disney World, another for a party at the studio.

Whatever the future holds, for right now, Christa is champing at the bit to get back to work. "We should be doing another album soon," she says. And another video? She shrugs, "I don't know; I hope so."

What she'd really like is a movie. "She's been second choice on two movies recently," Denise Larson says, "and the disappointment is really hard on her. She wants it so much. But I tell her, being second is *not* a failure — 400 girls tried



Sharing a mutual love and admiration for one another, Christa and sister Sheri also share their room.

out for one role. When the time is right, it'll happen."

It's obvious that Christa is determined to succeed. "My favorite song on the 'Minnie 'n' Me' album is 'Anything I Dream,'" Christa confesses. "I like the message, because to me nothing is impossible with God."

With talent, energy, determination, faith and the support of her family, it's hard to imagine that anything Christa dreams can't come true. 🐻

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From Broadway to Buffalo Bill

The Euro Disney Entertainment Center

By Anne Okey

As our fourth article on the development of the Euro Disney Resort, we take you to the Broadway Entertainment Center—a unique collection of shopping, dining and entertainment experiences located just beyond the Euro Disneyland Theme Park. Like the Euro Disney Resort itself, the Broadway Entertainment Center is scheduled for a spring 1992 opening. —Ed.

What will you do at Euro Disney Resort when you're not at the Theme Park or enjoying the amenities of the hotels and campground?

You could go shopping on the streets of America, dine in Chicago, dance through hurricanes, or cheer yourself hoarse as cowboys and Indians demonstrate feats of Western skill. This is just part of what's being planned for the exciting entertainment complex now under construction at the Resort.

"Situated across from The Euro

Disneyland Hotel—about 400 yards—there will be a little village," explains Alain Delabarre, General Manager in charge of Operations for the Entertainment Center. "Here we will have six shops, a French Post Office, an Office of Tourism for Ile de France, five restaurants, a disco nightclub, a Western dance hall, and a real Wild West Dinner Show."

Delabarre came to the Euro Disney project in March 1989 from the Boca Raton Hotel & Club in Florida where he was Director of Food and Beverage.

"I had been away from France for 23 years," he says. "When this project was offered, I decided it was time to come home."

The theming of the Entertainment Center, like that of the Euro Disney hotels, is totally American.

"Frank Gehry, a very talented Los Angeles architect, designed all the elements of the Entertainment Center," says Goulam Amarsy, Development Manager for the project.

"Then a French company, Saubotaet Julien, who

also worked on the new Opera in Paris, did the working drawings. Brand and Allen designed the boutiques interiors; Morris Nathanson designed the restaurants and Wild West Show interiors."

Amarsy was a shopping center developer in Canada when he joined Disney Development Company in October 1989 specifically to head up development of the Entertainment Center. He is confident the French will embrace the American theming.

"The American concept is extremely popular," he says. "That's the beauty of it—come to Paris to shop in America! At one time we were even thinking of calling it 'America! America!'"



Go to Paris and shop on the Streets of America.

Let's go surfing now! Beachwear, towels, and the skateboard to get you to the beach — you'll find all you need to catch the biggest waves in France at California Dreamin'.

Shopping

Alain Delabarre is equally enthusiastic about the American theme.

"There is one very fascinating store," he says, "called Streets of America. This offers the best merchandise representing New York, San Francisco and New Orleans



—in settings reminiscent of those cities. Besides souvenirs there will also be very high-quality items similar to what you would find at these cities' famous stores.

"There will also be a photo opportunity where you can be photographed in front of a landmark of the U.S. city of your choice."

Other thoroughly American retail experiences include Hollywood, the beach scene, the Old West, and a sports store.

Hooray for Hollywood, a flamboyant re-creation of its namesake, offers clothing and accessories from the finishtown of yesterday and today.

At California Dreamin' you step onto a California beach complete with the sounds of waves pounding the shores. All the essentials of surf life are here—swimsuits, beach towels, skateboards.

Once guests get a load of Buffalo Bill's Wild West Show, they'll have to stop at the Buffalo Trading Co. for boots, hats, shirts and other reminders of America's past.

Disney clothing and characters take

nected," says Alain Delabarre. "Guests will be able to walk through one to another. This makes a better shopping experience and helps with the guest flow."

Dining and Dancing

Right next door to California Dreamin' is the California restaurant. Reminiscent of San Francisco's Postrio, the restaurant is on two levels: the ground floor holds a 200-seat restaurant featuring light California cuisine and an assortment of gourmet pizza; upstairs, a terrace provides indoor and covered outdoor seating overlooking the lake where guests can order exotic frozen drinks.

An intimidating shark swinging below the outside sign lures diners to Key West Seafood, the largest restaurant at the Entertainment Center. A Key West-style seafood and crab house, the specialty of this fine establishment will be Garlic Blue Crab. Adding a touch of authenticity, each table comes equipped with a wooden mallet for cracking crabs.

"Above Key West," says Alain Delabarre, "will be a disco. It, too, is in the theme of Key West, so it is called Hurricanes—we will even have a



Key West Seafood is for the seafood lover at Euro Disney Resort. And they're expecting a lot of them, because this is the largest restaurant at the Entertainment Center. Specialty of the House: Garlic Blue Crab.

great wind up there. You will get the sensation of going through a hurricane. It's fantastic!"

