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Walt Disney World: Background and Philosophy

Marty Sklar

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WALT DISNEY WORLD

BACKGROUND AND PHILOSOPHY

Buzz:
For your new library - the philosophy book Marty put together in 1967.

You did <u>not</u> get this from me.

- Bob

WALT DISNEY WORLD

BACKGROUND AND PHILOSOPHY

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P-1080

TO Those Concerned DATE September 21, 1967

FROM Marty Sklar SUBJECT Attached Material

This assemblage has been prepared as a background and starting point for developing a "philosophy" for the Disneyland-style theme park in Walt Disney World. There is a great deal of other material, particularly articles about Disneyland, that might have been included. However, the intent here is to provide, as a foundation, Walt's thinking and philosophy as it was applied in Disneyland, and additionally Walt's thoughts about Walt Disney World as they apply to what we are now beginning.

Marty

Marty Sklar

MAS:acw

1) Disneyland's Concept

From the first words of this 1953 presentation, there is a compact statement of philosophy that was and is Disneyland: "Where you leave TODAY ... and visit the World of YESTERDAY and TOMORROW."

This was Walt's "bible" of Disneyland philosophy.

W A L T D I S N E Y

SOMETIME - IN 1955 - WILL PRESENT FOR THE PEOPLE OF THE WORLD - AND TO CHILDREN OF ALL AGES - A NEW EXPERIENCE IN ENTERTAINMENT.

IN THESE PAGES IS PROFFERED A GLIMPSE INTO THIS GREAT ADVENTURE... A PREVIEW OF WHAT THE VISITOR WILL FIND IN

D I S N E Y L A N D

THE DISNEYLAND STORY

The idea of Disneyland is a simple one. It will be a place for people to find happiness and knowledge.

It will be a place for parents and children to share pleasant times in one another's company; a place for teacher and pupils to discover greater ways of understanding and education. Here the older generation can recapture the nostalgia of days gone by, and the younger generation can savor the challenge of the future. Here will be the wonders of Nature and Man for all to see and understand.

Disneyland will be based upon and dedicated to the ideals, the dreams and hard facts that have created America. And it will be uniquely equipped to dramatize these dreams and facts and send them forth as a source of courage and inspiration to all the world.

Disneyland will be something of a fair, an exhibition, a playground, a community center, a museum of living facts, and a showplace of beauty and magic.

It will be filled with the accomplishments, the joys and hopes of the world we live in. And it will remind us and show us how to make these wonders part of our own lives.

INSIDE DISNEYLAND

Like Alice stepping Through the Looking Glass, to step through the portals of DISNEYLAND will be like entering another world. Within a few steps the visitor will find himself in a small mid-Western town at the turn of the century.

THE RAILROAD STATION, situated at the main entrance to DISNEYLAND, is recommended as a starting point for the visitor. Here, you may board a 1/3 scale train pulled by a 12 ton steam engine, six feet high.

THE RAILROAD TRAIN, with its beautifully appointed coaches, takes you on a skyline tour around DISNEYLAND, where you will see from your window MAIN STREET, TRUE LIFE ADVENTURELAND, The WORLD OF TOMORROW, LILLIPUTIAN LAND, FANTASY LAND, RECREATION PARK, FRONTIER COUNTRY, TREASURE ISLAND, the home of the MICKEY MOUSE CLUB, and HOLIDAYLAND and back to CIVIC CENTER.

At the start of Main Street is CIVIC CENTER, with its Town Hall, Fire Station, Police Station and the old Opera House, which houses the broadcasting theatre for the WALT DISNEY TELEVISION SHOW. From Civic Center you can take a horse-drawn street car up Main Street or hire a surrey and driver.

MAIN STREET

MAIN STREET has the nostalgic quality that makes it everybody's home-town. It is Main Street, U.S.A. Three blocks long, it is the main shopping district of DISNEYLAND. It has a bank and a newspaper office, and the little ice cream parlor with the marble-topped tables and wire-backed chairs. There is a penny arcade and a Nickelodeon where you can see old time movies.

On the corner is the great DISNEYLAND EMPORIUM where you can buy almost anything and everything unusual. Clothes, cowboy boots, toys, records, books, ceramics, old fashioned candies, jaw-breakers and licorice whips. Toys from all over the world. Gifts for the person who has 'everything'. Or you can get the big mail-order catalogue and purchase by mail.

The MAIL-ORDER CATALOGUE will picture everything for sale in the Emporium or at any place in DISNEYLAND. If you want a real pony and cart or a miniature donkey thirty inches high you'll find it in the catalogue. Or if you want the latest Disney book or toy you can order by mail and the gift will arrive wrapped in a special Disneyland paper, bearing the postmark DISNEYLAND, CALIFORNIA - direct from the Disneyland U.S. Post Office.

You'll find quaint little restaurants on Main Street with family style cooking, and a bakery shop where Johnny can watch the baker write his name in icing on his birthday cake. Down one of the side streets is The Little Church Around the Corner. Nearby you will see the Mayor's House... a boarding house for guests and a Little Old Red School House... Continuing along Main Street past the intriguing shops, you arrive at the Hub.

THE HUB

THE HUB is the cross roads of the world of DISNEYLAND. Straight ahead lies FANTASY LAND, to your left is FRONTIER COUNTRY, The World of Yesterday - and to your right is The WORLD OF TOMORROW. But between these central spokes of the wheel are other exciting avenues of adventure.

TRUE-LIFE ADVENTURELAND

TRUE-LIFE ADVENTURELAND is entered through a beautiful botanical garden of tropical flora and fauna. Here you can see magnificently plumed birds and fantastic fish from all over the world, and which may be purchased and shipped anywhere in the U.S. if you so desire.

If you wish refreshments that are in keeping with your surroundings, there are fresh pineapple sticks, crisp cocoanut meats and exotic fruit punches made from fresh tropical fruits.

A river borders the edge of TRUE-LIFE ADVENTURELAND, where you embark in a colorful Explorer's Boat with a native guide for a cruise down the River of Romance. As you glide through the Everglades, past birds and animals living in their natural habitat....alligators lurk along the banks, and otters and turtles play in the water about you. Monkeys chatter in the orchid-flowered trees.

THE WORLD OF TOMORROW

This is the home of the exciting WORLD OF TOMORROW TELEVISION SHOW.

A MOVING SIDEWALK carries you effortlessly into the World of Tomorrow where the fascinating exhibits of the miracles of science and industry are displayed. The theme for the World of Tomorrow is the factual and scientific exposition of Things to Come.

Participating in this are the Industries such as: Transportation, Rubber, Steel, Chemical, Electrical, Oil, Mining, Agriculture and Foods.

Among the exhibits, that will change from time to time, are The Mechanical Brain...A Diving Bell...Monorail Train...The Little Parkway system where children drive scale model motor cars over a modern freeway...Models of an atomic submarine, a Flying Saucer...The Magic House of Tomorrow, with mechanical features that obey the command of your voice like a Genie. You say 'Please' and the door opens, a polite 'Thank you' will close it.

There are shops for the scientific toys, chemical sets and model kits. Here the imaginative boy will find a space helmet to suit his needs for inter-planetary travel.

And if you are hungry, conveyor-belts will carry your food through the electronic cooking device of Tomorrow where you will see it cooked instantly to your liking.

When you enter the gigantic ROCKET SPACE SHIP to the Moon, and are safety-belted to your seat, the trip through 'space' will be scientifically correct. The roaring ride through the universe will depict the exploding stars, constellations, planets and comets exactly as charted, and be no less thrilling for being authentic.

LILLIPUTIAN LAND

A Land of Little Things.... A miniature Americana village inhabited by mechanical people nine inches high who sing and dance and talk to you as you peek through the windows of their tiny shops and homes.

In LILLIPUTIAN LAND there is an Erie Canal barge that takes you through the famous canals of the world, where you visit the scenic wonders of the world in miniature.

Here, a little diamond-stack locomotive engine 17 inches high steams into the tiny railroad station. You sit on top of the Pullman coaches like Gulliver, and the little 9 inch engineer pulls back the throttle taking you on the biggest little-ride in the land.

And for the little people who have little appetites - you can get miniature ice-cream cones, or the world's smallest hot-dog on a tiny bun in LILLIPUTIAN LAND.

FANTASY LAND

FANTASY LAND is a wonderful land of fairy tales come true within the walls and grounds of a great medieval castle whose towers loom seventy feet in the air. In the middle of the Castle grounds stands a magnificent carousel in the theme of King Arthur and his Knights.

In this land of fantasy we find the settings from the fairy tales.

RIDE-THROUGH SNOW WHITE'S adventures in the Seven Dwarfs mining car... through the diamond mines - the enchanted forest - past the cottage of the Seven Dwarfs reliving Snow White's adventures.

WALK-THROUGH the wonderful experiences of ALICE IN WONDERLAND, as the White Rabbit takes you down the rabbit-hole, through the maze of doors, the Rabbit's House, past The Singing Flowers, Dodo Rock, the Mad Hatter's Tea Party, climaxing in the courtroom of the Queen of Hearts.

FLY-THROUGH the air with PETER PAN, over London...past Big Ben clock... beyond the second star to the right for Never-Never Land. Fly over Captain Hook's ship... the Indian encampment... the Crocodile... Mermaid Lagoon... Through Skull Rock...

PINOCCHIO SQUARE... with Geppetto's clock shop... Stromboli's Puppet Show, a miniature traveling carnival....

RECREATION LAND

A Leisure Land - a shady park set aside for reservations by clubs, schools or other groups for picnics and special outings. A catering service supplies special foods or lunch-in-a-basket.

There is a little old-fashioned bandstand and a pavilion for dancing and entertainment and an area for games.

FRONTIER COUNTRY

....Where the STAGECOACH meets the TRAIN and the RIVERBOAT for its trip down the river to New Orleans.

Along FRONTIER STREET is a Harness Shop and a Blacksmith Shop, Livery Stable, Assayer's office, Sheriff's Office and the jail. You can get

real Western food at the Chuck Wagon, and cowboy clothes, six-shooters or a silver-mounted saddle for your horse or pony at the General Store.

There is a shooting gallery, the Wells Fargo Express office and an old fashioned saloon with the longest little bar in the world serving root-beer Western style.

Ride shotgun on the STAGE COACHES... past GRANNY'S FARM, a practical working farm operated with real live miniature horses, cows, oxen and donkeys... through the pine forest, fording streams into Indian country and through the Painted Desert.

Carry the mail on the PONY EXPRESS RIDE around the little track... and take a MULE PACK RIDE with an old prospector for a guide through the colorful mother-lode country of the pioneer days.

At the end of Frontier Street is the boatlanding for the RIVERBOAT RIDE. The old stern-wheeler takes you downstream on a nostalgic cruise past the romantic river towns, Tom Sawyer's birthplace, and the old Southern plantations.

MICKEY MOUSE CLUB

Mickey Mouse, the best known personality in the world has his MICKEY MOUSE CLUB headquarters in DISNEYLAND. Located on Treasure Island, in the middle of the river, a fantastic hollow tree and treehouse serves as the Club meeting place. The hollow tree is several stories high, with interesting rooms and lookout spots for club members. There is a Pirate cove and buried treasure on the Island... and direct from this location the Club presents THE MICKEY MOUSE CLUB TELEVISION SHOW.

HOLIDAY LAND

HOLIDAYLAND is a showplace of SPECIAL ATTRACTIONS that change with the seasons. Its theme is as current as the calendar. Its decorations, entertainment or exhibits follow the flowers in SPRING with the Flower Festival... the Mardi Gras and special Easter activities. Mother's Day... St. Valentine's Day... Boy Scout week...

SUMMER brings the Fourth of July... and Circus Time... with a Circus Parade down Main Street... and under the big top, a one-ring circus with special acts from all over the world.

FALL ushers in the Harvest Festival... Hallowe'en.... Girl Scout week... Thanksgiving...

And WINTER with its ice skating rink, sleigh rides and Bob-Sled Hill with real snow... and Christmas Tree Lane that leads to Santa's home at the North Pole.

- - - - - - - - -

DISNEYLAND will be the essence of America as we know it... the nostalgia of the past, with exciting glimpses into the future.

It will give meaning to the pleasure of the children --- and pleasure to the experience of adults....

It will focus a new interest upon Southern California through the mediums of television and other exploitation...

It will be a place for California to be at home, to bring its guests, to demonstrate its faith in the future...

And, mostly, as stated at the beginning - it will be a place for people to find happiness and knowledge.

2) Plaque Copy

In this material, the hopes and dreams of the 1953 presentation had come to pass. Now, these words were written to convey the philosophy of Disneyland to the general public visiting the Magic Kingdom.

June 9, 1955

OK'd copy

70 words

This Plaque ready for Opening

Subject: Dedication Plaque

Dimensions:

Location: Disneyland
Town Square

DISNEYLAND

TO ALL WHO COME TO THIS HAPPY PLACE:

WELCOME

DISNEYLAND IS YOUR LAND. HERE AGE
RELIVES FOND MEMORIES OF THE PAST . . .
AND HERE YOUTH MAY SAVOR THE CHALLENGE
AND PROMISE OF THE FUTURE.

DISNEYLAND IS DEDICATED
TO THE IDEALS, THE DREAMS, AND THE HARD
FACTS THAT HAVE CREATED AMERICA . . .
WITH THE HOPE THAT IT WILL BE A SOURCE
OF JOY AND INSPIRATION TO ALL THE WORLD.

JULY 17, 1955

June 22, 1955 | Subject: Bronze Plaque

OK'd copy | Dimensions:

44 words | Location: Main Street

This Plaque not ready for opening

MAIN STREET

MAIN ST., U.S.A. IS AMERICA
AT THE TURN OF THE CENTURY - -
THE CROSSROADS OF AN ERA.

- - THE GAS LAMP AND THE ELECTRIC
LAMP - - THE HORSE-DRAWN CAR AND
THE AUTO CAR.

MAIN ST., IS EVERYONE'S HOMETOWN.
- - THE HEARTLINE OF AMERICA - -

June 24, 1955 | Subject: Bronze Plaque

OK'd copy | Dimensions:

50 words | Location: Tomorrowland

<u>This Plaque will not be ready for Opening.</u>

TOMORROWLAND

A VISTA INTO A WORLD OF WONDROUS
IDEAS, SIGNIFYING MAN'S ACHIEVEMENTS.
A STEP INTO THE FUTURE, WITH PREDICTIONS
OF CONSTRUCTIVE THINGS TO COME.

TOMORROW OFFERS NEW FRONTIERS IN
SCIENCE, ADVENTURE AND IDEALS: THE
ATOMIC AGE . . . THE CHALLENGE OF
OUTER SPACE . . . AND THE HOPE FOR
A PEACEFUL AND UNIFIED WORLD.

July 2, 1955

OK'd copy

Subject: Dedication Plaque

Dimensions:

Location: Fantasyland

FANTASYLAND

HERE IS THE WORLD OF IMAGINATION
HOPES AND DREAMS.

IN THIS TIMELESS LAND OF ENCHANTMENT
THE AGE OF CHIVALRY, MAGIC AND MAKE
BELIEVE ARE REBORN - AND FAIRY TALES
COME TRUE.

FANTASYLAND
IS DEDICATED TO THE YOUNG AND YOUNG-
IN-HEART - TO THOSE WHO BELIEVE THAT
WHEN YOU WISH UPON A STAR, YOUR DREAMS
COME TRUE.

