

The Disney World

AUGUST-SEPTEMBER 1965



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

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

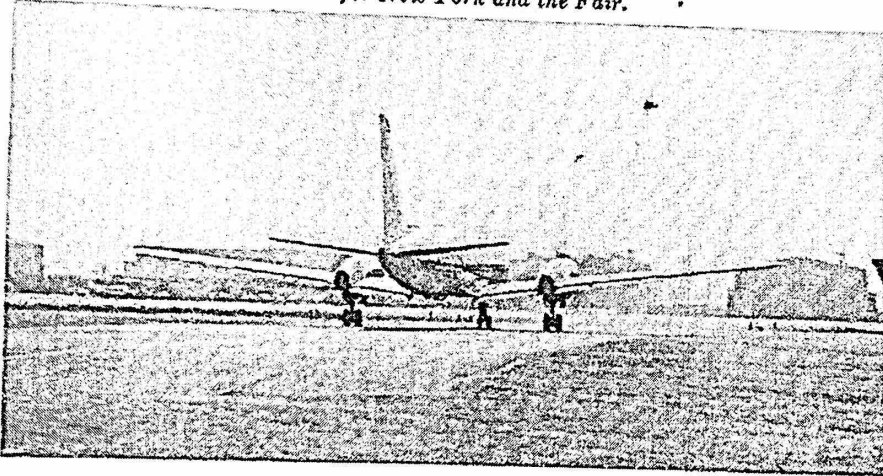
Intermittently, for most of the Fair's intermittent two-year existence, the company's sleek turbo-prop Grumman Gulfstream, N732G, has been coursing its comfortable way from Burbank to Long Island and back carrying those of the company's executive and creative personnel whose work will have to do with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

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

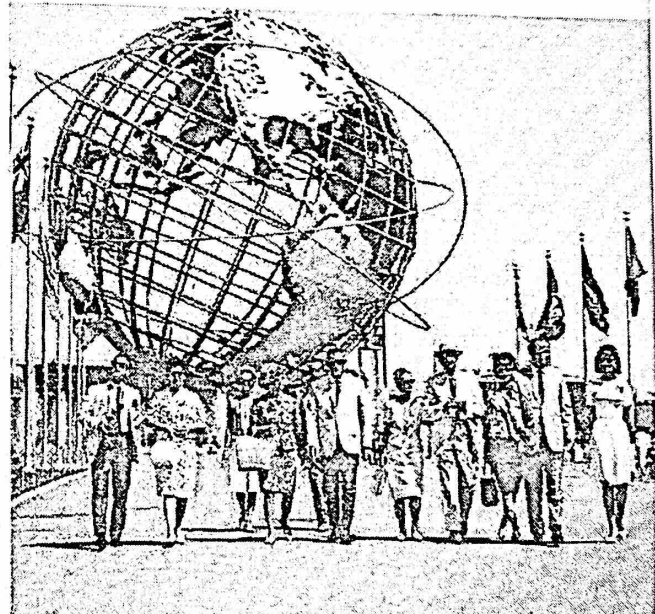


Dick Pfahler bids bon voyage to the working tourists, who are Mr. and Mrs. Roland Crump, Mr. and Mrs. Tee Hee, and Mr. and Mrs. Sam McKim, Mr. and Mrs. Don Griffith and Mr. and Mrs. Dick Nunis.

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



Stewardess Peggy Meacham serves coffee to the Nunis'.



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

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

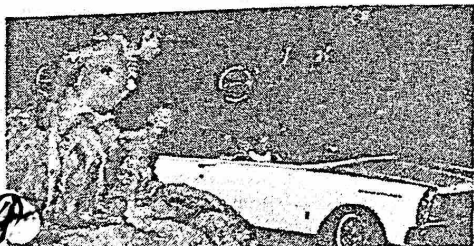
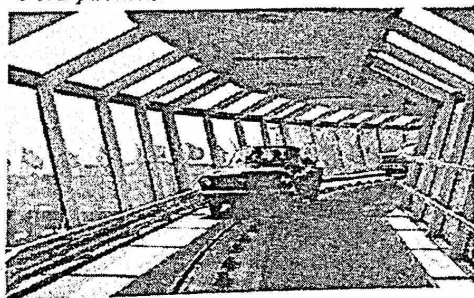
The lessons and impressions gained by the five are as diversified as the projects they are currently engaged in. With the exception of Dick Nunis, whose position as director of operations at Disneyland has kept him watching wait-line operations at the Fair right along, the trip's benefits may not be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