America's midwest is represented by The Steak House. This old warehouse has been turned into a plush steak restaurant from Chicago, with seats overlooking the marina, and the choicest cuts of chicken and beef.

In addition to its fine dining experiences, the Entertainment Center also has its less formal environments.

New York Deli is a counter-service restaurant with table service for drinks. It features corned beef and pastrami sandwiches, a new taste for many Europeans.

Champions, right next door to New York Deli, is a stadium snack bar offering a food-service counter. An old-fashioned bar serves up sodas as well as American and European draft beer, while guests view a variety of sporting events on the ceiling-mounted televisions.

Taking a step back in time for a



The largest store at Euro Disney Resort, The Disney Store features a fanciful representation of the history of transportation—starring Mickey, Donald and the rest of the gang—as its themed decor.

up quite a bit of space in the Entertainment Center as well.

At 11,000 square feet, The Disney Store is the largest store within the Euro Disney Resort. The charm of this shop is in its theme—Disney characters relive the history of transportation in vintage cars, trains and space vehicles throughout the store. In addition to character toys and souvenirs, The Disney Store also carries merchandise that can't be found elsewhere at Euro Disney, such as furniture with a Disney theme.

Team Mickey offers not just Disney sportswear and equipment, but also name brands from America and Europe. Here, the floor is designed as a racing track, with hurdles used as display stands.

"Team Mickey, Hooray for Hollywood, and California Dreamin' are con-



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[†]Based on consumer complaint statistics compiled by the U.S. Department of Transportation.

moment, the Be-Bop Cafe, a 1950s New York diner, is for families. Each table has jukebox selectors, and servers carry orders back and forth on roller skates. Specialties include hamburgers, turkey burgers, malts and American apple pie with vanilla ice cream.

Finally, the Blue Grass Saloon invites guests in for a rip-roaring country-western song and dance show.

The Wild West Comes to France

The *pièce de résistance* of the Broadway Entertainment Center is Buffalo Bill's Wild West Dinner Show.

"Europeans have always been attracted by the wild west of America," says Jean-Marc Murré, Production Manager/Arena Manager of the show. "Buffalo Bill himself made two or three European tours with his show in the 1880s—England, France, Italy and, I believe, Germany. I think the spirit carried on... and now he will be back in France for the first time in 100 years."

The show is actually a dinner theatre, with two seatings each night. The arena where the action takes place has a sand floor and is surrounded on three sides by the audience seating and dining area, accommodating 1,050 people.

Producing a wild west dinner show is not all that unusual for Murré. He is a former consultant for Medieval Times, the dinner show tournament of knights and knaves, in New York, Florida and

California. "I learned very quickly about dinner shows with horses, believe me!" he says with a laugh.

As guests enter they are handed a colored bandana—red, silver, gold or blue—which determines which section they will be seated in and which team they'll be cheering for.

Buffalo Bill hosts the show, starting with a demonstration of shooting skills by "Little Miss Sure Shot," Annie Oakley. Annie's performance is followed by the cowboy competition. Four teams will do their best to win the Silver Trophy at the end of the evening: the Cowboys, the Indians, the Vaqueros, and the Gauchos.

"This is not like a rodeo," says Jean-Marc Murré. "We are very concerned that there will be no danger to our people or our animals. We have games of skill—riding, roping, wild pig racing, wild cow milking—things that are exciting and fun. This is a *family* show; we want it to be fun."

Part of the fun is that members of the audience are called down to take a shot at being a cowboy. One child practices sharpshooting with Annie Oakley, and eight volunteers participate in a wild pig chase around the arena.

"The food at the Wild West show is going to be really good, too," says Alain Delabarre. "Whole roasted chickens, spareribs, sausages, beans, corn, bread, apple pie with ice cream."

A Twinkling Beacon

The Broadway Entertainment Center is designed to attract local visitors as well as those staying at the Resort or vis-



Champions is America's favorite sports bar, complete with framed photos of famous players decking the walls.

iting the Theme Park. It is accessible by foot from both the TGV (long distance, by 1994) and RER (local) rail lines as well as the bus station—all of which are located just outside the Main Entrance to the Euro Disneyland Theme Park.

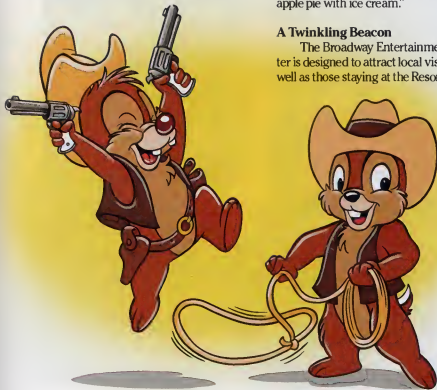
The structure housing the Center should be an attraction in itself. "The architecture is magnificent" says Goulam Amarsy. "Gehry had a special concept... he used stainless steel—five acres of it—unbelievable."

"Through the building there are forty columns; on either side there are series of columns and arch pieces, with tiny lights on top interconnecting the building."

"As people leave the Park at night, they will see a twinkling in the distance—the Broadway Entertainment Center. It will draw them like bees." 🐝



Roller skating servers and tableside jukeboxes take the whole family back to 1950s America for a meal of burgers, malts and apple pie at the Be-Bop Cafe.