July 5, 1955

OK'd copy

Subject: Dedication Plaque

Location: Frontierland

FRONTIERLAND

HERE WE EXPERIENCE THE STORY
OF OUR COUNTRY'S PAST . . .
THE COLORFUL DRAMA OF FRONTIER
AMERICA IN THE EXCITING DAYS
OF THE COVERED WAGON AND THE
STAGE COACH. . . THE ADVENT
OF THE RAILROAD. . . AND THE
ROMANTIC RIVERBOAT.

FRONTIERLAND IS A TRIBUTE TO
THE FAITH, COURAGE AND INGENUITY
OF THE PIONEERS WHO BLAZED THE
TRAILS ACROSS AMERICA.

June 22, 1955

OK'd copy

47 words

This Plaque ready for Opening

Subject: Bronze Plaque

Dimensions: 9" high X 12" long

Location: Frontierland

LAFITTE'S ANCHOR

SAID TO BE FROM A PIRATE SHIP
COMMANDED BY JEAN LAFITTE
IN THE BATTLE OF NEW ORLEANS
JANUARY 8, 1815.
IT IS ALSO SAID THAT LAFITTE'S
PRIVATEERING SHIPS LEFT A WAKE
OF BLOOD FROM THE MAINLAND
TO BARATARIA BAY. . .
BUT DON'T BELIEVE EVERYTHING
YOU READ.

(Nomenclature - This copy supersedes all other existing copies.)

August 6, 1956

OK'd copy

Subject: Bronze Plaque

Location: Mark Twain

MARK TWAIN

OF

DISNEYLAND

Christened this 17th day of July, 1955 by
Miss Irene Dunne on the Rivers of America
in Disneyland.

* * *

The Mark Twain was designed and the superstructure built at the Walt Disney Studio, while the hull was built at Todd Shipyards in Long Beach, California. The entire boat was assembled and completed at DISNEYLAND, under the supervision of Rear Admiral Joseph W. Fowler, U.S.N. (Ret.)

Overall length	108 ft.
Height: keel to pilothouse . .	28 ft.
Draft	2 ft. 3 in.
Beam	27 ft. 6 in.
Displacement	125 tons

June 22, 1955 Subject: Bronze Plaque

OK'd copy

38 words Location: Adventureland

<u>This Plaque not ready for opening</u>

ADVENTURELAND

HERE IS ADVENTURE. HERE IS
ROMANCE. HERE IS MYSTERY.

TROPICAL RIVERS - SILENTLY
FLOWING INTO THE UNKNOWN.

THE UNBELIEVABLE SPLENDOR OF
EXOTIC FLOWERS. . . THE EERIE
SOUNDS OF THE JUNGLE . . .
WITH EYES THAT ARE ALWAYS
WATCHING.

THIS IS ADVENTURELAND.

3) Florida Press Conference (9/15/65)

In this gathering, Walt set forth a number of his then-preliminary ideas about "Disney World" -- a few about the theme park, some about control and quality of the hotels and motels, and a great deal about philosophy toward dealing with the public.

This was a full year before the EPCOT film was done, yet Walt's ideas for Disney World had already crystallized; most remained intact as his statement of purpose for Disney World.

FLORIDA PRESS CONFERENCE

November 15, 1965

Walt, Roy and Govenor Haydon Burns meet the Florida press to answer questions about the proposed Disney attraction in Florida.

GOVENOR BURNS

LADIES AND GENTLEMEN OF THE PRESS, AS GOVENOR IT GIVES ME GREAT PRIDE TO INTRODUCE TO YOU AND TO YOUR READING AND LISTENING AND VIEWING PUBLIC, THE MAN OF THE DECADE, WALT DISNEY, WHO WILL BRING A NEW WORLD OF ENTERTAINMENT, PLEASURE AND ECONOMIC DEVELOPMENT TO THE STATE OF FLORIDA.....WALT DISNEY.

WALT

THANK YOU, GOVENOR.

GOVENOR BURNS

MAY I...MAY I ALSO INTRODUCE ON MY LEFT, THE FINANCIAL GENIUS OF WALT DISNEY PRODUCTIONS, IT'S PRESIDENT, MR. ROY DISNEY.

ROY

THANK YOU, GOVENOR.

GOVENOR BURNS

MR. DISNEY, THIS IS THE LARGEST PRESS AGGREGATION I HAVE EVER SEEN IN THE STATE OF FLORIDA AND I THINK IT BESPEAKS THE INTEREST OF THE SIX AND A HALF MILLION CITIZENS OF FLORIDA FOR THE GREAT EXPECTATIONS THAT THEY HAVE FROM THIS HOUR.

-more-

WALT

WELL, MR. GOVENOR, IT'S BEEN A WONDERFUL RECEPTION THAT YOU'VE GIVEN US HERE....ALL THE FACES SEEM FRIENDLY AND, WE FEEL VERY MUCH AT HOME. AND, OF COURSE THIS IS A BIG EXCITING PROJECT FOR US TOO, YOU KNOW. I MEAN, IN FACT IT'S THE BIGGEST THING WE'VE EVER TACKLED AND I MIGHT, FOR THE BENEFIT OF THE PRESS, EXPLAIN THAT MY BROTHER AND I HAVE BEEN TOGETHER IN OUR BUSINESS FOR FORTY-TWO YEARS NOW. HE'S MY BIG BROTHER AND HE'S THE ONE THAT WHEN I WAS A LITTLE FELLOW I USED TO GO TO WITH SOME OF MY WILD IDEAS AND HE'D EITHER STRAIGHTEN ME OUT AND PUT ME OUT THE RIGHT PATH OR SOMETHING, OR IF HE DIDN'T AGREE WITH ME I'D, WORK ON IT FOR YEARS UNTIL I GOT HIM TO AGREE WITH ME. BUT I MUST SAY THAT WE'VE HAD OUR PROBLEMS THAT WAY AND THAT'S BEEN THE PROPER BALANCE THAT WE'VE BEEN NEEDING IN OUR ORGANIZATION. AND, HE WATCHES OUT FOR THE FINANCIAL SIDE OF IT AND THE CORPORATE SIDE AND....IN THIS PROJECT THOUGH I'D JUST LIKE TO SAY THAT, I DIDN'T HAVE TO WORK VERY HARD WITH HIM ON THIS PROJECT, HE WAS WITH ME FROM THE START. NOW WHETHER THAT'S GOOD OR BAD I DON'T KNOW.(Walt laughs) BUT I THINK THAT TO HAVE THIS ENTHUSIASM ON THE PART OF OUR WHOLE ORGANIZATION AND ON THE PART OF THE PEOPLE OF THE STATE OF FLORIDA REALLY IS A GOOD START. AND WE HOPE THAT WHAT WE DEVELOP HERE WILL BE A REAL CREDIT TO THE STATE, A CREDIT TO THE DISNEY ORGANIZATION. AND I MIGHT SAY THAT WHEN WE WERE PLANNING DISNEYLAND , WE HOPED THAT WE COULD BUILD SOMETHING THAT WOULD COMMAND THE RESPECT OF THE COMMUNITY. AND AFTER TEN YEARS I FELT THAT WE'VE ACCOMPLISHED THAT....NOT ONLY

WALT continues

THE COMMUNITY BUT THE COUNTRY AS A WHOLE. AND THAT IS ACTUALLY WHAT WE HOPE TO DO HERE....IS TO REALLY DEVELOP SOMETHING THAT, OH, JUST MORE THAN AN ENTERTAINMENT ENTERPRISE...IT'S, SOMETHING THAT CONTRIBUTES IN MANY OTHER WAYS. WELL, EDUCATIONALLY, AND, THE ONE THING TO ME...THE IMPORTANT THING.... IS THE FAMILY, AND IF YOU CAN KEEP THE FAMILY TOGETHER WITH THINGS...AND THAT'S BEEN THE BACKBONE OF OUR WHOLE BUSINESS, CATERING TO THE FAMILIES....AND THAT'S WHAT WE HOPE TO DO.

GOVENOR BURNS

WALT, EVERYONE IN THE STATE HAS BEEN THRILLED WITH THE ANNOUNCEMENT OF YOUR PURCHASE OF SOME THIRTY THOUSAND ACRES....

WALT

ABOUT SEVEN...TWENTY-SEVEN. DON'T ADD ANOTHER THREE ON THERE, I DON'T KNOW WHAT THEY'D DO WITH IT. (laughter)

GOVENOR BURNS

TWENTY-SEVEN THOUSAND, OH....WE'LL DRAW IN THE FENCE LINE ON TWENTY-SEVEN THEN...LOCATED SOME TWELVE MILES SOUTH OF ORLANDO. AND OF COURSE THEY ARE ALL EXCITED TO KNOW JUST WHAT TYPE OF ATTRACTION OR WHAT TYPE OF USAGE WILL BE MADE OF THIS GREAT LOCATION.

-more-

WALT

WELL, AT THIS STAGE GOVENOR, IT'S....IT'S HARD TO SPELL IT ALL OUT. THE DISNEYLAND OPERATION IS UNIQUE AND, OUT OF THE TEN YEARS EXPERIENCE AT DISNEYLAND WE'VE LEARNED AN AWFUL LOT. AND IT'S LIKE ANYTHING THAT AFTER YOU'VE DONE SOMETHING YOU SEE, WITH THE EXPERIENCE AND ALL OF THAT, WHAT YOU MIGHT DO IF YOU WERE STARTING FROM SCRATCH. AND, HERE, AFTER TAKING A LOOK AT THE LAND THIS MORNING, I SAY WE ARE STARTING FROM SCRATCH. (laughter) BUT, WE HAVE MANY THINGS IN MIND THAT WOULD MAKE THIS UNIQUE AND DIFFERENT THAN DISNEYLAND.

GOVENOR BURNS

WILL IT BE A DISNEYLAND?

WALT

WELL...I'VE ALWAYS SAID THERE WILL NEVER BE ANOTHER DISNEYLAND GOVENOR, AND I THINK IT'S GOING TO WORK OUT THAT WAY. BUT IT WILL BE THE EQUIVALENT OF DISNEYLAND. WE KNOW THE BASIC THINGS THAT HAVE THIS WHAT I CALL FAMILY APPEAL....BUT THERE'S MANY WAYS THAT YOU CAN USE THOSE CERTAIN BASIC THINGS AND GIVE THEM A NEW DECOR, A NEW TREATMENT. IN FACT, I'VE BEEN DOING THAT WITH DISNEYLAND. I'VE...SOME OF MY THINGS I'VE REDONE THEM AS I'VE GONE ALONG...RESHAPED THEM AND, RIGHT NOW I'M IN THE PROCESS OF ADDING TWENTY MILLION DOLLARS IN NEW THINGS TO OPEN NEXT JUNE AT DISNEYLAND. BUT...THIS CONCEPT HERE WILL HAVE TO BE SOMETHING THAT IS UNIQUE AND...SO THERE IS A

WALT continues

DISTINCTION BETWEEN DISNEYLAND IN CALIFORNIA AND WHAT EVER DISNEY DOES... YOU NOTICE I DIDN'T SAY "DISNEYLAND" IN FLORIDA (laughter)...WHAT DISNEY DOES IN FLORIDA. AND...WE HAVE MANY IDEAS. I HAVE A WONDERFUL STAFF NOW THAT HAVE HAD TEN YEARS EXPERIENCE OF DESIGNING, PLANNING AND OPERATING. IN FACT, WE DID THE FOUR SHOWS AT THE WORLD'S FAIR AND IT WAS A NEW DEPARTURE FOR US.... IT WAS SOMETHING WE'D NEVER TACKLED BEFORE, AND FORTUNATELY THEY WERE FOUR VERY SUCCESSFUL SHOWS AT THE NEW YORK WORLD'S FAIR. IN FACT, ONE PROJECT THERE, WHICH WAS ONE OF THE TOP ATTRACTIONS AT THE FAIR, WAS CALLED "IT'S A SMALL WORLD." IT WAS SPONSORED BY THE PEPSI COLA COMPANY. THEY CAME TO US ELEVEN MONTHS BEFORE THE FAIR OPENED AND ASKED US TO COME UP WITH SOME KIND OF A SHOW FOR THEM, AND WE HAD THE SHOW OPEN ON TIME....AND WHEN THEY CAME TO US WE DIDN'T HAVE ANY IDEA WHAT THE SHOW WAS GOING TO BE. BUT, IT'S ONE OF THOSE THINGS...YOU GET IN, WE CALL THEM GAG SESSIONS...WE GET IN THERE, WE TOSS IDEAS AROUND, EVERYBODY'S BEEN THINKING ON THE STAFF OF THINGS THAT MIGHT BE DONE IF WE WERE REDOING DISNEYLAND...AND WE THROW THEM IN AND PUT ALL THE MINDS TOGETHER AND COME UP WITH SOMETHING AND SAY A LITTLE PRAYER AND OPEN IT AND HOPE IT WILL GO. I'M VERY EXCITED ABOUT IT BECAUSE I'VE BEEN STORING THESE THINGS UP OVER THE YEARS AND, CERTAIN ATTRACTIONS AT DISNEYLAND THAT HAVE A BASIC APPEAL I MIGHT MOVE HERE. THEN AGAIN, I WOULD LIKE TO CREATE NEW THINGS....YOU HATE TO REPEAT YOURSELF...I, I DON'T LIKE TO MAKE SEQUELS TO MY PICTURES. I LIKE TO TAKE A NEW THING AND DEVELOP

WALT continues

SOMETHING...A NEW CONCEPT. SO THAT'S ABOUT THE ONLY WAY I CAN PUT IT, GOVENOR.

GOVENOR BURNS

I DON'T THINK YOU'VE MENTIONED THE AMOUNT OF MONEY OF THE INITIAL INVESTMENT...

WALT

IT'S A HECK OF A LOT. (laughter)

GOVENOR BURNS

....THAT WOULD INDICATE THE SIZE OF THIS PROJECT.

WALT

WELL, THERE WAS A TIME IN MY LIFE I DIDN'T THINK THERE WAS THAT MUCH MONEY. (laughter) BUT, WELL, YOU SEE..THE...THIS..THE INITIAL STAGE HERE HAS TO TOP WHAT WE HAVE, OR AT LEAST BE THE EQUIVALENT OF WHAT WE HAVE NOW, IN CALIFORNIA. AND...THERE'S FIFTY-FOUR MILLION IN DISNEYLAND NOW, ANOTHER TWENTY MILLION THIS YEAR....SO WE'RE GOING TO HAVE TO START SOMEWHERE AROUND THERE. -NOW OF COURSE THAT DOESN'T INCLUDE THE OTHER FACILITIES...THE HOTELS AND THE THINGS AROUND IT. NOW WHEN YOU BEGIN TO PUT ALL THOSE THINGS TOGETHER IT'S GOING TO BE WELL OVER A HUNDRED MILLION...A HUNDRED MILLION PLUS, AT LEAST. BUT MY BIG BROTHER SAYS WE CAN DO IT...(laughter)..HE'S THE MONEY MAN.

PRESS

THIS WILL, I PRESUME, BE PRIMARILY ENTERTAINMENT.

WALT

YES MA'AM....THAT'S OUR BUSINESS. WELL, WE DO A LITTLE.....THERE'S A LITTLE EDUCATION IN THE ENTERTAINMENT TOO, YOU KNOW.

PRESS

AND WHEN WILL IT BE EXPECTED THAT IT MIGHT INITIALLY OPEN. IS THERE ANY TARGET DATE?