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

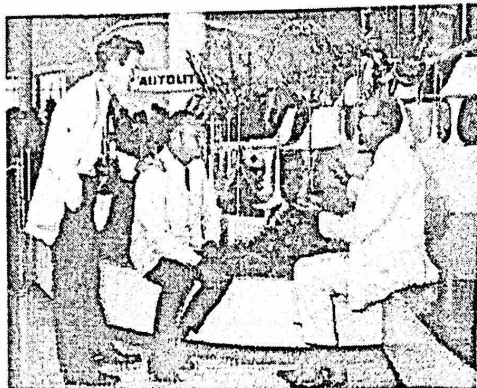
Two projects in Disneyland's now-a-building New Orleans Square, an electronic shooting gallery and a coin machine arcade, are the developmental responsibility of artist Sam McKim, who therefore kept his eyes open for exceptional lighting effects he might use in the shooting gallery, a particularly intricate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

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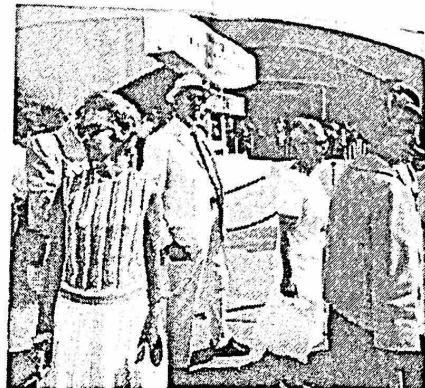
One of the first stops is the magnificent Ford pavilion.



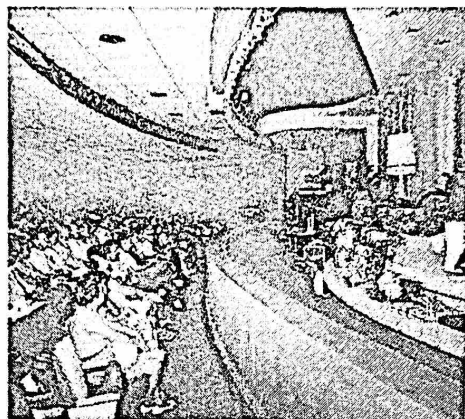
Inside the Ford pavilion, an animated prehistoric scene.



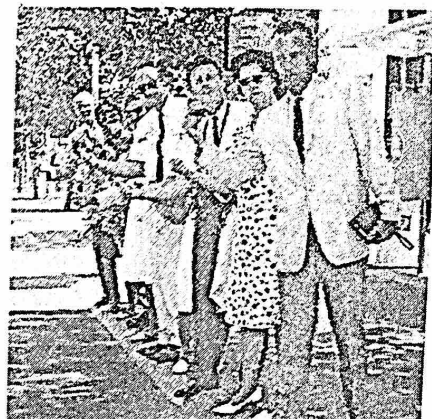
Sam McKim, Roland Crump and Tee Hee review the Ford trip.



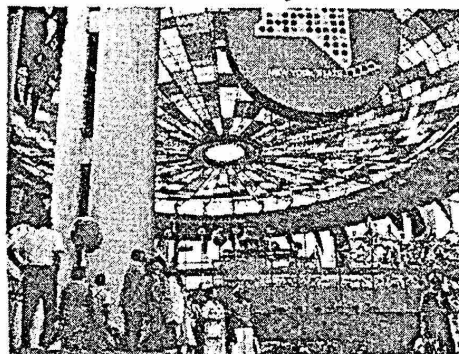
Another top stop at the Fair is the General Electric Show.