Buffalo Bill's Wild West Show will feature 18 animals and 40 cast members in a display of the arts that won the West: riding, shooting, pig racing, and wild cow milking.

Sea Spirits.

Early one morning, a waitress notices a pale woman dressed in 1930's attire, sitting near the back of the cafe. She has a faraway look in her eyes. The waitress pours her a cup of coffee. As the waitress walks halfway across the dining room, she turns back. The woman is gone.

Phantom voices. Unexplained events. Ghostly spirits returning to their favorite haunt. Experience tales of the past, supernatural mischief and strange phenomena with the all-new

Ghosts, Myths and Legends of the Queen Mary.

Visions of grandeur await



aboard ship. Enjoy dinner with a harbor view and a stay in one of the Hotel Queen Mary's elegantly restored staterooms. Explore Howard Hughes' legendary Spruce Goose, the largest plane ever built.

The Queen Mary is permanently berthed in Long Beach Harbor, minutes from LAX and Long Beach Airport, near Southern California attractions and business centers.

OPEN DAILY RAIN OR SHINE. For more information, call (213) 435-3511. For hotel reservations, call (213) 432-4964. Take the Long Beach Fwy (710) South and follow the signs to the Queen Mary in Long Beach, California.

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Present this coupon at time of purchase at any Queen Mary and Spruce Goose ticket window to receive \$4.00 off First-Class, Deluxe or Grand Passage for each adult and child (maximum six tickets per coupon). Valid only during regular operating hours. Cannot be combined with any other offer or posted mature adult discounted price.

Coupon good thru 12/31/91. A5006 CS007 DisNews



TREASURES OF THE REALM

Themed Fashions At Disneyland

The key to the success of the Disney Theme Parks lies in their intricate theming, the attention to detail that makes you feel you're taking part in a wonderful adventure. In this new series we're going to look at how that theming is carried out through the shops and merchandise in each Disney "realm"—fashions and toys from the lands within Disneyland and the Magic Kingdom, Hollywood glitter from the Disney-MGM Studios Theme Park, high-tech games from Epcot

Center's Future World and cultural mementos from World Showcase.

To start us off, we followed six youngsters as they searched out the fashions of Disneyland from turn-of-the-

century Main Street, U.S.A., to exotic Adventureland and finally to the wild and woolly west of Frontierland.

Aubrey carefully arranges her favorite toys on the marble hearth at The Carriage Place Clothing Co. on Main Street, U.S.A.

In Adventureland, Erick and Charlie discovered a treasure chest of exotic souvenirs.



TREASURES OF THE REALM



Waiting for the girls outside Disney Clothiers, Josh and Jeremy look for photo opportunities.



Heather works out and Aubrey pirouettes in character clothing from Disney Clothiers on Main Street.

On their way to the dressing room, Aubrey and Heather stop to admire a Victorian doll in her carriage at the Carriage Place Clothing Co. on Main Street.



CARRIAGE PLACE
CLOTHING COMPANY
DISNEY CLOTHIERS
DISNEY SHOWCASE
DISNEY EMPORIUM

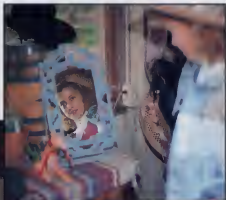
MAIN STREET

In slippers and an oversized Mickey T-shirt, Erick struggles into a cozy stairway nook. Where do you think he is?

TREASURES OF THE REALM

BONANZA OUTFITTERS
SILVER SPUR SUPPLIES
AMERICAN BUFFALO
HAT COMPANY
WESTWARD HO
TRADING COMPANY

FRONTIERLAND



Going country can be as simple as donning a cowboy hat at the American Buffalo Hat Company.



Jeremy helps brother Joshua pick out a safari hat.



Fearless in their explorer outfits, Charlie and Erick captured snakes and other crawly creatures of the jungle.

To make the most of their Western adventure, our dude and filly went hog wild at Bonanza Outfitters. Heather went for rhinestones and fringe, while Jeremy opted for the classic look of this authentic trail duster.



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ADVENTURELAND



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with new, easy-to-push handles so the learning



See 'N Say toys to choose from. See 'N Say. For over twenty-five years, we've had a lot to say to kids. And now we have even more.



SEE 'N SAY®

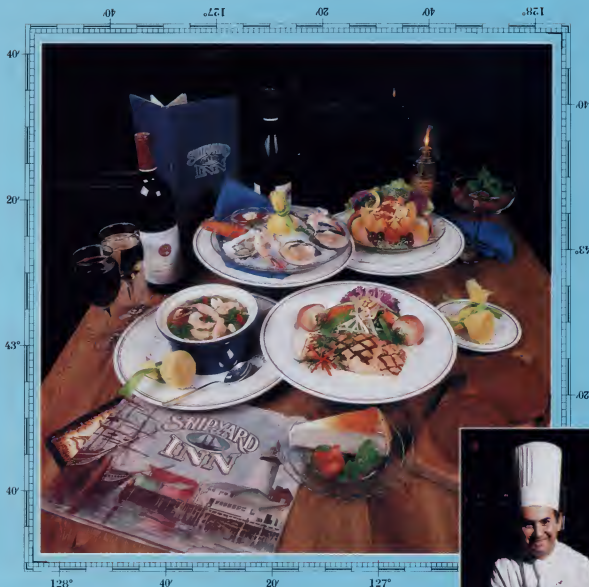
Where learning begins with laughing.