WALT

WELL...IF...IF EVERYTHING WAS SET RIGHT NOW, IN OTHER WORDS, WE HAVE A FEW PRELIMINARY THINGS TO GO THROUGH...WE HAVE TO LAY OUT CERTAIN PROJECTIONS AND THINGS...FINANCING, HOW WE'RE GOING TO PAY OFF THAT MONEY, HOW IT'S GOING TO COME OUT....WE NEED TO WORK WITH THE GOVERNMENT HERE FOR CERTAIN THINGS THAT, THEY WILL DO FOR US OR WITH US TO MAKE THIS POSSIBLE. BUT IF ALL THAT WAS SETTLED AND THEY GAVE ME THE WORD....I DON'T GO TO WORK, YOU KNOW, UNTIL WE GET ALL THOSE THINGS SETTLED...THEN I PUT MY TEAM ON IT... AND I WOULD SAY I WOULD TAKE A YEAR AND A HALF TO PLAN AND WHILE WE'RE PLANNING WE'D BE DOING A LOT OF BASIC WORK ON THE SITE...ANOTHER YEAR AND A HALF TO...WELL, ABOUT THREE YEARS. DON'T HOLD ME TO IT THOUGH, I MIGHT.... (laughter)

PRESS

DO YOU ENVISION A MOVIE PRODUCTION FACILITIES AND MOVIE PRODUCTION ALONG WITH THE FACILITIES THAT YOU HAVE?

WALT

WELL, I DON'T KNOW...AS WE GET INTO IT WE GET A LITTLE CLOSER TO THE AREA HERE...I DO MOVIES ALL OVER THE WORLD, YOU KNOW...MY CREWS ARE SCATTERED ALL OVER. I'VE DONE A COUPLE IN FLORIDA ALREADY, I HAVE ONE PROJECTED TO DO DOWN HERE LATER. BUT I DON'T KNOW. I MEAN AS I GO AROUND THE WORLD...I'VE DONE THEM IN EUROPE, ENGLAND, MUNICH....I VISITED MUNICH ONE TIME AND I SAW THE WHITE STALLIONS AND I HEARD THE BOYS CHOIR AND I WAS JUST A TOURIST. THE RESULT WAS, I WENT BACK AND MADE FOUR FILMS...NOT IN MUNICH, I'M SORRY, IN VIENNA...ONE ON THE WHITE STALLIONS, ONE ON THE BOYS CHOIR, ONE ON BEETHOVEN AND ONE ON STRAUSS. SO I..I DON'T KNOW...WHEN I VISIT AN AREA I DON'T KNOW WHAT'S GOING TO COME OUT OF IT...YOU KNOW.

PRESS

MR. DISNEY, SPEAKING OF THE WHITE STALLIONS, WE WERE PRIVILEGED TO HAVE ONE OF THOSE STALLIONS IN THE CENTRAL FLORIDA AREA, PARTICULARLY AT THE RACEWAY OUT HERE IN ORLANDO, JUST A SHORT WHILE BACK. JUST THOUGHT I'D MENTION THAT. BUT I'D LIKE TO ASK YOU THIS. A SHORT WHILE AGO I HAD THE PLEASURE OF SEEING THIS PICTORIAL DEMONSTRATION OF THE DISNEY IMAGE AND THE DISNEY IMPACT TO

PRESS continues

ORANGE COUNTY, CALIFORNIA, AND, SO FAR, I KNOW YOU HAVEN'T SAID, YOU SAID YOU DIDN'T EVEN KNOW YOURSELF WHAT IT WAS GOING TO BE. BUT, IS IT POSSIBLE THAT IT WILL BE WHAT WE THINK OF AS A CITY OF TOMORROW....SOMETHING WE EXPECT TO LIVE IN THIRTY, FORTY YEARS FROM NOW?

WALT

WELL, THAT'S BEEN THE THING THAT'S BEEN GOING AROUND IN OUR MIND FOR A LONG TIME AND THERE'S A LOT OF INDUSTRIAL CONCERNS THAT WOULD LIKE TO WORK ON A PROJECT OF THAT SORT. THE ONLY PROBLEM WITH ANYTHING OF TOMORROW IS THAT AT THE PACE WE'RE GOING RIGHT NOW, TOMORROW WOULD CATCH UP WITH US BEFORE WE GOT IT BUILT.

PRESS

ONE OTHER QUESTION. NOT KNOWING WHAT THIS IS GOING TO BE, IS THERE ANY IDEA OF WHAT SKILLS WILL PROBABLY BE NEEDED BY DISNEY PRODUCTIONS IN WHATEVER YOU'RE GOING TO DO?

WALT

WELL, IN OUR ORGANIZATION WE ENCOMPASS ALL THE SKILLS AND TALENTS. IT'S AMAZING WHAT WE'VE GOT INTO...WE'RE INTO ELECTRONICS NOW AND I HAVE, OH GOSH, I HAVE SCIENTISTS AND EVERYTHING. IT'S A BIG ORGANIZATION. WE HAVE OVER THREE THOUSAND EMPLOYEES NOW AND IN THE SUMMER WE'RE UP WELL OVER FIVE THOUSAND. BUT OUR BASIC ORGANIZATION, THE TWO ORGANIZATIONS, DISNEYLAND AND OUR STUDIOS, OVER THREE THOUSAND EMPLOYEES. AND THAT IS ARTISTS, TECHNICIANS,

WALT continues

CRAFTSMEN...TECHNICIANS OF ALL TYPE...PHYSICISTS, YOU KNOW, ELECTRONIC EXPERTS. I'VE DEVELOPED THIS PROCESS CALLED AUDIO-ANIMATRONICS WHERE THAT... I DON'T KNOW IF YOU'VE HEARD ABOUT ABRAHAM LINCOLN WHO WAS AT THE WORLD'S FAIR AND DELIVERED AN ADDRESS FIVE TIMES AN HOUR WITHOUT A COFFEE BREAK... BUT, WE CAN ANIMATE HUMAN FIGURES AND THAT WAY WE CAN PUT ON SHOWS. AND NOT ONLY HUMANS BUT I'LL BE ANIMATING ANIMALS AND THINGS. I HAVE THEM OUT THERE NOW. I HAVE RACOONS THAT WILL TALK TO YOU AND CALL YOU BY YOUR NAME AND THINGS. AND IT'S ALL ELECTRONICALLY CONTROLLED. IT'S ANOTHER DIMENSION IN OUR WORLD OF ANIMATING THE INANIMATE....AND WITH THAT IT'S A NEW DOOR, I HOPE IN THE NEW FLORIDA COMPLEX TO MAKE QUITE A BIT OF USE OF THAT.

PRESS

ONE FINAL QUESTION GOVENOR BURNS...THE TWO ORANGE COUNTIES....ANY COINCIDENCE THERE AT ALL?

WALT

WELL, WE LIKE ORANGES (laughter)

PRESS

MR. DISNEY....THE GOVERNMENT WILL BE ASKED TO DO SOME THINGS. CAN YOU SAY WHAT YOU WILL ASK THE FLORIDA GOVERNMENT (unintelligible).....TO MAKE LEGISLATION?

(more)

GOVENOR BURNS

MAY I, MR. JOHNSON, ANSWER THAT QUESTION....THAT THE PROBLEMS OF THE TYPE OF COMPLEX THAT'S PROPOSED HERE BETWEEN OSCEOLA AND ORANGE COUNTY REQUIRES THE SOLUTION TO SUCH ITEMS AS ZONING, DRAINAGE, FIRE PROTECTION, POLICE PROTECTION, SEWAGE DISPOSAL....CONSIDERATION AS TO THE CLASSIFICATION OF LAND AS TO WHETHER IT REMAINS AGRICULTURE IN IT'S CLASSIFICATION UNTIL IT'S CHARACTERISTICS ARE CHANGED TO BE COMMERCIAL....THERE ARE QUESTIONS AT THE STATE LEVEL. WE DO NOT HAVE IN THIS STATE PROTECTIVE STATUTES FOR TRADE NAMES AND TRADE MARKS LIKE THE DISNEY PRODUCTS. THIS, OF COURSE, WE MUST HAVE IN ORDER TO PROTECT THE DISNEY MARK. THERE ARE QUESTIONS OF THE TYPE OF AMUSEMENTS THAT THEY CREATE THEMSELVES AS TO WHAT PORTION OF THE COST OF THE DEVELOPMENT OF ANY ONE OF THESE RIDES OR ATTRACTIONS...WHAT PORTION OF IT SHOULD BE SUBJECT TO SALES TAX. SHOULD THE SALES TAX COVER THE PROTOTYPES THAT THEY HAVE HAD TO BUILD FIVE OR SIX BEFORE ARRIVING AT THE FINAL PRODUCT. SHOULD THE ENGINEERING, THE DESIGN, ALL OF THIS BE A PART OF THE COST OF DEVELOPING THIS INSTRUMENT THAT WILL BE USED FOR THE PURPOSE OF SELLING ADMISSIONS AND GENERATING SALES TAX. THESE ARE THE AREAS IN WHICH GOVERNMENTAL COOPERATION IS REQUIRED. NOW, THE DISNEY ATTORNIES ARE BUSY COMPILING THIS WHOLE AREA OF NECESSARY LOOPHOLE CLOSING IN OUR STATUTES AND....IT'S A MATTER OF WHEN THEY PRESENT THEIR REQUEST.

PRESS

CAN LEGISLATION WAIT UNTIL '67?

(more)

GOVENOR BURNS

WELL, THIS WOULD HAVE TO BE DETERMINED BY MR. DISNEY AND HIS ASSOCIATES.

PRESS

MR. DISNEY, WHAT EFFECT WILL THE DISNEY OPERATIONS HAVE ON THE BUSINESS AND ECONOMY AND THE AREA OF SAY ABOUT FIFTY TO SIXTY MILES IN CIRCUMFERENCE?

(Govenor Burns calls on someone to answer...Walt speaks up)

WALT

WELL, I THINK I'M GOING TO ANSWER THAT....IT TIES IN. WE FOUND THAT IN SOUTHERN CALIFORNIA THAT THE INCENTIVE TO COME TO AN AREA, AND WHEN THEY ONCE GET IN THE AREA, THEN THEY WILL TAKE IN THESE OTHER THINGS. THAT HAPPENED WHEN SEATTLE HAD IT'S WORLD'S FAIR.....AND SEATTLE'S WAY UP IN THE NORTHERN PART OF WASHINGTON. YET PEOPLE WITH THE SEATTLE FAIR AND WITH DISNEYLAND...THE TWO OF THEM TIED TOGETHER AND THEY MADE A REGULAR LOOP AND WE HAD CHECKS AT BOTH THE SEATTLE FAIR AND AT DISNEYLAND AND WE FOUND THAT THE PEOPLE WHO HAD BEEN TO THE SEATTLE FAIR HAD TAKEN IN DISNEYLAND ON THEIR WAY HOME AND VICE-VERSA.

PRESS

MR. DISNEY, WOULD YOU TELL ME ONE THING. YOU SAY YOU HAVE IDEAS OF WHAT YOU'D LIKE TO PUT IN HERE ON THIS TWENTY-SEVEN THOUSAND ACRES OF LAND. WOULD YOU CARE TO DEFINE SOME OF THOSE IDEAS?

(more)

WALT

WELL, I GOT A LOT OF THEM AND....I HAVEN'T WORKED THEM OUT AND I HAVEN'T PROVED THEM OUT. I CARRY IDEAS AROUND IN MY HEAD FOR A LONG TIME...THEN I'LL KIND OF KEEP WORKING THEM OUT AS I CARRY THEM AROUND....BUT WHEN I GO AHEAD AND THROW IT UP TO MY TEAM THEN I CAN FIRM IT UP AND I DON'T THINK AT THIS STAGE....WELL, I MEAN I'VE GOT SO DARN MANY WE'D TAKE UP A WHOLE AFTERNOON. AND...BUT IT ISN'T RIGHT TO PUT THEM OUT AT THIS STAGE...IT ISN'T...WE GOT TO FIRM UP A LITTLE BIT.

GOVENOR BURNS

I DETECTED.....(interrupted)

PRESS

WHY DID YOU CHOOSE CENTRAL FLORIDA FOR A LOCATION?

WALT

WELL, WE'VE BEEN MAKING A SURVEY OF POTENTIAL LOCATIONS FOR ADDITIONAL TYPE OF OPERATION LIKE DISNEYLAND FOR THE LAST TEN YEARS. WE SURVEYED THE WHOLE EASTERN COAST AND THEN WE NARROWED IT DOWN TO REGIONS LIKE FLORIDA...AND IT JUST SEEMED TO US THAT THE LANDS AVAILABLE, THE FREEWAY ROUTES COMING FROM ALL DIRECTIONS...THEY BISECT HERE...AND I DON'T KNOW....THAT WAS MOSTLY IT, I THINK.

PRESS

WAS THERE ANY OTHER PLACE IN CLOSE CONTENTION WITH CENTRAL FLORIDA?

(more)

WALT

WELL, WE HAD OFFERS OF FREE LAND IN OTHER AREAS AND WE TURNED DOWN THE FREE LAND FOR THIS LAND THAT WE PAID...THAT WE PAID FOR.

PRESS

IN VIEW OF YOUR EARLIER COMMENT...CAN WE ASSUME THAT YOU MAYBE WERE A LITTLE DISAPPOINTED WITH YOUR LAND THAT YOU PURCHASED HERE IN FLORIDA WHEN YOU SAW IT THIS MORNING?

WALT

IT....THE LAND LOOKED VERY GOOD...I MEAN FROM SCRATCH...THERE'S NOTHING ON IT. (laughter)

PRESS

MR. DISNEY, THE ATOMIC ENERGY SITES SELECTION COMMITTEE WILL BE IN CENTRAL FLORIDA THIS WEEK. DO YOU HAVE ANY PLANS TO SHOW THEM YOUR LAND OUT THERE AND POSSIBLY MAKE A TIE-IN WITH THIS ATOMIC ENERGY SITE?

WALT

NO I DON'T....NO I DON'T.

PRESS

MR. DISNEY, DID YOU CONSIDER FOR ANY TIME ANYTHING IN (unintelligible) COUNTY?

(more)

WALT

WE MIGHT OF BUT I DON'T KNOW OF THE COUNTY. IS THAT IN FLORIDA? (laughter)

PRESS

MR. DISNEY, YOU MENTIONED THAT YOU WOULD BUILD AN ATTRACTION HERE IN FLORIDA, THEN YOU SPOKE ABOUT NEW TECHNIQUES IN PRODUCTION. DOES THAT MEAN YOU WILL ALSO EITHER SHIP SOME OF YOUR PRODUCTION BUSINESS HERE OR THAT YOU WILL OPEN UP NEW PRODUCTION BUSINESS HERE?

WALT

OH, WE'LL HAVE TO HAVE A PLANT HERE, YES.

PRESS

ONE OTHER QUESTION. WHEN DO YOU EXPECT TO.....

WALT

BUT I CAN'T MOVE ALL MY CREATIVE TALENT HERE. BUT WE'LL HAVE THE PLANT AND SOME OF IT MIGHT BE IN ASSEMBLY....SOME OF IT MIGHT BE WHERE WE BUILD FROM SCRATCH HERE, I DON'T KNOW...BUT WE'LL HAVE TO HAVE A PLANT.

PRESS

THIS WOULD BE IN ADDITION TO THE ATTRACTIONS.

WALT

YES. IT TAKES QUITE A STAFF TO MAINTAIN THIS THING YOU KNOW....AND BUILD NEW THINGS..

(more)

PRESS

WHEN DO YOU EXPECT THAT YOU WILL HAVE YOUR PLANS TO A POINT WHERE YOU CAN MAKE AN ANNOUNCEMENT OF THE TYPE OF ATTRACTIONS?