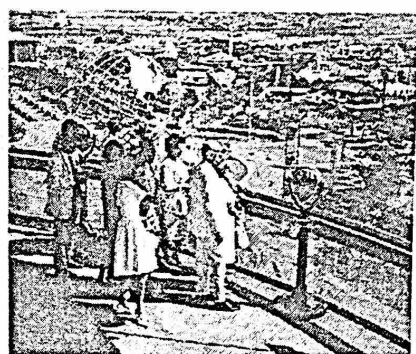
G.E.'s efficient, crowd-moving Carousel theatre is a marvel to all.



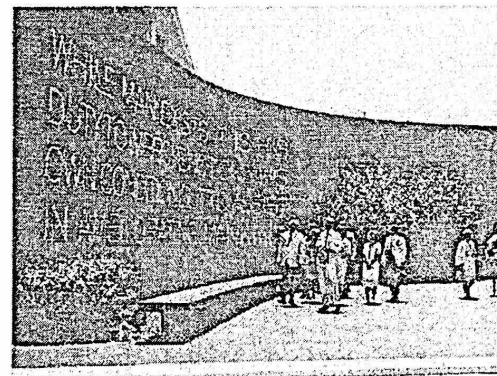
Midway the second day, thumbs come to the aid of shank's mare.



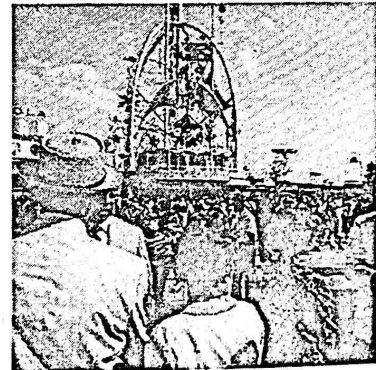
At the New York State exhibit, the world's largest suspension roof.



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



After a visit to the Illinois exhibit, a Lincoln-esque reminder.



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

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

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

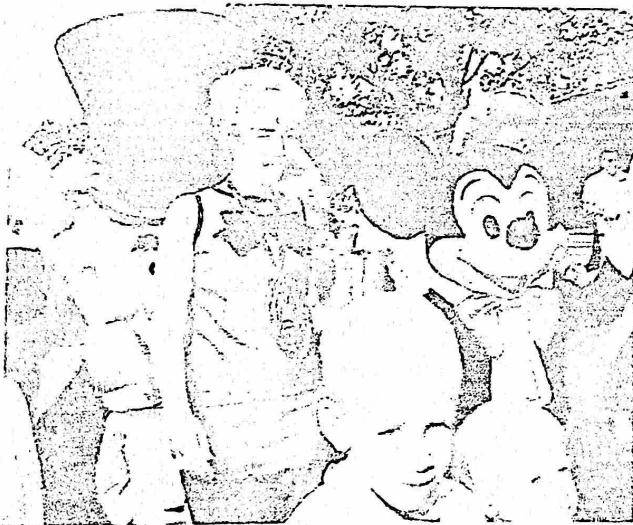
tion and Entertainment sections. Roland Crump's problems were more immediate since, of the four Disney-built exhibits, Pepsi-Cola's "It's a Small World" is the only one so far definitely due for in toto removal to Disneyland, come the Fair's closing this fall. Roland designed both the 120-foot Tower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

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

one of the most difficult problems facing the Park. Handling the attraction, which handles up to 44,000 persons a day, representing a real good day for all of Disneyland—are in the planning for the Park. All kinds of means, like the fantastic carousel operation for the G.E. Audio-Animatronics stage shows, or ride-through on seats as in the fabulous Bell Telephone Show, or on moving ramps, as at the Ford pavilion, are in the hopper of consideration.

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

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



The 50,000,000th Visitor

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

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

Suddenly the Disneyland band began playing, the railroad station population sign jumped to "50,000,000" and, of all people, Mickey Mouse rushed up to her with a bone medallion.

You could have knocked Mary Adams over with a feather, much less a medallion!

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

Mrs. Adams, Dr. Adams and the kids — Susie, 8; Bruce, 6; Bonnie, 5, and Nancy, 4 — loved it all.

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

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

Art Riley Wins More Awards; Set For Fair

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

A man who knows a great deal

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

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

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