Just push the handle down and out comes a friendly voice to teach your toddler "A" is for apple, the sky is blue, four follows three and cows go, "Moo-oo-oo!"

There's a whole family of fun





SHIPYARD INN

There is a tradition that has been followed by the men of the sea for centuries. After a long day at sea, fishermen gather together to swap fish stories and share their bounty from the deep. A clever chef among them blends the offerings with fresh vegetables and zesty seasonings to create a flavorful stew.

This tradition is carried on today at The Shipyard Inn, the award-winning

restaurant overlooking the marina at The Disneyland Hotel.

The next time your old—or young—"salts" stop by with a "fishy" line, treat them to this tasty tradition from the sea.

Fisherman's Stew

Seafood preparation:

- 4 oz. salmon—cut in small pieces
- 4 oz. white fish, preferably bass
- 16–20 peeled, deveined shrimp
- 1/2 lb. fresh bay scallops or medium scallops

Toss fish together in baking pan. Add salt and pepper, 1 oz. white wine, 1 oz. butter, and juice from 1/2 lemon. Poach in oven at 325 degrees.

Fish Broth preparation:

Combine 3 quarts boiling water and 6 oz. fish bouillon (Knorr Suisse or Hacco Suisse). Set aside:
1 medium onion, chopped
1/2 stalk celery, thinly sliced
2 ea. medium tomatoes, cut into 4 wedges



Saute lightly and add to fish broth. Cool and wait 10 minutes, then add lemon juice, Tabasco® sauce, and black pepper to taste.

Stew preparation:

- 8 oz. carrots, thinly sliced
- 4 oz. zucchini, thinly sliced
- 10 oz. cooked rice
- 4 oz. spinach leaves
- 1 bunch green onions, chopped
- 4 oz. clams, chopped

Place in soup tureen, add hot fish broth and seafood. Simmer for 1 minute, then serve.

Serves 4.

Produced and Photographed by Dawn and Max Navarro



**Can't Beat
The Real Thing.**

RECORDS GO HOLLYWOOD

EARMARKED FOR SUCCESS

By Robyn Flans

Although it's not every day a new record company pops up, small independent labels are started quite frequently.

You never hear of most of them because few become successful enough to be considered chief contenders among the major labels: Columbia, Warner Brothers, Atlantic, A&M, MCA, Capitol. But then, how many of them have been "earmarked" for success like Hollywood Records — with The Walt Disney Company behind them?

For Disney, Hollywood Records represents a completion of the entertainment circle: film, television and music. Until now, with Walt Disney Records, they have only participated in (and dominate) the children's music market. Now there will be a mainstream, radio-worthy, commercial music outlet as well.

Peter Paterno, President of the new label, and Wesley Hein, Executive Vice President of the company, began their tenures on January 1, 1990, and in turn, sought to hire the important top management positions, all of which operate symbiotically to ensure a company's success.

Establishing acts is paramount, according to

Hein. "If we can't — as a record company — show the record marketplace that we can develop new talent, it will be very hard for us to succeed."

Aside from the hit group Queen and an upcoming comedy album from Roseanne Barr, all the acts of Hollywood's roster are new.

"As far as Queen is concerned," explains Hein, "it was an opportunity we didn't go out looking for. However, it was a deal that very much made sense. Their last record on a worldwide basis sold almost four million units."


In addition to signing Queen, Hollywood Records acquired their 16-album catalogue.

 "The Queen catalogue is probably the most sought-after catalogue that has not been made available on compact disc," says Hein. "That has given us a very good position in the marketplace."

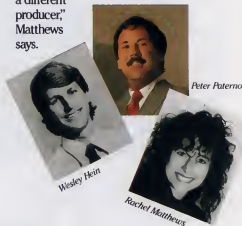
"As for Roseanne Barr, she is perhaps the most well-known comedian without a comedy album."

"But again, if that's all we were doing, that would not be enough to establish a record company."

It is certainly *not* all they are doing. Rachel Matthews, Vice President of A&R, the department responsible for finding and signing new talent, is excited about their artists, beginning with The Party, the first release on

 the new label (aside from the soundtrack for "Arachnophobia").

"The Party originally got together as part of the (New) Mickey Mouse Club. They're very much a teen pop band and very talented. Each song is written by a different songwriter and produced by a different producer," Matthews says.



Another band recording for the label is Circle of Soul, whom Matthews "discovered" when she worked for Capitol Records.

"They're rock 'n' roll with an R&B overtone. They have two lead singers which makes it interesting — one is more R&B based while the other is more rock."

The Poor Boys and the Pleasure Thieves, who both had songs on the "Arachnophobia" soundtrack album, are now working on their own albums for Hollywood Records.

The members of another group, Vanity Kills, are a young



Through Hollywood Records, the Queen catalogue will finally be available on compact disc.

Albert, DeeDee, Damon, Tiffini and Chase make up The Party, the label's first release.

pop/dance group; and the Ministers, a straight ahead pop/radio band is out of Nashville. Then there's Brent Hutchins from Flint, Michigan, who Matthews describes as "R&B-flavored, danceable pop music."