WALT

WELL, I...WE GOT TO FIRM UP ON A LOT OF THINGS. I COULD GET GOING RIGHT AFTER THE FIRST OF THE YEAR IF THINGS ARE FIRMED UP.

GOVENOR BURNS

I THINK THERE'S AN AREA OF QUESTIONING IN WHAT MR. DISNEY HAS SAID, AND IF I FRAME I IMPROPERLY, WHY...HE CAN CORRECT IT. IN CALIFORNIA....HE'S REFERRING TO A NAME....DISNEYLAND. HE SAID THAT THERE WILL BE A FAMILY ATTRACTION OF THE SAME NATURE, EXCEPT LARGER AND OBVIOUSLY NEWER THAN THE DISNEYLAND AT ANAHEIM, CALIFORNIA. THIS WILL BE THE CORE CENTRAL DEVELOPMENT. IS THIS...

WALT

THAT'S RIGHT. WE HOPE IT MIGHT BRING SOME CALIFORNIANS OVER TO FLORIDA, YOU SEE, TO SEE THE NEW ONE IN FLORIDA. IT'S DIFFERENT.

PRESS

MR. DISNEY, WHAT WOULD YOU CALL THIS ONE, THEN?

(more)

WALT

WE HAVEN'T DETERMINED THAT YET.

PRESS

THAT WAS MY QUESTION. DISNEYLAND IS DESCRIBED AS A WORLD WITHIN ITSELF. TWO QUESTIONS. HAVE YOU ENTERTAINED THE IDEA OF CALLING THE FLORIDA ATTRACTION "DISNEY WORLD," AND SECONDLY, YOU HAD THE POSSIBILITY OF LOSING YOUR "WORLD" BY THE OUTLYING AREA OF SKYLINE. DO YOU SEE ANY POSSIBILITY OF THE OUTLYING AREA OF CENTRAL FLORIDA EVER GETTING LARGE ENOUGH THAT IT WOULD INTERFERE WITH THIS "DISNEY WORLD?"

WALT

THAT'S WHY WE'VE BOUGHT TWENTY-SEVEN THOUSAND ACRES. (laughter)

PRESS

ABOUT THE DISNEY WORLD...

WALT

THE DISNEY WORLD....THAT TERM HAS BEEN USED IN MANY WAYS IN OUR BUSINESS. WE HAVE A PUBLICATION CALLED "THE DISNEY WORLD" WHICH BRINGS...ENCOMPASSES ALL OUR ACTIVITIES FOR OUR EMPLOYEES AND OUR OFFICES ALL OVER THE WORLD. THE DISNEY WORLD IS SOMETHING WE'VE BEEN USING. NOW WHETHER....

(more)

GOVENOR BURNS

DISNEY'S "WORLD OF COLOR?"

WALT

WELL, "WONDERFUL WORLD OF COLOR."

GOVENOR BURNS

"WONDERFUL WORLD OF COLOR..."

WALT

ON NBC.....(laughter)...IT'S SUNDAY NIGHTS. (more laughter)...BUT WE'VE BEEN USING THE TERM "DISNEY WORLD" TO ENCOMPASS ALL OF OUR ACTIVITIES. NOW, WHAT WE'LL CALL THIS HERE...WE HAVEN'T GOT INTO THAT. THAT TAKES A LITTLE STUDY.

PRESS

MR. DISNEY, THERE HAVE BEEN PRIOR INDICATIONS THAT YOU WOULD HAVE A COUPLE OF MUNICIPALITIES IN YOUR PLANS BUT YOU HAVE NOT MENTIONED THAT TODAY.

WALT

WELL, YES...I THINK..WELL, NUMBER ONE, TO HOUSE THE EMPLOYEES. I MEAN, WE'LL PROBABLY END UP WITH FOUR THOUSAND EMPLOYEES AROUND THERE. WHEN YOU TAKE IN ALL THE HOTELS AND THE THINGS AND THE RESTAURANTS.

(more)

PRESS

WILL YOU HAVE A MODEL COMMUNITY TO TAKE CARE OF THE AGGREGATION OF PEOPLE?

WALT

WELL, THOSE ARE THINGS THAT WE HAVE TO ANALYZE. YOU SEE, THIS COMES INTO.. THIS COMES INTO THIS INITIAL STAGE OF GETTING ALL THOSE THINGS BROUGHT TOGETHER AND SETTING UP A PLAN FOR THE WHOLE COMPLEX. AND WE HAVE DONE A LOT OF THINKING ON A MODEL COMMUNITY AND...I WOULD LIKE TO BE A PART OF BUILDING A MODEL COMMUNITY, A CITY OF TOMORROW AS YOU MIGHT SAY, BECAUSE I DON'T BELIEVE IN GOING OUT TO THIS EXTREME BLUE SKY STUFF THAT SOME OF THE ARCHITECTS DO. I BELIEVE PEOPLE STILL WANT...WANT TO LIVE LIKE HUMAN BEINGS. BUT STILL THERE'S A LOT OF THINGS THAT COULD BE DONE. I'M NOT AGAINST THE AUTOMOBILE BUT I JUST FEEL THAT THE AUTOMOBILE HAS MOVED INTO COMMUNITIES TOO....TOO MUCH AND I FEEL THAT YOU CAN DESIGN SO THAT THE AUTOMOBILE IS THERE BUT STILL PUT PEOPLE BACK AS PEDESTRIANS AGAIN, YOU SEE. SO I DON'T KNOW....I'D LOVE TO WORK ON A PROJECT LIKE THAT. ALSO, I MEAN, IN THE WAY OF SCHOOLS, FACILITIES FOR THE COMMUNITY...WELL, COMMUNITY ENTERTAINMENTS AND LIFE. I'D LOVE TO BE A PART OF BUILDING UP A SCHOOL OF TOMORROW WITH THE TEACHING AGE WITH WHAT I FEEL WE COULD CONTRIBUTE...WHICH WE HAD BEEN DOING IN A WAY. BUT THIS MIGHT BECOME A PILOT OPERATION FOR THE TEACHING AGE...BUT TO GO OUT ACROSS THE COUNTRY AND ACROSS THE WORLD. THE GREAT PROBLEM TODAY IS THE ONE OF TEACHING.

(more)

PRESS

MR. DISNEY, HAVE YOU RECEIVED OR BEEN OFFERED THE COOPERATION OF ANY OF CENTRAL FLORIDA'S OTHER ATTRACTIONS...ASSUMING THAT TOURISTS WILL COME WITH EXTRA NUMBER OF DOLLARS AND THIS WILL BE ANOTHER PLACE TO SPEND IT.

WALT

WELL, OUR FRIEND...

GOVENOR BURNS

DICK POPE.

WALT

...DICK POPE AT CYPRESS GARDENS HAD A NICE WELCOME AD IN THE PAPER THIS MORNING AND I THINK THE WAY IT'S WORKED IN CALIFORNIA, WE'VE WORKED TOGETHER WITH ALL OF THE THINGS IN THE SOUTHERN CALIFORNIA AREA...THE RACE TRACK, THE KNOTT'S BERRY FARM...OUR NEIGHBOR, THE MARINELAND OPERATION AND THE LAKE ARROWHEAD DEVELOPMENT, AND ALL OF THOSE.....SUPPORT A MAGAZINE THAT WE PUBLISH THAT WE PUT OUT THROUGH THE WHOLE WESTERN AREA IN THE MOTELS AND THINGS, AND WE FEEL THAT WORKING TOGETHER...THAT ONE COMPLIMENTS THE OTHER.

PRESS

GOVENOR BURNS, A MOMENT AGO MR. DISNEY SAID THAT HE POSSIBLY COULD GET THINGS UNDER WAY THE FIRST OF THE YEAR IF THINGS WERE WORKED OUT. DO YOU ANTICIPATE A SPECIAL SESSION OF THE LEGISLATURE TO WORK THESE THINGS OUT?

(more)

GOVENOR BURNS

WELL, I DIDN'T INTERPRET MR. DISNEY SAYING THAT HE WAS GOING TO BREAK GROUND THE FIRST OF THE YEAR...

PRESS

I WONDER IF...HE COULD WORK THINGS OUT...

GOVENOR BURNS

WELL, EVEN IF HE COULD WORK THINGS OUT....I THINK THAT I UNDERSTOOD HIM TO SAY THAT IT TAKES A GOOD WHILE TO PLAN THESE THINGS AND TO CONCEIVE THE IDEAS AND DEVELOP EXACTLY THE COURSE THAT HE'S GOING TO FOLLOW. THE MATTER OF THE TIMING WITH RESPECT TO LEGISLATION THAT WOULD BE NEEDED IS A MATTER THAT'S NOW IN THE HANDS OF MR. DISNEY'S ATTORNIES AND WE'RE IN THE PROCESS OF CONSIDERING VARIOUS QUESTIONS THAT THEY ARE PRESENTING. I PLEDGED TODAY, ON BEHALF OF ALL OF THE OFFICIALS, WE'D COOPERATE TO THE FULLEST DEGREE TO MEET THE REQUIREMENTS OF DISNEY PRODUCTIONS, INC. IN THIS DEVELOPMENT.

PRESS

EVEN IF IT TAKES A SPECIAL SESSION?

GOVENOR BURNS

WELL, I'D SAY THAT COOPERATION TO THE FULLEST EXTENT COULD INCLUDE THE CALLING OF A SPECIAL SESSION OF THE LEGISLATURE, YES.

(more)

PRESS

IN YOUR OPENING REMARKS YOU SAID SOMETHING ABOUT....WHEN YOU WERE TALKING ABOUT STATE COOPERATION...YOU MENTIONED TWO INCORPORATED MUNICIPALITIES, AND I WOULD LIKE TO KNOW THE BASIS OF THAT...

GOVENOR BURNS

THAT'S RIGHT. THIS WAS THE BASIS OF THE REQUEST OF MR. DISNEY'S ATTORNIES WHERE THEY HAVE INDICATED TO US THAT THEY WILL REQUEST OF THE LEGISLATURE THE CREATION OF TWO MUNICIPALITIES. LET'S OBSERVE THIS...THAT UNDER COUNTY STRUCTURE OF GOVERNMENT YOU WOULD NOT BE ABLE TO HAVE ADEQUATE POLICE POWER OR POLICE REGULATION. YOU WOULD NOT HAVE FIRE PROTECTION, YOU WOULDN'T HAVE SEWAGE, YOU WOULDN'T HAVE DRAINAGE, AND ALL OF THESE THINGS ARE OBVIOUSLY GOING TO BE REQUIRED BOTH AT THE ATTRACTION AND THE COMMUNITY THAT WILL ACCOMMODATE THE EMPLOYEES OF THE ATTRACTION....AND THE ONLY WAY THAT THESE SERVICES CAN BE RENDERED IN THIS STATE IS UNDER MUNICIPAL FORM OF GOVERNMENT. AND SO THE ATTORNIES HAVE INDICATED THAT THEY ARE GOING TO REQUEST TWO MUNICIPALITIES.

PRESS

TO WHAT EXTENT WILL THE FLORIDA INSTITUTES AND BANKS BE ASKED TO PARTICIPATE IN THE FINANCING OF....

GOVENOR BURNS

I KNEW WE'D GET ONE WE COULD TOSS OVER TO ROY DISNEY. (laughter)

(more)

ROY

WELL, FINANCING THIS PROJECT IS GOING TO BE A LOT EASIER THAN FINANCING DISNEYLAND, IN MY OPINION, BECAUSE NOW WE ALL...WE HAVE OUR TEN YEARS OF EXPERIENCE, AND THE WORLD, INCLUDING THE BANKERS, REALIZES WHAT WE CAN DO, WHAT WE HAVE DONE....AND THOSE ARE THE GUIDE LINES THAT BANKERS USE TO GO BY....SO THAT I DON'T THINK WE'RE GOING TO ANTICIPATE ANY GREAT DIFFICULTY IN FINANCING THIS. WE CAN FINANCE IT IN A LARGE PART FROM OUR OWN STRENGTH AND TAKE ONE DAY AT A TIME, ONE PROJECT AT A TIME. BUT I DON'T THINK THAT THIS WILL PRESENT ANY DIFFICULTY....

GOVENOR BURNS

YOU INDICATED TO MRS. BURNS TODAY THAT YOU'D SAVED UP ABOUT TWO THOUSAND DOLLARS DIDN'T YOU? (laughter)

ROY

YES, I TOLD MRS. BURNS THAT I HAD TWO THOUSAND DOLLARS SAVED UP ALREADY TO DROP IN THE KITTY. (laughter)

PRESS

I'D LIKE TO ADDRESS THIS TO MR. ROY AND MR. WALT. LET'S DRAW A PICTURE HERE, IF WE MAY AT THIS EARLY STAGE OF THE GAME, OF THE PHYSICAL PICTURE OF THIS INCOMING DEVELOPMENT. NOW, YOU HAVE TWENTY-SEVEN THOUSAND ACRES AND PLENTY OF ALLIGATORS SO YOU SAID THIS MORNING. THE PICTURE I GET IS YOUR DEVELOPMENT IN THE MIDDLE OF THIS TWENTY-SEVEN THOUSAND ACRES WOULD BE PARK CONTROLLED. COULD YOU ELABORATE ON THAT?

(more)

WALT

WELL, IT'S NECESSARY. THAT'S THE ONE THING I LEARNED FROM DISNEYLAND, TO CONTROL THE ENVIRONMENT. WITHOUT THAT...I MEAN...WE GET BLAMED FOR THINGS THAT SOMEONE ELSE DOES. WHEN THEY COME HERE THEY'RE COMING BECAUSE OF AN INTEGRITY THAT WE'VE ESTABLISHED OVER THE YEARS, AND THEY DRIVE FOR HUNDREDS OF MILES AND THE LITTLE HOTELS ON THE FRINGE WOULD JUMP THEIR RATES THREE TIMES. I'VE SEEN IT HAPPEN AND I JUST CAN'T TAKE IT BECAUSE, I MEAN, IT REFLECTS ON US. NOW, IF THEY DON'T RUN A GOOD HOTEL OPERATION AND THOSE LITTLE HONKY-TONKS COME IN THERE....I MEAN, EVEN TOO MUCH LIQUOR CAN FLOW IN AREAS AND TEENAGERS CAN GET INVOLVED...WE'RE BLAMED. AND I JUST FEEL A RESPONSIBILITY TO THE PUBLIC WHEN I GO INTO THIS THING THAT WE MUST CONTROL THAT...AND WHEN THEY COME INTO THIS SO-CALLED WORLD, WHEN THEY COME INTO THIS WORLD, THAT WE WILL TAKE THE BLAME FOR WHAT GOES ON. NOW, THAT'S THE THING BEHIND IT. ALSO, TO KEEP AN OPERATION LIKE DISNEYLAND GOING WE HAVE TO POUR IT IN THERE. YOU HAVE...IT'S WHAT I CALL "KEEPING THE SHOW ON THE ROAD"....YOU JUST HAVE TO KEEP THROWING IT IN, YOU CAN'T SIT BACK AND LET IT RIDE. YOU HAVE TO KEEP THROWING IT IN. NOW, THAT'S BEEN OUR...BEEN OUR POLICY ALL OUR LIVES. MY BROTHER AND I HAVE DONE THAT AND THAT IS WHAT HAS BUILT OUR ORGANIZATION.

GOVENOR BURNS

YOU MEAN NEW ATTRACTIONS?