WWIII is heavy metal with the lead singer from Germany and the bass player from London.

Havana Black is from Finland. Matthews says, "They're really great players, straight ahead, accessible hard rock with a really great '70s vibe to them."

And scouts are still scouring the countryside for more talent.

"We don't want to sign too many bands because we want every band we sign to get the full commitment of the label and for every department at the label to get behind each band. Our goal is that our bands aren't around just for one or two records. We want bands that in twenty years people can look back and say, 'That was a really great band.'"

Hollywood Records also has a rap division called Hollywood Basic, headed by a man known as Funkyn-Klein. Currently, Funkyn-Klein's most active project is an album recorded from inside East Jersey State Prison in Rahway, New Jersey.

"While I was still at Red Alert Records," he says, "I got a call about doing a show inside the prison, so we started talking about rappers in the prison and decided to go out there and audition them. We chose the best ones to do a record about the reality of prison life."

"We also have some of the people now serving life sentences who were in the Scared Straight project," Funkyn-Klein explains. "They speak between the raps. The purpose of this record is to scare kids out of being in prison the same way that program does."

"The inmates themselves wrote some of the material," he says. "We told them not to hold



HOLLYWOOD
records

back; I wanted it to be *real* so that it makes an impact on the kids it's aimed at."

There will only be five artists on the rap roster, but there are plans to expand rap internationally.

"In 1990, rap went nationwide and we're going to take it a step further and make it worldwide," says Funkyn-Klein. "There's too much rap out there, and it's getting watered down. One of the reasons we called it Hollywood Basic is because we're going to take rap back to basics — a beat and a good rhyme — as well as doing some revolutionary things."

And how does "revolutionary rap" jive with the traditional Disney image?

"Rap, in general — and contrary to common belief, is *not* offensive," asserts Funkyn-Klein. "Some rappers are offensive. I don't sign those groups."

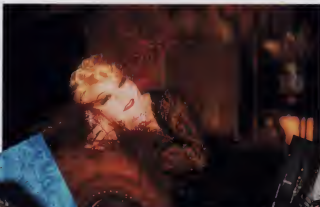
"The record business is very different from the film business and the Theme Park business," says Wesley Hein in reference to the Disney image issue. "While I was not a Disney employee when Touchstone began, I know that the decision to begin making adult-oriented motion pictures was a difficult one for Disney. They did it in an extremely classy manner and they've been very successful at it."

"In the mainstream music business," Hein continues, "except for children's records, there isn't a market in G-rated entertainment, so we have to be realistic. Just the same, we have to remember who we are and that we're Disney, so it's going to be a very fine line."

"But," he says, "Disney has always been a very 'cutting edge' company, all the way from back in the '30s and '40s; they've always been ahead. We want to do that in music, so it's a balance we're going to have to deal with."

"I think it's going to be an ongoing discussion," Hein summarizes. "It's extremely important that as we sign artists, we give them a free rein to do their art. You can't sign someone and say, 'By the way, these are our values and our image and you have to conform to it.' It is going to be interesting to see what happens. We want to be successful — and we want to do it in a classy manner."

The Disney way. 🐭



Roseanne Barr's first comedy album will carry the Hollywood label.



WWIII is heavy metal with a German lead singer and bass player from London.



The Lifers' rap album was recorded to scare kids out of being in prison.

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Royal Accommodations

By Doug Burns

She began her reign simply as "Job No. 534" at the John Brown & Co., Ltd., shipbuilding yard at Clydebank, Scotland—a rather inauspicious debut for a regal monarch who would later rightfully be known as "The Pride of the British Fleet" and "The Queen of the Atlantic."

And yet today, after more than fifty years of welcoming adventuresome guests aboard her sweeping decks and into her elegant salons and opulent state-rooms, the Queen Mary, now settled in Long Beach, California, still exudes an air of glamour and luxury unmatched by any of today's cruise ships or high-rise hotels.

Much of this retained elegance is the result of a recently completed multimillion-dollar refurbishment of the Hotel Queen Mary's unique guest accommodations and accompanying public areas. As Keith Kambak, Hotel Queen Mary Vice President, says proudly, "The Queen Mary is now outfit-



"Merry England," the largest piece of artwork on the Queen Mary, is seen at the far end of the First Class Dining Room.

ted to suit her royal stature—with the feeling of nostalgia and the comforts of today.

"Since the Queen Mary was launched in 1934 and took her maiden voyage in 1936," Kambak adds, "we wanted to stay with authentic designs and styling of that Art Deco period."

Comfort and elegance were always the Queen's hallmark during her famed transatlantic reign. At the pre-launch ceremonies on September 26, 1934, King George V concluded his speech by describing the new Cunard White Star superliner as "... alive with beauty, energy and

strength ... the stateliest ship now in being ..."

From her maiden voyage on May 27, 1936, until her "Last Great Cruise" to Long Beach on October 31, 1967, politicians, tycoons, royalty and Hollywood celebrities flocked aboard the Queen Mary for the voyage to and from Europe. Sir Winston Churchill sailed back and forth numerous times for important conferences in America. Comedians such as Laurel and Hardy and Buster Keaton mugged for photographers on her decks. A favorite five-room suite always reserved by the Duke and Duchess of Windsor was completely refurbished—in mid Atlantic—when the Duchess reportedly tired of the suite's color scheme. And



The ship's furniture was designed on a smaller scale to make the rooms seem larger.