WALT

WELL, NO...NOT NEW ATTRACTIONS BUT KEEPING IT STAFFED PROPERLY...YOU KNOW,

(more)

WALT continues

NEVER LETTING YOUR PERSONNEL GET SLOPPY....NEVER LET THEM BE UNFRIENDLY. I MEAN...NOW, THAT CAN REFLECT ITSELF IN THE PERIPHERAL THINGS....WHO IS RUNNING THAT THING OUT THERE? BUT THEY SAY....THEY CALL THE WHOLE AREA "DISNEYLAND" BUT WE HAVE NO CONTROL OVER IT. BUT WE'RE GOING TO HAVE CONTROL HERE. AND ANOTHER THING, ON TOP OF THAT. THEY'RE OUT THERE THROWING NOTHING INTO THAT POT. NOW, (laughs) I JUST GOT MAD DOWN AT DISNEYLAND AND I SAID "WHEN WE GO OUT AGAIN," I SAID, "WE'RE NOT GOING TO HAVE THIS HAPPEN TO US WHERE WE TAKE THE BLAME, THEY COME IN AND RIDE ON IT, DON'T CONTRIBUTE A DIME." NOW, I DON'T KNOW, IS THERE ANYTHING WRONG WITH THAT?

PRESS

ON THE REFERENCE TO THE TWO COMMUNITIES THAT YOU NEED...WHAT SIZE DO YOU ENVISION? WHY NOT JUST ONE?

WALT

WELL, THERE'S A COUPLE OF REASONS. I DON'T THINK ANY COMMUNITY SHOULD GET TOO BIG. IT....IT NO LONGER BECOMES A COMMUNITY. ALSO, I'VE HAD IN MIND A...ONE COMMUNITY CALLED "YESTERDAY" AND ANOTHER ONE, "TOMORROW"....BECAUSE THE...A NOSTALGIA. I HOPE WE NEVER LOSE SOME OF THE THINGS OF THE PAST. AND I FOUND AT DISNEYLAND WE...ANOTHER REASON TOO. THEY COME HERE...THEY MIGHT COME ONE TIME AND THEY STAYED IN "TOMORROW" AND THEIR FRIENDS WILL SAY, "BUT HAVE YOU STAYED IN 'YESTERDAY?'" AND THEY'LL HAVE TO COME BACK. (laughter and applause) I LOVE THE NOSTALGIC MYSELF.

(more)

PRESS

I HEAR THERE ARE MANY COMPANIES INVOLVED WITH EXHIBITS....GENERAL MOTORS, ETC. DO YOU HAVE ANY DEFINITE COMMITMENTS ALONG THESE LINES?

WALT

NOT AT THIS POINT. BUT...I BELIEVE IN FREE ENTERPRISE AND WE'VE INCORPORATED A LOT OF COMPANIES. GENERAL ELECTRIC IS COMING IN DISNEYLAND WE HAVE THE A.T.& T. THERE AND THEY PUT ON SHOWS FOR THE PUBLIC THAT ARE FREE.... AND WE HOPE TO HAVE THAT SAME THING HAPPEN HERE. SOME OF THEM MAY EVEN WANT TO GO BEYOND THAT AND ESTABLISH PLANTS THERE AROUND THIS AREA.....BECAUSE WHEN THE TOURISTS COME THEY USE THEIR PLANT OR SOME KIND OF AN OPERATION BECAUSE, AFTER ALL, SIX MILLION PEOPLE GOING BY THEIR DOORS....

PRESS

WELL, THAT'S TRUE.

GOVENOR BURNS

MR. JOHNSON?

PRESS

I UNDERSTAND THAT WHILE YOUR AGENTS WERE PURCHASING LAND, SOME WILD-LIFE AGENCIES WERE BIDDING AGAINST THE PRICE FOR THE PROTECTION OF THE GAME RESERVES OF THAT AREA. WOULD THERE BE ENOUGH ROOM ON YOUR TWENTY-SEVEN THOUSAND ACRES TO PRESERVE SOME OF THAT LAND FOR WILD-LIFE?

(more)

WALT

I IMAGINE A LOT OF IT WILL STAY THERE AS A NATURAL AREA FOR QUITE A WHILE. (laughter) IN FACT, I'M VERY INTERESTED IN GETTING AROUND. I HEAR WE'VE GOT SOME WILD TURKEYS, WE GOT WILD PIGS...

PRESS

WHAT EFFECT IS THAT GOING TO HAVE ON THIS HOUSING, NOW?

WALT

YOU SOUND LIKE YOU DON'T WANT THESE PEOPLE COMING IN.

PRESS

(This was unintelligible. However, apparently Walt was asked if the new park would have facilities for conventions or for people staying three days or more, and if so, what facilities they would have.)

WALT

WELL, ALL THE THINGS THAT WOULD BE NECESSARY TO GO WITH AN OPERATION SUCH AS THAT. WE HAVE CONVENTION THINGS AT DISNEYLAND AND NATURALLY, IN THE LITTLE COMMUNITIES WE WOULD DEVELOP WOULD BE THE SHOPPING CENTERS....WE'D LIKE TO HAVE THEM SO THAT THEY'RE UNIQUE AND MAYBE DRAW FROM BEYOND THAT PARTICULAR COMMUNITY, DRAW THE TOURISTS WHO WOULD WANT TO COME AND SEE THE TOWN. AND OF COURSE, YOU NEED THE HOTELS. PEOPLE LIKE TO STAY CLOSE WHERE THEY CAN PARK THEIR AUTOMOBILES AND THEN NOT USE IT FOR THE THREE DAYS THAT THEY'RE THERE. AND...WELL, YOU NEED ALL THOSE THINGS.

(more)

PRESS

(Unintelligible. The question had something to do with a convention center in Anaheim.)

WALT

WELL, THAT'S THE CITY OF ANAHEIM THAT'S DOING THAT. THAT'S FINANCED BY THE CITY.

PRESS

DO YOU HAVE ANY PROSPECTS RIGHT NOW OF....

WALT

WELL, I HEARD THAT THERE'S SOMETHING....THAT ORLANDO WAS GOING TO BUILD ONE.

PRESS

IN YOUR PLANS NOW, DO YOU HAVE ANY IDEAS IN YOUR MIND OF BEING CONNECTED WITH CAPE KENNEDY IN ANY WAY?

WALT

WELL, THEY GOT A BEELINE HIGHWAY AND I THINK THAT THEY'D WANT TO SEE KENNEDY AND THEY PROBABLY....WE'RE NOT CONNECTED THOUGH....BUT I MEAN THAT BEELINE HIGHWAY....WELL, THE PEOPLE MAKE A LOOP. I THINK....I HOPE.

(more)

GOVENOR BURNS

I THINK THIS IS ANOTHER ONE OF THOSE CASES WHERE ONE TOURIST ORIENTED BUSINESS WILL COMPLEMENT ANOTHER. THE TOURIST CENTER AT CAPE KENNEDY WILL OBVIOUSLY ATTRACT A NUMBER OF PEOPLE. THESE PEOPLE, ONCE IN THE REGION, WILL LIKELY COME TO THE DISNEY PRESENTATION AND VICE VERSA, AS IS TRUE OF ALL THE OTHER MAJOR ATTRACTIONS OF THE STATE. I THINK THIS IS WHAT MR. DISNEY WAS ALLUDING TO ABOUT "ONE COMPLEMENTING THE OTHER."

WALT

WELL, WITH OUR EXPERIENCE AT DISNEYLAND, I HAVE NO DOUBT ABOUT THAT. I KNOW IT WILL.

PRESS

MR. DISNEY, YOU MENTIONED EARLIER THAT G.E. .....IN THAT PROJECT DOWN AT DISNEYLAND AND THREE OR FOUR OTHERS AT THE FAIR.....(here it becomes unintelligible except for a reference to Illinois.)

WALT

I DON'T WANT ILLINOIS. I LOST MONEY WITH THE ILLINOIS PEOPLE. (laughter) I WAS BORN IN CHICAGO AND I FOUND MYSELF SUBSIDISING THE STATE. I DIDN'T LIKE THAT.

PRESS

YOU MENTIONED THE BEELINE HIGHWAY....(unintelligible)

(more)

GOVENOR BURNS

I'M VERY SORRY. I DIDN'T HEAR THE FIRST PART OF THAT QUESTION.

PRESS

(Apparently the question had something to do with the tie-in of the beeline highway.)

GOVENOR BURNS

I HAVE PLEDGED TO MR. DISNEY AND TO HIS REPRESENTATIVES, COMPLETE AND FULL COOPERATION WITH THE STATE ADMINISTRATION IN PROVIDING THOSE ROADS IN THE GENERAL AREA THAT WILL BE NEEDED TO FACILITATE THE MOVEMENT OF TRAFFIC IN AND OUT OF THIS AREA. THAT INCLUDES THE TYING IN OF THE BEELINE OR EXPRESSWAY AND THE EXITS AND EGRESS....INGRESS AND EGRESS OFFERED IN THE STATE AND OTHER GENERAL IMPROVEMENTS OF THE ROADS IN THAT AREA. THIS PROJECT WILL BE ONE HUNDRED PERCENT DEPENDENT ON AUTOMOBILE TRAFFIC AND EIGHTY PERCENT OF THE TOURISTS OF THIS STATE OUT OF THE FIFTEEN MILLION COME TO THIS STATE BY AUTOMOBILE.

PRESS

(Unintelligible)

GOVENOR BURNS

YES, WE ARE WELL AWARE OF THAT.

PRESS

CAN WE ASSUME THAT THE DEVELOPMENT WILL BE IN BOTH COUNTIES, RATHER THAN IN ONE?

WALT

WELL, WE HAVEN'T...WE HAVEN'T REALLY BEGUN TO SET IT UP YET. THE LAND IS THERE AND WE...NOW WE GOT TO GET OUR TOPOGRAPHICAL MAPS AND GET ALL OUR SURVEYS AND THINGS....WE HAVEN'T SET THAT UP. I PRESUME IT WILL, YEAH.

PRESS

MR. DISNEY, YOU SAID A MOMENT AGO THAT YOU CARRIED MANY THINGS AROUND IN YOUR HEAD FOR SEVERAL YEARS....

WALT

ALL NICE, CLEAN THOUGHTS, SIR. (laughter)

PRESS

YOU'LL PROBABLY REMEMBER AN OLD FRIEND OF YOURS, BOB EVANS, A WELSHMAN IN CANADA. THAT WAS ABOUT FORTY YEARS AGO. AND I WAS WONDERING, AND SO IS HE, IF YOUR DEVELOPMENT HERE IN FLORIDA...IF YOU HAVE AN IDEA YOU'VE BEEN CARRYING AROUND IN YOUR HEAD...THAT WOULD MAKE POSSIBLE A FEATURE OF SOME OF THE GRANDEUR THAT WE HAVE IN THIS GREAT STATE....THE WILDLIFE, THE GROWTH OF OUR LAND, THE MUSIC....

WALT

WELL, NO DOUBT. WELL, I'VE ALREADY DONE A COUPLE ON FLORIDA THAT....I DID A NICE, BEAUTIFUL ONE ON YOUR EVERGLADES. YOU NEVER KNOW WHAT'LL COME, AS I'VE SAID BEFORE....

PRESS

HAVE YOU ANY IDEA...OR ESTIMATE...HOW MUCH MONEY THIS NEW PROJECT WILL BRING IN?

GOVERNOR BURNS

NO...THAT WE CAN ONLY GO ON PAST EXPERIENCE...THAT THE FIFTEEN MILLION TOURISTS THAT WE HAVE NOW CONTRIBUTE SOME THREE BILLION DOLLARS A YEAR TO THE ECONOMY OF THIS STATE, AND THE TOURISTS THIS YEAR....LAST YEAR...THIS YEAR'S FIGURES ARE NOT COMPLETE...CONTRIBUTED SEVENTEEN PERCENT OF THE TOTAL TAXES COLLECTED IN THE STATE. NOW, AS TO HOW MUCH THIS NEW ATTRACTION WILL MULTIPLY THE NUMBER OF TOURISTS OR THE TIME THAT THEY SPEND IN THE STATE IS THE FACTOR THAT YOU'RE ASKING ABOUT, AND YOUR GUESS ON THAT IS ABOUT AS GOOD AS MINE. BUT I PREDICT THAT WITH THE COMBINATION OF THE TOURIST CENTER AT CAPE KENNEDY AND WITH THIS DISNEY ATTRACTION THAT WE'LL EXPERIENCE AT LEAST A FIFTY PERCENT ....AND POSSIBLY A HUNDRED PERCENT..INCREASE IN TOURISM IN THE STATE OF FLORIDA.

PRESS

GOVERNOR, YOU MENTIONED THAT EIGHTY PERCENT ARE AUTOMOBILES. DO YOU FIND THAT THE JETPORT AT MC COY WILL BE SUFFICIENT TO MEET YOUR AIR TRAVEL NEEDS OR WOULD YOU REQUEST AN AIRPORT FACILITY TO MEET YOUR STEADY FLOW OF AIR TRAFFIC?

WALT

(Aside: "Does he mean me?") I DON'T WANT ANY JETS FLYING OVER. (laughter)

(more)

GOVERNOR BURNS

LET ME TELL YOU AN INTERESTING OBSERVATION OUT AT DISNEY STUDIOS LAST WEEK. WE SAW A WHOLE CREW OF EXPENSIVE TECHNICIANS, ACTORS AND THE WHOLE WORKS, HAVE TO STOP DEAD STILL THREE OR FOUR TIMES IN MAKING ONE SHOT SIMPLY BECAUSE OF THE NOISE OF AIRCRAFT GOING OVER. AND IT WAS QUITE AN EXPENSIVE DELAY WHEN YOU CONSIDER THE AMOUNT OF AIRCRAFT IN THAT AREA AND REFLECT ON THE DELAY AND LOSS OF TIME FOR ALL THE STUDIOS OUT THERE.....THOSE AIRPLANES ARE PRETTY EXPENSIVE.

WALT

TO ANSWER THAT GENTLEMAN ABOUT THE JETS. WE HAVE A HELIPORT AT DISNEYLAND NOW THAT PEOPLE....YOU CAN BOOK YOUR TICKET RIGHT HERE IN FLORIDA STRAIGHT TO DISNEYLAND BY AIR. YOU FLY INTO INTERNATIONAL AIRPORT AND THEN YOU HAVE A PRIORITY ON THE COPTER RIGHT TO THE DISNEYLAND HOTEL AND IT'S ONE OF THE BIG TWENTY-FIVE PASSENGER COPTERS. IT IS THE BUSIEST COPTER PORT IN THE.... IN CALIFORNIA.

PRESS

YOU WOULD EXPECT TO DO THE SAME THING HERE THEN?

WALT

OH, YEAH....THAT'D BE THE WAY TO DO IT.

(more)

PRESS

GOVERNOR AND MR. DISNEY, FOR THE BENEFIT OF OUR TELEVISION AUDIENCE, SINCE DISNEYLAND TEN YEARS AGO WAS JUST AN ORANGE GROVE, AS YOU PUT IT, COULD YOU BRIEFLY TELL US WHAT HAS HAPPENED TO ANAHEIM IN TEN YEARS. DOLLARS COMING IN AND HOW IT'S GROWN....

WALT

I'D LIKE TO HAVE MY VICE-PRESIDENT HERE, CARD WALKER, ANSWER THAT. HE'S GOT ALL THOSE FIGURES ON HIS...THE TIP OF HIS TONGUE.