During the war years, the First Class Dining Room served as the "mess hall" for the troops.

actress Beatrice Lillie, boarding in New York, surveyed her plush surroundings and blurted, "When does this place get to England?"

The Duchess of Windsor's redecorating request notwithstanding, the Queen Mary's first major refurbishing came quite unexpectedly — with England's entry into war in September of 1939.

Her days of glamour were over for the duration. Slapped with an unladylike coat of grey paint, she would spend the next six years zig-zagging her way across dangerous seas as a troop carrier.

Dubbed "The Grey Ghost," the Queen proved so effective as a troopship that Adolph Hitler offered Germany's highest military honor, the Knight's Cross of the Iron Cross with Oak Leaves, plus a \$250,000 cash reward to anyone who could sink her. But the Queen prevailed. As the fastest ship afloat, she could steam for thousands of miles at a speed of more than 30 knots (over 34 miles per hour) — even faster than German torpedoes in the early days of the war.

Her accommodations were less than regal during the war years. With her luxurious appointments removed and stored away, she was capable of carrying 5,000 soldiers. Lacking an adequate air-conditioning system because her normal route was the chilly North Atlantic, the Queen was likened to a searing oven by soldiers stationed below decks whenever military orders took her to steamy tropical climates. She was refitted again, after Japan's entry into the war, to carry 8,200 — with hard metal stanchion berths placed in her salons, lounges, drawing rooms and even in her two drained swimming

pools. Still later, the Queen Mary's troop capacity was increased to 10,000, then 15,000; on July 25, 1943, she set sail with a record-breaking 16,683 souls aboard — the largest number of individuals ever carried on a ship for any trip.

A major refurbishing was due the Queen following her demobilization in 1946, once the war was over.

Furniture and other fittings were painstakingly retrieved from warehouses in England, New York and Australia. Some of her paintings and murals were completely redone by their original artists. Staterooms were restored to their pre-war elegance, and other new amenities (including a new air-conditioned,



Robert Montgomery, Loretta Young, Bob Hope, Alexis Smith and husband Craig Stevens aboard the Queen.

200-seat theater) were installed. By July 1947, the "Queen of the Atlantic" was ready to resume her throne as the monarch of the sea.

More years of elegant service followed, but by the early 1960s the whine of jet airliner engines proved to be the death knell for ocean-going superliners. By the middle of the decade the Queen carried just a small portion of her former passenger complement. In May 1967, Cunard announced the sale of both the Queen Mary and her sister ship, the Queen Elizabeth. On July 24, 1967, a delegation of officials from Long Beach, armed with \$3.45 million, outbid the cities of New York and Philadelphia for the Queen Mary and

took ownership of their new possession on December 11 of the same year.

Construction soon converted the ship from a passenger liner to a floating hotel and guest attraction, and the Hotel Queen Mary opened to the public in her present berth at Pier J in May 1971.

The recently completed hotel refurbishment had a challenging goal — to provide today's guests with modern conveniences and services without erasing the vast nostalgic and historic qualities the Queen Mary possesses.

So, as work began on the massive task, Queen Mary designers took great care to preserve as many of the original furnishings as possible.

Built-in dressers, vanities, and tables were upgraded with forest green granite tops. New decorative lighting fixtures reflect Art Deco styling while enhancing the lighting ambience of the rooms, giving better lighting than the originals.

The floral designs on new bedspreads, with teal and dusty rose accents, are replicas of originals.

"With all the nostalgic touches we've added," comments interior designer Jane Muszynski, "you'll feel like you're sailing on the ship during her heyday — with all the conveniences of today."

According to Jennifer Nestegard, Assistant Manager, Publicity & Public Relations at the Queen Mary and Spruce Goose Entertainment Center, "The (original) furniture was designed on a slightly smaller scale than full size, which made the rooms appear even larger than they already were, as well as creating more



The First Class Playroom even had a projection room where children could watch cartoons.

space for passengers moving around the room."

Original etched-glass mirrors also remain in the rooms. Some feature a peach-colored tint that was used extensively for its psychological value when the Queen was originally outfitted. During rough seas, pallid, queasy passengers received a boost by a mirrored image that appeared to be a healthy, rosy pink.

Nestgard also indicates other original fixtures that remain as purely decorative items: wall fans (a precursor to air-conditioning) and the salt water faucets in the bathtubs (passengers could enjoy the "medicinal" effects of a mineral bath).

The refurbishment also extends beyond the 365 staterooms and eight suites, as Nestgard verifies when a stroll aft down a richly paneled hallway reveals the new, Art Deco-appointed Capstan Club. The Club, located in what was once a Second Class Lounge, is an elegant meeting place and lounge for today's hotel guests, complete with a wide-screen entertainment system and plush sofas in teal and seafoam green. Adjoining the Capstan Club is the Fitness Center which, in purpose, is reminiscent of the Queen's original Cabin Class and Tourist Class gymnasiums, but features (in place of the mechanical horses) rows of gleaming high-tech electronic exercise bicycles and state-of-the-art weight machines.