CARD

WELL, I THINK THERE'S ONLY ONE SIGNIFICANT FIGURE, THE FIGURE THAT WE'VE HAD IN OUR IMPACT SHOW...WHICH WAS ABOUT NINE HUNDRED AND FORTY-FOUR MILLION DOLLARS IMPACT OF OUR ACTIVITY IN ORANGE COUNTY....ON ORANGE COUNTY THAT INCLUDES ALL THE DEVELOPMENTS OF DIFFERENT PROPERTIES, THE PAYROLLS AND ALL THINGS RESULTED PRIMARILY FROM THE BUILDING OF DISNEYLAND SOME TWENTY (sic) YEARS AGO. ANOTHER TEN YEARS ISN'T IN YET.

GOVERNOR BURNS

YES SIR, IN THE BACK...

PRESS

WILL WALT DISNEY PRODUCTIONS OPEN AN OFFICE ANYTIME HERE IN ORLANDO SO THAT WE CAN CONTINUE TO ASK THESE QUESTIONS? (laughter)

(more)

GOVERNOR BURNS

WALT SAID ANY QUESTION YOU HAVE, CALL HIM UP ABOUT MIDNIGHT IN CALIFORNIA. (laughter)

PRESS

YOU MAY NOT BE FAMILIAR WITH A PROJECT CALLED "INTERAMA" AT MIAMI. CAN'T SEE THAT THIS WOULD BE ANY COMPETITION WITH THE TOURISTS. DO YOU SEE ANY COMPETITION FOR CORPORATE EXHIBITORS BETWEEN YOUR PROJECT AND THE INTER-AMERICA CULTURAL CENTER AT MIAMI?

WALT

I DON'T THINK SO BECAUSE WE'VE HAD THAT TO CONTEND WITH THEM IN THE LOS ANGELES AREA AND THEIR EXHIBIT AT DISNEYLAND IS A LITTLE BIT DIFFERENT THAN WHAT THEY MIGHT PUT INTO...ON ONE OF THE TRADE SHOWS OR SOMETHING. WE HAVEN'T FOUND THAT THAT WAS...IT HASN'T INTERFERED IN DISNEYLAND.

GOVERNOR BURNS

OTHER QUESTIONS? WELL, LADIES AND GENTLEMEN, I WANT TO THANK YOU FOR THE VERY FINE COVERAGE THAT YOU HAVE GIVEN THIS EVENT TODAY. I HAVE MADE THE APPRAISAL THAT THIS IS A MOST IMPORTANT DAY IN THE PROGRESS OF THE FUTURE OF THE DEVELOPMENT OF THIS STATE. I KNOW OF NO SINGLE THING IN HISTORY THAT COULD HAVE MADE THE IMPACT THAT THE ESTABLISHMENT OF THE DISNEY FACILITY HERE WILL MAKE. WITH THE PEOPLE HERE FROM PENSACOLA TO KEY WEST, COMMUNITY LEADERS

(more)

GOVERNOR BURNS continues

AND OFFICIALS, CERTAINLY THIS STATE HAS EXPRESSED IT'S DELIGHT AT THE DECISION OF WALT DISNEY AND WALT DISNEY PRODUCTIONS TO COME AND BE AMONG US. THANK YOU.

(Applause)

4) Chicago Tribune Article (9/25/66)

On the day he shot his dialogue for the EPCOT film, Walt gave this article to me with the comment that this reporter had "caught the spirit" of the Florida project. He was particularly pleased with her references to Disneyland having begun with his "disenchantment" with traditional amusement parks.

Chicago Tribune

TUESDAY, OCTOBER 25, 1966

Disney to Build Futuristic 'World' in Florida

BY NORMA LEE BROWNING

Hollywood

THE NEW Disney World near Orlando, Fla., most ambitious project of Walt Disney's vast empire, has progressed well beyond the gleam-in-the-eye stage.

And it's not going to be just a Florida-based Disneyland. "It's going to be a world, a new, different kind of world," said the genius creator who has brought so much joy and laughter to the world.

But this isn't enough.

Now he's bringing us Epcot, a city of some 30,000 inhabitants.

Epcot stands for "Experimental Prototype Community of Tomorrow."

What's it like?

City of Tomorrow

"It's like the city of tomorrow ought to be," said Walt Disney, "a city that caters to the people as a service function. It will be a planned, controled community, a showcase for American industry and research, schools, cultural and educational opportunities.

"In Epcot there will be no slum areas because we won't let them develop.

"There'll be no landowners, and therefore no voting control. People will rent homes instead of buying them, and at modest rentals. There will be no retirees. Everyone must be employed. One of our requirements is that the people who live in Epcot must help keep it alive," Disney said.

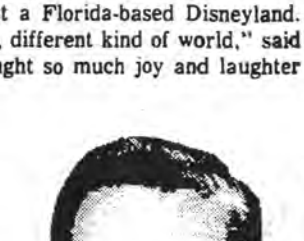
Epcot is only one of two prototype cities planned for Florida's Disney World.

The other, which hasn't been named yet, will be a city built specifically as an experimental laboratory for administering municipal governments. Retirees or others who wish to buy property can buy in this city, but not in Epcot, said Disney.

Sees a Need

"You know, this is not a sudden thing with me," he explained, with an expressive arch of the eyebrows. "I happen to be a kind of inquisitive guy and when I see things I don't like, I start thinking why do they have to be like this and how can I improve them?

"City governments for example. We pay a lot of taxes and still have streets that aren't paved or are full of holes. And city street cleaners and garbage collectors who don't do their jobs. And property owners who let dirt accumulate and help create slums. Why?"



Walt Disney

So the twin cities in Florida's Disney World are being designed to eliminate some of these problems and improve standards of living for the American family.

An interview with Walt Disney is a rare and wonderful experience.

I made the mistake of asking, "Don't you have enough to do without building experimental prototype communities?"

"O, you sound like my wife," he said, with an impatient gesture and a sip of his early morning coffee. "When I started on Disneyland, she used to say, 'But why do you want to build an amusement park? They're so dirty.' I told her that was just the point—mine wouldn't be."

Something for Daddy

Disneyland grew out of his disenchantment with amusement parks he visited on week-end excursions with his daughters. Most of them, he found, were neither amusing nor clean, and offered nothing for daddy.

He decided to fix all that by building his own amusement park, one where daddy could be entertained along with the kids. That's why Disneyland appeals as much to adults as to children, as do all Disney cartoons and films, from Mickey Mouse on. ["You're dead if you aim only for kids. Adults are only kids grown up, anyway."]

And Disney is Disneyland most frequent visitor, rare misses a week taking l grandchildren to the fabulo magic kingdom in Anaheim

But isn't Disney Wor going to have a Disneyland?

"O, you betcha," said Wa [He prefers being call Walt, instructs employes dispense with the "Sirs" a "Misters."] And it's going be bigger than the one her We're not going to disappoi the Florida tourists." [T Florida Disneyland-type pa is expected to cost 60 to million dollars, compare with the current 53.3 milli investment in the origin Disneyland. Total Disne World investment will run estimated 500 millions wi its prototype twin cities.]

Why did he choose Floric for Disney World? And esp cially Orlando?

Why Florida?

"Florida and southern Ca fornia are the only two plac where you can count on t tourists," he said. "I don like ocean sites because the beach crowd, and al the ocean limits the approac If you'll notice, Disneyland Anaheim is like a hub wi freeways converging on from all sides. I like it be ter inland. That's why w chose Orlando."

There are literally millio of Disneyland addicts, I' sure, who simply will nev believe that another Disne World in Florida, or any othe place, can possibly measu up to the magic world Anaheim.

"But I've got a lot mor room to play with," sai Walt, "with a sparkle in h eye.

It's fascinating, too, tha the one-time farm boy fro Marceline, Mo. [and Kansa City and Chicago] who lande in Hollywood with only $40 i his pockets—to become a to Hollywood producer an showman [31 Academ Awards] has not lost his p spective in Hollywood.

"We're still out here in cornfield. We don't actuall consider ourselves part Hollywood," he said with kind of [illegible] defiance that has characterize much of his unpretentiou working philosophy.

5) New York Times Article (2/2/58)

Although written only 2½ years after Disneyland opened, this article is one of the most perceptive insights into what has been successfully accomplished at the Magic Kingdom.

The New York Times.

SUNDAY, FEBRUARY 2, 1958.

Section 2 Part II | TRAVEL — AVIATION—AUTOMOBILES | RESORTS — STAMPS—COINS | Section 2 Part II

DISNEYLAND REPORTS ON ITS FIRST TEN MILLION

By GLADWIN HILL

LOS ANGELES—On the last day of 1957 Disneyland tallied its 10,000,000th visitor. The total represents an average of some 10,000 visitors a day, 365 days a year, since the suburban amusement park's opening on July 18, 1955. The patronage betokens an impressive array of records in the field of entertainment and recreation.

In a short time the park has become the biggest tourist attraction in California and the West, among the biggest in the nation. Its annual patronage, for instance, exceeds not only that of Grand Canyon National Park, but of Grand Canyon, Yosemite and Yellowstone National Parks combined—three of the most popular attractions in the country. And the volume is not just attributable to Disneyland's proximity to the nation's third largest city. More than 40 per cent of its visitors are from outside California.

The Disney Secret

What is the secret of Disneyland's success?

Many factors have entered into it. But to pinpoint a single element, it would be imagination—not just imagination on the part of its impresarios, but their evocation of the imagination of the cash customers.

Walt Disney and his associates have managed to generate, in the traditionally raucous and ofttimes shoddy amusement-park field, the same "suspension of disbelief" which has been the secret of theatrical success down the corridors of time.

Everybody knows that relationships behind the footlights are simulated, that beneath a clown's ridiculous visage there is a human face, that Snow White is only a two-dimensional figure projected on a screen.

Similarly on Disneyland's popular African-River boat ride, a hard-bitten realist could point out that the boat is obviously on a track, that the jungle is a planted one, and that the animals and savages are mechanical. No F. B. I. man is needed to detect that another "river," which floats the big stern-wheeler Mark Twain, meanders, no more than a couple of city blocks; or that throughout the Rocket Trip to the Moon one's seat is firmly anchored to the ground.

The point is that nobody wants to shatter illusions.

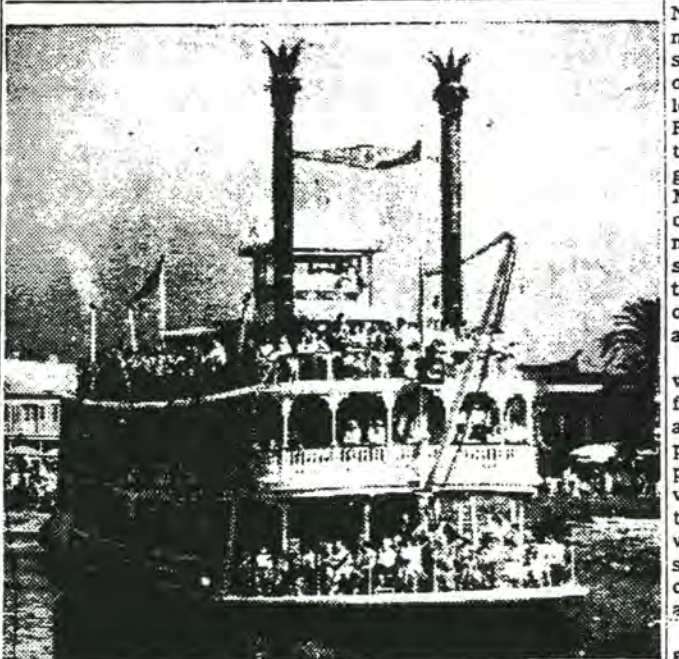
Theatrical artistry has been brought to bear so cleverly that the gates of Disneyland simply bar out the everyday world. Within the gates the park's entrance mall — the "Main Street" of 1900 America—leads to a circular array of realms of imagination. These are the tropical Adventureland, a pioneer-days Frontierland, a medieval Fantasyland, and a futuristic Tomorrowland. Once within them, the visitor indulges eagerly in that most ancient of games: "Let's pretend."

Grown-Ups, Too

Disneyland is not a new dictatorship of juvenile fancy, imposed on hapless grown-up escorts. In fact, its patronage runs a steady ratio of more than three adults to every child. Not infrequently a compartment on one of the miniature streamlined trains can be seen occupied by a solitary oldster, lost in imagination. Visiting Russians have abruptly dropped their studied taciturnity to ride gleefully behind the bars of the Monkey Wagon on the toy circus train, heedless of any diplomatic repercussions. Parents scramble through the caves, tunnels, tree-house and stockade of Tom Sawyer's Island as avidly as their children.

While practically anyone who wants to go canoeing can do it fairly close to home any time, at Disneyland people line up to pay 35 cents for a few minutes paddling along the man-made vest-pocket "Mississippi." But this is in an Indian war canoe, with real Indians, bow and stern, controlling the exertions of a score of amateur paddlers at a time. Imagination again.

In the theatre the vital ingredient is not realism, but a blending of the real with the



Ward Allan Howe

VOYAGE—The Mark Twain cruises down the river.

imaginary. The entertainer invites the audience to meet him half way. This is what has been successfully achieved at Disneyland.

Of the $21,000,000 that has been spent on the park, perhaps half or more has gone into details which average producers would not trouble about. The purpose is to make a compelling impact on the patrons' imagination.

Major facilities, from buildings to rolling-stock, are made in carefully reduced scales, ranging from five-eighths to a quarter of life-size—a constant reminder that one is playing a game. Illusion prevails even when fantasy is momentarily abandoned for conventional amusement-park rides like the whip and the merry-go-round.

A stagecoach ride through Disneyland's fabricated desert is not just motion and scenery. The stagecoach is so authentic in construction, appurtenances and decorations that it could serve tomorrow in a John Ford movie. It challenges even adult sophisticates to imagine they are bucketing across the plains a century ago.

Faithful Replicas

Disneyland's four scaled-down railroad lines are faithful replicas, even to the mechanical parts of the locomotives. The stern-wheeler Mark Twain, even though kept on course by an underwater mechanism, could take to the real Mississippi tomorrow. One hundred and eight feet long, and weighing 125 tons, it was made by a shipbuilding company and is propelled by its own engines and paddle wheels.

The attendants who man the "Mississippi" keel-boats are different in mien, costume and pattern from the men who handle the African river boats. The animals along the river banks are realistic enough for a zoological exhibit, and are animated imaginatively. Some do no more than flick a tail or an ear—and through such restraint, seem all the more plausible. In "Autopia," the miniature cars course freeways so carefully scaled that a twelve-mile-an-hour whirl beside a neophyte young driver engenders, without much imagination, all the excitement of a real-life highway adventure.

A typical Disneyland feature is avoidance of unwieldy crowds even when hundreds of people are waiting at an attraction. This is accomplished by fences and railings which double back and forth in maze patterns, preventing crowding and without policing.

The park, covering sixty acres, was designed to handle 60,000 visitors a day comfortably. The record day's crowd, last August, was 36,566.

Attendants at the attractions are courteous, efficient and unobtrusive. The park's staff, varying with busy seasons, ranges from 1,400 to 2,000.

Disneyland started out as a $16,000,000 enterprise, in which Walt Disney Productions had only a minority interest, in company with other partners and commercial concessionnaires. Now the Disney corporation owns 65.52 per cent and American Broadcasting Company-Paramount Pictures the rest. The park is basically the same in format as when it opened, but an additional $5,000,000 has been spent on a continuing program of modifications and additions.

The original orange-grove tract, in Anaheim, twenty-two miles south of Los Angeles, was 240 acres. An additional eighty-seven acres has been bought, although eighty of the reserve acres are still in oranges. Of the sixty acres in the amusement area proper, eighteen at the outset were vacant, elaboration of facilities has taken up four of these.

Major additions since the opening have included Tom Sawyer's Island in the middle of the river, reached by barge; and the Skyway, an aerial bucket-tram running for nearly a quarter of a mile across the park, seventy-five feet above the ground.

Most Popular

The Mark Twain's ten-minute circuits of the river hold the individual-attraction traffic record, with an aggregate of 3,883,000 passengers. The Rocket Trip to the Moon—a concession of Trans-World Airlines which is possibly that company's most profitable operation — ranks high, with an attendance record of some 2,680,000. In this, passengers in the vibrating hull of a simulated rocket experience a trip through space around the moon, through sound effects and motion pictures ingeniously translated into images on observation screens fore-and-aft.

Of the score of free displays in the park, by far the most popular is the futuristic all-plastic house opened last summer by the Monsanto Chemical Company and collaborating manufacturers. An unending line of visitors from morning until long after dark has run up an attendance total of some 1,260,000 viewers already.

There are now thirty-six individual rides and other pay attractions in the park. Admissions range from 10 to 50 cents each. With a brace of kids, the potential outlay looks formidable, but the cost of a family expedition—which is not the sort of thing anyone would undertake weekly or even monthly—is brought within moderate limits by ticket books. These cover park admission and fifteen attractions, enough, by the writer's personal test, for a full day's round of the best the park has to offer, and cost $4 for adults, $3.50 for 12-to-17-year-old "juniors," and $3 for younger children. This is about a 25 per cent discount off individual-attraction prices.

A smaller book, covering ten attractions and encompassing the cream, sells for $3, $2.50 and $2 respectively. Thus a family of four can put in a full and, curiously enough, not exhausting day at Disneyland for around $15, aside from food. The park is dotted with snack bars and restaurants of various sizes with full meals from $1 up.

Admission to the park and to attractions also can be bought individually. General admission is 90, 70 and 50 cents for the three age brackets.

No Liquor Here

No alcoholic beverages are sold in the park. Good restaurant, coffee shop and bar facilities, along with overnight accommodations, are available at the Disneyland Hotel, a separately owned but collaborative $10,000,000 enterprise just outside the park. It has an assortment of hotel- and motel-type rooms and suites, starting at $10 for two and $16 for a family of four in one room. There are many motels along the near-by Santa Ana Freeway, and in Anaheim, and downtown Los Angeles is only a half hour's drive up the freeway. Within the next few months, the last two traffic lights on the freeway route between Los Angeles and Disneyland, will be eliminated. There is also bus and helicopter service to the park.

Disneyland is open every day in the year, from 10 A. M. to 7:30 P. M. during the winter, and until 10 P. M. or later in the summer.

The park's attendance during its first year totaled 3,604,351. The second year it increased 13 per cent to 4,072,043. At the present rate, it will register a comparable increase by its third year-end in July. By comparison, the three aforementioned national parks in 1956 had an aggregate of 3,605,359 visitors.

The average Disneyland visitor, it is reckoned, spends five hours and forty minutes in the park, and $2.79, exclusive of food.

6) Ray Bradbury Letter (1958)

In a handful of words, Ray Bradbury has hit the heart of Disneyland as an experience and a participating adventure.

NATION

June 28, 1958

LETTERS TO THE EDITOR

Not Child Enough

Dear Sirs: I think it goes without saying that I am as critical as you people are of many facets of American life. Lord knows I've raised my voice often enough. But when someone like Julian Halevy equates Disneyland and Las Vegas (The Nation, June 7), I begin to doubt his or my sanity.

Not that I haven't met his type before. The world is full of people who, for intellectual reasons, steadfastly refuse to let go and enjoy themselves. Mr. Halevy damns himself immediately when he states he is glad he didn't take a child with him to Disneyland. I did better than take a child; my first visit, I accompanied one of the great theatrical and creative minds of our time, Charles Laughton. I've never had such a day full of zest and high good humor. Mr. Laughton is no easy mark; he has a gimlet eye and a searching mind. Yet he saw, and I found, in Disneyland, vast reserves of imagination before untapped in our country.

I admit I approached Disneyland with many intellectual reservations, myself, but these have been banished in my seven visits. Disney makes many mistakes; what artist doesn't? But when he flies, he really flies. I shall be indebted to him for a lifetime for his ability to let me fly over midnight London looking down on that fabulous city, in his Peter Pan ride. The Jungle Boat ride, too is an experience of true delight and wonder. I could go on, but why bother?

I have a sneaking suspicion, after all is said and done, that Mr. Halevy truly loved Disneyland but is not man enough, or child enough, to admit it. I feel sorry for him. He will never travel in space, he will never touch the stars.

Ray Bradbury

Los Angeles, California

7) Walt's Quotes re: Disneyland

These quotes are from various sources, but primarily from interviews with reporters from newspapers around the country, during Disneyland's Tencennial Year.

WED Enterprises, Inc.
January 27, 1967

Walt Disney Quotes About Disneyland
(From Tencennial Press Clippings)

On Teamwork:

"Everything here is a team effort."

On Moving Forward:

"We can't stand still."

On Dreams:

"I could never convince the financiers that Disneyland was feasible, because dreams offer too little collateral."

On Difficult Assignments:

"It's kind of fun to do the impossible."

On Family Product:

"Every time films get dirtier, our boxoffice goes up."

On Catering to the Public:

"You don't build it for yourself. You know what the people want and you build it for them."

On Employees:

"We train them to be aware that they're there mainly to help the guests."

On Disneyland's True Purpose:

"I think what I want Disneyland to be most of all is a happy place -- a place where adults and children can experience together some of the wonder of life, of adventure, and feel better because of it."

On American History:

"I get red, white and blue at times."

Walt Disney Quotes About Disneyland
(From Tencennial Press Clippings)

On Audio-Animatronics:

"A new door opened; a new way of entertainment appeared for us."

On Reliving the Past:

"I see only the mistakes we made. It's like going over a theme you wrote in grade school."

On Learning at Disneyland:

"The first year I leased out the parking concession, brought in the usual security guards -- things like that. But I soon realized my mistake. I couldn't have outside help and still get over my idea of hospitality. So now we recruit and train every one of our employees. I tell the security police, for instance, that they never are to consider themselves cops. They are there to help people. The visitors are our guests. It's like running a fine restaurant. Once you get the policy going, it grows."

On Disneyland's Future:

"The past 10 years have been just sort of a dress rehearsal. We're just getting started, so if any of you starts to rest on your laurels, just forget it."

On the Excitement of Disneyland:

"It has that thing -- the imagination, and the feeling of happy excitement -- I knew when I was a kid."

Walt Disney Quotes About Disneyland
(From Tencennial Press Clippings)

On Responsibility:

"Anything that has a Disney name to it is something we feel responsible for."

On the Importance of Speaking Up:

"I use the whole plant for ideas. If the janitor has a good idea, I'd use it."

On Disneyland's Audience:

"You can't live on things made for children -- or for critics. I've never made films for either of them. Disneyland is not just for children. I don't play down."

On Work:

"It's good for you. It's my hobby."

On How to be a Success:

"Get a good idea, and stay with it. Dog it, and work at it until it's done, and done right."

On Doing Things Right:

"Everybody thinks that park (Disneyland) is a gold mine -- but we have had our problems. You've got to work it and know how to handle it. Even trying to keep that park clean is a tremendous expense. And those sharp pencil guys tell you, 'Walt, if we cut down on maintenance, we'd save a lot of money.' But I don't believe in that -- it's like any other show on the road; it must be kept clean and fresh."

Walt Disney Quotes About Disneyland
(From Tencennial Press Clippings)

On Walt's Favorite Creation:

"The smile on a child's face."

On Disneyland's Uniqueness:

"Disneyland is not just another amusement park. It's unique, and I want it kept that way. Besides, you don't work for a dollar -- you work to create and have fun."

On the Importance of the Setting:

"I don't want the public to see the world they live in while they're in the Park. I want them to feel they're in another world."

On Show Business:

"I've never called my work an 'art'. It's part of show business, the business of building entertainment."

On Entering Politics:

"Why be a governor or a senator when you can be king of Disneyland."

Walt Disney Quotes

Disneyland and other subjects
(Various Sources)

On the Talents of the Organization:

"Look at Disneyland. That was started because we had the talent to start it, the talents of the organization."

On the Creative Team's Role:

"The corporation gets its vitality from what we create."

On Problem Solving:

"If you bring me a problem, have a solution. Lots of times the solution is the answer and it's just a matter of saying O.K."

On Improving Things:

"I happen to be a kind of inquisitive guy and when I see things I don't like, I start thinking why do they have to be like this and how can I improve them?"

On the Child In Adults:

"Your dead if you aim only for kids. Adults are only kids grown up, anyway."

On Rewards:

"My greatest reward I think is, I've been able to build this wonderful organization. And also to have the public appreciate and accept what I've done all these years. That is a great reward."

Walt Disney Quotes

Disneyland and Philosophy
(From Florida Press Conference, November, 1965)

On Architecture and Design:

"I don't believe in going to this extreme blue sky stuff that some of the architects do. I believe people still want to live like human beings."

On Integrity:

"When they come here they're coming because of an integrity that we've established over the years. And they drive hundreds of miles. I feel a responsibility to the public."

On "Keeping the show on the Road":

"To keep an operation like Disneyland going you have to pour it in there. It's what I call 'keeping the show on the road'. You have to keep throwing it in; you can't sit back and let it ride. Not just new attractions, but keeping it staffed properly ... you know, never letting your personnel get sloppy ... never let them be unfriendly. That's been our policy all our lives. My brother and I have done that and that is what has built our organization."

On Nostalgia:

"I love the nostalgic myself. I hope we never lose some of the things of the past."

Walt Disney Quotes

Disneyland and Philosophy
(From Florida Press Conference, November, 1965)

About the Family Audience:

"The one thing to me ... the important thing ... is the family, and if you can keep the family together with things. That's been the backbone of our whole business, catering to the families."

On keeping Disneyland "New":

"There's many ways that you can use those certain basic things and give them a new decor, a new treatment. I've been doing that with Disneyland. Some of my things I've redone as I've gone along, reshaped them."

On Developing Ideas:

"You get in, we call them gag sessions. We get in there and toss ideas around. And we throw them in and put all the minds together and come up with something and say a little prayer and open it and hope it will go."

On Sequels:

"You hate to repeat yourself. I don't like to make sequels to my pictures. I like to take a new thing and develop something."

About Audio-Animatronics:

"It's another dimension in our world of animating the inanimate."

Walt Disney Quotes

Disneyland and Philosophy
(From Image Film)

On Curiosity:

"There's really no secret about our approach. We keep moving forward, opening up new doors and doing new things, because we're curious ... and curiosity keeps leading us down new paths. We're always exploring and experimenting. At WED, we call it Imagineering -- the blending of creative imagination with technical know-how."

On Courage:

"When you're curious, you find lots of interesting things to do. And one thing it takes to accomplish something is courage. Take Disneyland for example. Almost everyone warned us that Disneyland would be a Hollywood spectacular -- a spectacular failure. But they were thinking about an amusement park, and we believed in our idea -- a family park where parents and children could have fun -- together."

On Confidence:

"When we consider a new project, we really study it -- not just the surface idea, but everything about it. And when we go into that new project, we believe in it all the way. We have confidence in our ability to do it right. And we work hard to do the best possible job."

Walt Disney Quotes

Disneyland and Philosophy
(From Image Film)

On Family Entertainment:

"We have never lost our faith in family entertainment -- stories that make people laugh, stories about warm and human things, stories about historic characters and events, and stories about animals."

On Gimmicks:

"We're not out to make a fast dollar with gimmicks. We're interested in doing things that are fun -- in bringing pleasure and especially laughter to people."

Walt Disney Quotes about Disneyland
(From Tencennial Supplement)

On How Disneyland Began:

"Disneyland really began when my two daughters were very young. Saturday was always Daddy's Day, and I would take them to the merry-go-round, and sit on a bench eating peanuts, while they rode. And sitting there, alone, I felt there should be something built, some kind of family park where parents and children could have fun together."

On Disneyland's Continued Growth:

"The way I see it, Disneyland will never be finished. It's something we can keep developing and adding to. A motion picture is different. Once it's wrapped up and sent out for processing, we're through with it. If there are things that could be improved, we can't do anything about them any more. I've always wanted to work on something alive, something that keeps growing. We've got that in Disneyland."

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8) Yale Architectural Journal

This writer, in a prestigious publication, captures much of the spirit of Disneyland, from participation by its patrons to the precision and finesse of the physical park.

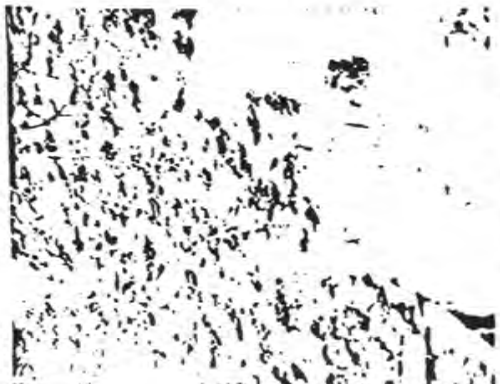
PERSPECTA 9/10

THE YALE ARCHITECTURAL JOURNAL - 1965

More recent years have their monuments as well. Indeed, by almost any conceivable method of evaluation that does not exclude the public, Disneyland (32-57) must be regarded as the most important single piece of construction in the West in the past several decades. The assumption inevitably made by people who have not yet been there – that it is some sort of physical extension of Mickey Mouse – is wildly inaccurate. Instead, singlehanded, it is engaged in replacing many of those elements of the public realm which have vanished in the featureless private floating world of southern California, whose only edge is the ocean, and whose center is otherwise undiscoverable (unless by our revolution test it turns out to be on Manhattan Island). Curiously, for a public place, Disneyland is not free. You buy tickets at the gate. But then, Versailles cost someone a great deal of money, too. Now, as then, you have to pay for the public life.

Disneyland, it appears, is enormously important and successful just because it recreates all the chances to respond to a *public* environment, which Los Angeles particularly does not any longer have. It allows play-acting, both to be watched and to be participated in, in a public sphere. In as unlikely a place as could be conceived, just off the Santa Ana Freeway, a little over an hour from the Los Angeles City Hall, in an unchartable sea of suburbia, Disney has created a place, indeed a whole public world, full of sequential occurrences, of big and little drama, of hierarchies of importance and excitement, with opportunities to respond at the speed of rocketing bobsleds (or rocketing rockets, for all that) or of horse-drawn street cars. An American Main Street of about 1910 is the principal theme, against which play fairy-tale fantasies, frontier adventure situations, jungles, and the world of tomorrow. And all this diversity, with unerring sensitivity, is keyed to the kind of participation without embarrassment which apparently at this point in our history we crave. (This is not the point, nor am I the appropriate critic, to analyze our society's notions of entertainment, but certainly a civilization whose clearest recent image of feminine desirability involves scantily dressed and extravagantly formed young ladies – occasionally with fur ears – who disport themselves with wildest abandon in gaudily make-believe bordellos, while they perforce maintain the deportment of vestal virgins – certainly a civilization which seeks this sort of image is in need of pretty special entertainment.) No raw edges spoil the picture at Disneyland; everything is as immaculate as in the musical comedy villages that Hollywood has provided for our viewing pleasure for the last three generations. Nice-looking, handsomely costumed young people sweep away the gum wrappers almost before they fall to the spotless pavement. Everything works, the way it doesn't seem to any more in the world outside. As I write this, Berkeley, which was the proud recipient not long ago of a set of fountains in the middle of its main street, where interurbans once had run and cars since had parked, has announced that the fountains are soon being turned off for good, since the chief public use developed for them so far as been to put detergent in them, and the city cannot afford constantly to clean the pipes. Life is not like that in Disneyland; it is much more real: fountains play, waterfalls splash, tiny bulbs light the trees at night, and everything is clean.