Matching the Art Deco style during the refurbishing was "easier than expected," notes William Winberg, Ship Historian.

"Fortunately for us, a still photographer documented most of the staterooms prior to the Queen Mary's maiden

voyage. These photos show the original decor of each room and the interior designers were able to use them for guides."

A primary difference among the rooms lies in the amount and type of wood used. Some walls are covered entirely with wood, others have wall coverings, while still others have a combination of wood wainscot with covering above.

As designer Muszynski notes, "Essentially, each room is outfitted in a similar manner, but it's the walls of some 56 original veneers" that were refurbished to "make each room stand out individually on this 'Ship of Beautiful Woods,' as she was once so fondly called."



Elegant dining, always a hallmark of the Queen, continues to be one of her greatest attractions.

The striking use of wood is also mentioned by Richard Kerstine, Assistant Director of Hotel Sales. "Walk into any five rooms on the Queen Mary," he comments, "and you have five rooms each with different wood. These rooms were built to accommodate the celebrities, business giants, and royalty of the day. At an ordinary hotel, once you go inside a ballroom they're all the same. At ours, each is one-of-a-kind."

Kerstine also points out the flexibility and



Staterooms have been refurbished with authentic designs and styling of the Art Deco period.

versatility of the Queen Mary & Spruce Goose Entertainment Center's many facilities.

"We have over 50,000 square feet of exhibit space. The diversity of our areas — the differing sizes of rooms, the available space for various functions — make us unique," he says.

"It's that uniqueness that sells it," Kerstine states, "once they step aboard. We're not just a hotel, we're a ship."

He uses his own office on the port bow of the Queen Mary to illustrate that uniqueness. Mooring cables enter the room from outside via a small opening in the hull, angle down through the office, and fasten firmly, with bolts, around a large capstan mounted squarely in the middle of the room. Kerstine gestures toward the cables.

"For example," he laughs, "if one day those bolts suddenly pop off and the cables start to snake out through that hole, I'll be one of the first on board to know that we're headed out to sea!"



The Fitness Center features high-tech bicycles and state-of-the-art weight machines.



Yesterday's Second Class Lounge is today's Art Deco-appointed Capstan Club.

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WALT DISNEY'S
Magic Kingdom Club.

Euro Disney

Last December the Euro Disney Preview Center, **Espace Euro Disney**, opened its doors to give future guests a glimpse of what's to come.

The fanciful building, themed to "Fantasia," features Mickey's famed "Sorcerer's Apprentice" hat rising nearly 50 feet in the air to form the main entrance.

According to Marketing Director Ron Kollen, "Guests enter into an



Espace Euro Disney offers an attraction, shop and restaurant—a taste of things to come.

exhibition hall, where the story of Euro Disney is told through models, renderings, an *Audio-Animatronics* figure (C3PO), and maquettes.

"Mickey is in the lobby to greet guests, and there's a *Dumbo* unit that's used as a photo location.

"The highlight of the room," he says, "is a narrated tour of the model."

Following this "preshow," guests enter the theater for a 12-minute film, "Euro Disney: From Dream to Reality."

In the Preview Center's boutique, guests can purchase exclusive Euro Disney merchandise, lithographs, Disney products, and passports valid for opening day of the Park.

Le Snack, the Center's counter-service restaurant, also serves as the Park's test kitchen. Among treats cooked up so far are "the best chocolate-chip cookies in France," says Kollen. "At least, that's what the Americans tell us."

Person of the Century Survey

The **Epcot Center Poll Person of the Century Survey** entered its second year with more than 1 million votes cast. During its first year, three polling locations were available: Epcot Center at Walt Disney World Resort in Florida, opened January 14, 1990; Tomorrowland at Disneyland in California, February 2, 1990; and Espace Euro Disney in Marne-la-Vallée, near Paris, France, December 6, 1990.

The survey, slated to continue throughout this decade, is designed to determine who, in the opinion of today's worldwide populace, is the one individual who had the most impact on the 20th century.

Person of the Century coordinator Karen Royer says that there will be major expansions to the program through 1994. "Since this is a popular opinion poll much like the 'People's Choice Award,'" she explains, "we want to offer every individual in the world the chance to make his or her opinion known."

Voting machines are scheduled to be operational at Tokyo Disneyland by this summer, and in Los Angeles, New York, Chicago and Atlanta later in 1991.

Jack Lindquist, President of Disneyland and head of the Person of the Century program, says, "The project was intentionally started on a small scale, and we're still learning how to reach a larger public in the most efficient and convenient way."

Royer adds, "We're also looking into other means of voting besides computer terminals."

To date, contenders for the

honor of being designated "Person of the Century" run the gamut of fields, nationality and philosophy. Among the top 25 nominees are Lucille Ball, Winston Churchill, Marie Curie, Thomas Edison, Mohandas Ghandi, Mikhail Gorbachev, Michael Jackson, Martin Luther King, Jr., and Mother Theresa.

Who would you choose? Mull it over, then look for a voting opportunity—coming to a town near you—before 1999 gives way to the 21st century.

Queen Mary

Since *DISNEY NEWS* broke the story of ghosts aboard the Queen Mary (Fall 1990), the spirited house-guests have become part of the ship's attractions. Finally, guests are able to voyage behind the scenes to view the areas where haunted happenings have been reported.

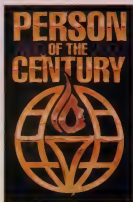
The otherworldly experience begins with "**Dark Secrets of the Queen Mary**," a multimedia production in the Queen Mary Royal Theater.

On the **Self-Guided Tour**, some areas are revealed for the first time, and feature newly created ghost exhibits. Guests actually walk through watertight door #13 that was responsible for the untimely death of crew member John Pedder.

The **Hosted Ghost Stories** excursion takes guests even deeper into the caverns of the ship to hear chilling tales and baffling incidents.

Who were some of the famous passengers that sailed on the ship? What was it like to be aboard the Queen Mary during the war? Now guests can find out on the **Myths and Legends** excursion which shares historic and entertaining information about the legendary lady.

For more information, call (213) 435-3511.



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Let's Go to the Movies

New from Touchstone Pictures this spring is **"Oscar,"** a slapstick comedy in which Mafia capo "Snaps" Provolone (Sylvester Stallone) vows to fulfill his old man's last wish—that he quit the mob and go straight. However, Snaps seems to run into a non-stop parade of legitimate characters who are more corrupt than anyone he's ever worked with in the mob.

Michael Keaton stars as a police detective faced with an ethical dilemma when his partner's three young daughters are suddenly left in his care in Hollywood Pictures' **"One Good Cop,"** coming to

theatres in April.

Scheduled for a June release from Touchstone

is **"Billy Bathgate."**

Set among the underworld figures of

1935 New York, this drama stars



Felix and friends are coming home.



If you want to know about Bob...

Dustin Hoffman as legendary gangster Dutch Schultz who decides to show the ropes to 16-year-old Billy (Loren Dean). Graduating from janitor to bagman to trusted confidant, Billy learns enough to use the gang's ways to achieve his own ambitions.

"What About Bob?" Bob Wiley is an excessively neurotic nut with an irrational fixation on his shrink, Dr. Leo Marvin. When the doctor goes on vacation with his family, pathetic Bob worms his way into the act. Starring Bill Murray and Richard Dreyfuss, this comedy is set for a June release.

Also soaring to the screen in June is the long-awaited **"Rocketeer."** Daring stunt pilot Cliff Secord (William O. Campbell) discovers an experimental rocket pack that enables him to fly, thus making him the unwitting hero in a classic good-vs-evil adventure from Walt Disney Pictures.



June blast-off for Rocketeer.

The Disney Channel

March 31 marks the date for the premier of yet another original Disney Channel production. This time it's **"Perfect Harmony,"** a poignant story about two boys from very different worlds who break through racial barriers with their mutual love of music.

March is also the month for the animated adventure of Don Bluth's **"All Dogs Go to Heaven."** Featuring the voice talents of Burt Reynolds, Dom DeLuise and Loni Anderson, this is the enchanting tale of one dog's journey to the Pearly Gates.

Premiering in April is the continuation of "Heidi." **"Courage Mountain,"** starring Charlie Sheen, Leslie Caron, and Juliette Caton, follows Heidi to a new school far away from her mountain home, through a series of dramatic adventures and finally on a daring journey across the Alps.

Home Video

Coming to Walt Disney Home Video March 15 is last summer's animated feature **"DuckTales: The Movie."** Priced at only \$22.99, this Disney collectible also offers you the chance to play the "Lost Lamp Instant Winner Game" with a grand prize trip to Walt Disney World and 15,000 other fabulous prizes. You won't need the help of a wish-granting genie to own this treasure...just pick it up at your local video outlet.

Also coming to Home Video is Disney's 19th animated classic **"The Jungle Book,"** slated for release May 3. The last animated feature to be supervised

by Walt himself might best be described as jazz hitting the jungle.

Two additions to the Buena Vista Home Video library are **"The Brave Little Toaster,"** the tale of a group of aging appliances who set out on a journey to be reunited with their original owner, and **"Felix the Cat,"** the wonderful, wonderful cat. Now starring in his own movie feature, follow Felix's adventures as he rescues a beautiful princess and her kingdom from evil. We'll pull these two new videos from our "bag of tricks" this year.

Accolades

Ted Krzycki has been nominated for a Grammy award in the category of "Recordings for Children." Krzycki was the producer of **"The Little Mermaid"** for Dove Books on Tape. **"The Little Mermaid"** also received the Platinum Award from RIAA.

In all, five

Dove Books on Tape won the 1990

Parents Choice Awards:

"The Little Mermaid," "The Fox and the Hound," "The Many Adventures of Winnie the Pooh," "Oliver and Company," and "Bambi."



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Dive into the world of The Little Mermaid



Musical jewelry box plays "When You Wish Upon A Star" as Ariel spins on her fin... mermaids make star wishes, too! Hinged lid has inside mirror. Wooden box is papered with aqua bubble-print. Wind-up mechanism. 5 3/4" L x 4 1/2" W x 3 3/4" H. Spring-base figure moves aside as you close the lid. Ages 4 and up. #10432 \$15.00 (+s&h)



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Soft sided tote for lunches and picnics... Ariel wants to go, too! 10" W zip nylon tote with removable strap. 8-oz. thermos. Imported. #10125 \$12.00 (+s&h)

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