The skill demonstrated here in recalling with thrilling accuracy all sorts of other times and places is of course one which has been developing in Hollywood through this century. Disney's experts are breathtakingly precise when they recall the gingerbread of a turn-of-the-century Main Street or a side-wheeler Mississippi River steamboat, even while they remove the grime and mess, and reduce the scale to the tricky zone between delicacy and make-believe. Curiously, the Mickey Mouse-Snow White sort of thing, which is most memorably Disney's and which figures heavily in an area called Fantasyland, is not nearly so successful as the rest, since it perforce drops all the way over into the world of make-believe. Other occurrences stretch credulity, but somehow avoid snapping it. The single most exciting experience in the place, surely, is that which involves taking a cable car (as above a ski slope) in Fantasyland, soaring above its make-believe castles, then ducking through a large papier-maché mountain called the Matterhorn, which turns out to be hollow and full of bobsleds darting about in astonishingly vertical directions. Thence one swings out above Tomorrowland. Now nobody thinks that that mountain is the Matterhorn or even a mountain, or that those bobsleds are loose upon its slopes – slopes being on the outsides of mountains. Yet the experience of being in that space is a real one, and an immensely exciting one, like looking at a Piranesi prison or escalating in the London Underground.







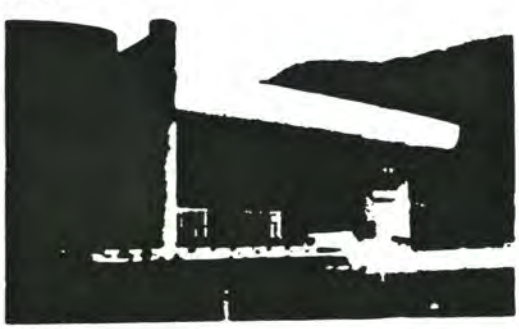
Of course Disneyland, in spite of the skill and variety of its enchantments, does not offer the full range of public experience. The political experience, for instance, is not manifested here, and the place would not pass our revolution test. Yet there is a variety of forms and activities great enough to ensure an excellent chance that the individual visitor will find something to identify with. A strong contrast is the poverty or absurdity of single images offered up by architects, presumably as part of an elaborate (and expensive) in-group professional joke. The brown-derby-shaped Brown Derbies of an earlier generation, which at least were recognizable by the general public, have given way to such phenomena as the new Coachella Valley Savings and Loan in Palm Springs (58, 59) which rises out of vacant lots to repeat Niemeyer's Palace of the Dawn, in Brasilia. Across the street from this, a similar institution pays similar in-group tribute to Ronchamp (60-62). The most conspicuous entry in this category of searches after monumentality, though, is architect Edward Durrell Stone's revisitation of Mussolini's Third Rome in Beverly Hills (63). This one has plants growing out of each aerial arch. Apparently there was a plethora of these arches, for they crop up again along Wilshire Boulevard, as far away as Westwood Village (64, 65), without, however, contributing much continuity to that thoroughfare

Methods of seeking "character" for buildings in northern California are mostly much less theatrical, and adhere more strictly to a single pattern, an outgrowth of the redwood Bay Region Style in the direction of the standard universal





60-61



61-62







63-64



64-65



9) Saturday Review Articles (1967)

In these articles (particularly the "Babes in Disneyland"), Horace Sutton has hit the heart of the "human" element that enters into the guest's joy in visiting the Park.

The Happy Parks—II: Disneyland

TIVOLI, THAT BOSKY enclave of pleasure in the center of Copenhagen whose name has become a generic term for amusement parks, is 124 years old, more than ten times the age of Disneyland, which will mark its 12th anniversary this summer. In these short dozen years, Disneyland has achieved a sudden, enormous, and saturating fame. While its purpose to please is exactly akin to Tivoli's role in Danish life, while they are both amusement parks in the broadest sense, their personalities are diversely different.

There is an undeniably fey quality about Tivoli, perhaps grafted from the humor of the Danes, which is inclined to the elfin and the wry. Disneyland, while extremely well run, meticulously managed, manicured, and buffed to a high shine, relies heavily on its mechanical marvels for effect. To those in whom a strain of whimsy dwells in some magic-forest corner of their minds, Disneyland is pure pleasure. To those professional iconoclasts who made a loud point of walking out of *Mary Poppins*, either yawning or downright offended, Disneyland is a fake. But to dislike Disneyland is never to have entertained a childhood dream, never to have cast off the lines and sailed aloft on some gossamer fancy. Might as well not believe in the Easter bunny.

Disneyland calls itself the Magic Kingdom, and none of the elves I have escorted through the seventy acres ever argued that point with me. It is self-advertised as "the happiest place on earth." Not much argument there. No fewer than eleven crowned heads have strolled its flower-bordered boulevards and ridden down its mountains or cruised in its submersibles under its seas. Those who boarded the flights of fancy have been twenty-four presidents and prime ministers and heads of state, and twenty-seven royal princesses and princes, not counting any from the House of Romanoff. The State Department, which could use a few, calls Disneyland one of the most effective goodwill builders in the nation. Only once did it create international ill will—during the visit of Chairman Khrushchev when California police refused to guarantee his safety and doomed his visit to the park. One can only ponder what further détente might have been effected between Moscow and Washington if Disneyland had been closed to the public for one day and Khrushchev been given a private tour.

It took fifteen years of dreaming and planning to make Disneyland the enormous complex it is today. When construction began in 1954, Anaheim, 23 miles southeast of Los Angeles, was a dusty orange grove. Some 30,000 invited guests swarmed in on opening day, July 18, 1955. Walt Disney promised then that "Disneyland will continue to grow, to add new things, as long as there is imagination left in the world." Oddly enough, Georg Carstensen had made a similar prediction and a similar promise when Tivoli first opened outside Copenhagen in 1843. During its first decade Disneyland doubled the number of its attractions and tripled its investment, from $17,000,000 to $53,000,000. Its attendance figures soared from 3,800,000 its first year to nearly 6,500,000 at the end of its first decade. Its turnstiles have now toted well over 60,000,000 people.

Although Walt Disney has died, the Magic Kingdom not only lives, but, true to Disney's promise, it continues to

Babes in Disneyland

"IF YOU TAKE me to Disneyland I will be your best friend," said the little girl who lives in my house. And the Crown Prince, who is going on five and lives there, too, allowed that he might put away his hammer, with which he alters the furniture, refrain from loud shrieks except an occasional one of joy, and generally act like the tall people if only he could go, too.

All it meant really was a 2,600-mile flight and 27 more miles of driving, which is nothing if she is to be your best friend and he is to stop redecorating the interior decorations. When she is your best friend she is very daughterly with kisses and hugs, and the prince himself will give you an occasional wet smack frequently flavored with lollipop glue.

When we arrived at the gates and they saw the spires of the castles and the peak of a plastic Alp rising out of the magic preserve, the 100-watt Mazdas lit up in their eyes. It was at that moment that Mr. Disney—little did he suspect—became my very best friend, and had he been on hand and the proper gender, I would have awarded him a kiss and a hug with no more ado.

Inside the gates, we fell upon a walking assemblage of old familiar faces who stepped out of books we read at night. I refer to Winnie the Pooh, Pluto and Goofy, Pinocchio, the Three Little Pigs, and the Wolf, all of them got up in costume and there in the flesh and on the hoof. We looked upon Sleeping Beauty's Castle, and by then the day held such promise a small voice rose from the vicinity of my ankle. It asked quite plaintively, "Do I have to take a nap today?" It came from the prince, who wanted to waste no time on the pillow, and so we commuted his sentence and boarded Peter Pan's Flying Boat.

"Shoot 'em Down! Shoot 'em Down!" shrieked Captain Hook as we flew through the dark. And the small hand that was in each of mine squeezed hard and held on at least until we had cleared the crocodile who had swallowed the clock and suffered from a tick in the belly.

Not the least of the glories is "Small World," a cruise around a happy globe that dances and sings with joyous people. At the World's Fair in New York, where it first was shown, it warmed my soul and gave me hope for the future, but it is something else again to take small people on a cruise around a small but laughing world.

We boarded a boat and took off down a manufactured river. The signs said WELCOME ABOARD THE HAPPIEST CRUISE IN THE WORLD, and then we were truly off, sailing through Switzerland, which isn't easy if you have ever tried it by boat. The Swiss bell-ringers rang their bells and yodeled a happy song. Tivoli was a riot of lights. The pipers skirled on the papier-mâché moors, the Dutch girls danced, and the Chinese, under coolie hats, pushed pointed fingers up and down. There was Cleopatra and a dopey hippo, and mermaids gargling underwater.

Mr. Elegant Alligator sang in his rain forest and the hyenas laughed a finale. It was a fifteen-minute trip, and, considering that there are twenty-two boats, each holding fifteen passengers, some 65,000 people in a day can cruise down Euphoria River. The Matson people will excuse me—so will the Holland American Line and American Export and all—but the trip around the Small World was the happiest cruise I ever took.

Two steps and a skip and we were on board a submarine, and the captain's voice came over the loudspeaker, "Dive! Dive!" Bubbles came up by our window, and the Crown Prince was heard to utter a pronouncement. "Wow, look!" he ex-

grow. This summer seven major attractions are being added. Adventurers are already boarding flat-bottom boats in the eerie moonlight of the blue bayou to begin a new adventure on the Spanish Main called "Pirates of the Caribbean." For fifteen minutes the adventurers slide down waterfalls, disappear into ghostly caverns, emerge into a harbor where a privateer is battling the fortress of a Caribbean port. Three-dimensional pirates appear, chase the womenfolk through the villages, set fire to the warehouses, and only barely escape from the conflagration that threatens to blow up the stores of gunpowder. Whew!

AH, but there is more, much more, on the inside! A "Flight to the Moon" sponsored by Douglas Aircraft, an "Adventure Through Inner Space" aboard "atomobiles," and a "People M[illegible]" with rocket jets that whirl around, 80 feet in the air, are three innovations new this year, that are dedicated to the world of space which Disney has called Tomorrowland. General Electric's "Carousel of Progress" with its six theaters revolving around audiences has been brought out from the New York World's Fair. A new restaurant will offer space-age service.

Like Tivoli, Disneyland fills the air with music and with fireworks. A Sunday-night hootenanny brings in folk

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claimed. I did, and saw giant clam shells opening and closing, then turtles swimming, and giant sea serpents snaking around our craft. "Take her down to 250 feet," said the captain as we floated past the Lost Colony of Atlantis.

Before the day darkened, we had boarded the Santa Fe and Disneyland Railroad for the ride past the Grand Canyon in plaster, and into the Primeval World where dinosaurs and other uglies growl and grumble. We had sailed down the River of Adventure, skirting the hippo pool and the angry natives, taken the mule train ride, and floated down river on a steamboat.

When the tall people's arches began to ache I said it was time to go back to our hotel, which was the Century Plaza, 27 miles away in Beverly Hills. And if there was ever any disappointment about that day it was not about the Century Plaza, which has escalators and is therefore dandy, but it is not, after all, the Disneyland Hotel, which is on the very grounds.

"When we come again," the little girl said, "can we stay at the Disneyland Hotel?" "Yes we can," I told her, and she said, "I will be your best friend," and then she gave me a kiss as payment in advance. —H. S.

music and a Monday-night humdinger blares rock 'n' roll each week; country music plays on Fridays, and sandwiched in between are Woody Herman, Buddy Rich, Mel Tormé, the Ward Gospel Singers, the Royal Tahitian Dancers, and other assorted entertainers. From June 24th fireworks will split the sky nightly until the summer has sunk at last into the west.

"All of the plans that Walt had begun will continue to move ahead without interruption," says Roy Disney, now president and chairman of the board of Walt Disney Productions. These plans, as staggering as they may sound, include the building of Disney World in central Florida, a 43-square-mile complex that will be twice the size of Manhattan Island. Besides the park, which will be similar to Disneyland and equal to it in investment, there is to be a championship golf course, tennis courts, horseback riding, water sports, and a whole string of hotels and motels. These vacation centers will carry a specific theme: They may look like a City of Tomorrow, a Frontier Town, or perhaps a South Seas Island. But beyond that modest start there is to be a 1,000-acre industrial park, a jet airport of the future with new methods to load baggage and passengers—a prototype for future air terminals. The planners point out that 300,000 people every year arrive in Florida on private airplanes. Perhaps most interesting of all is an experimental prototype community of tomorrow in which 20,000 people will live in a futuristic environment.

Before he died Walt Disney had said that the experimental prototype community "will always be in a state of becoming." In his mind, he said, "It will never cease to be a blueprint of the future where people actually live a life they can't find anywhere else today."

The 50 acres set aside for city streets will be completely enclosed for climate control. In this climatic cage, residents and tourists will stroll down one street or another coming upon a British square with an English restaurant and shops, an Asian marketplace, or a plaza in South America complete with restaurant and entertainment to match. Here the pedestrians will walk unmolested and undisturbed by traffic. Nowhere will there be a traffic light except perhaps underground, where the trucks will make their deliveries.

It is all a long way from Mickey Mouse and Donald Duck. They made life happy, too. —HORACE SUTTON.



10) Walt's Comments - Theme Park

These notes, from a "Project Future" (Florida) planning meeting in June, 1965, are the most complete expression we have of Walt's ideas about "Disneyland East".

"PROJECT FUTURE" PLANNING MEETING -- JUNE 14, 1965

(Notes of Walt Disney's talk to Walt Disney Productions' Board members and legal staff; lawyers and other consultants from the state of Florida; and the company's New York City legal representatives. The purpose of the meeting was to establish the planning parameters, so that the legal staffs could begin the planning and researching that has now culminated in passage of the various bills by the Florida legislature.)

WALT DISNEY

Walt began by emphasizing the need to know "what kind of project would do well" in Florida.

Walt suggested this kind of study, together with our experience at Disneyland, would provide the background to help determine:

(1) What kind of facilities are required

(2) Who we will cater to - the Disney audience

(3) How we can get the tourist to stop for an extended period, and

(4) How big Project Future need be to start.

There would be, Walt said, a lot of things "like Disneyland"; but there would also be a lot new. He pointed to the World's Fair as an analogy, graphically showing the Disney appeal in the East, and especially the population centers of the East (also a major source of Florida's tourist market).

Walt expressed concern over the lack of permanent residents in the Orlando area, pointing out that other areas of the country are much better in this regard. Thus, the Florida market poses a different set of circumstances from Disneyland, which draws most heavily on a local-California audience.

In terms of the hotels/motels, Walt emphasized the basic requirement to hold the visitor . . . to keep them in the area for an extended period. While the theme park would be the catalyst, reasonable prices and complete facilities (from trailers to sleeping bag areas) must be provided. He pointed to the skiers as an analogy; they don't want to spend money for the skiing facilities per se (ski lift, equipment, etc.).

Walt emphasized the need to control the area, so that it does not become the jungle of signs, lights and fly-by-night operations that have "fed" on Disneyland's audience. By keeping standards high, we can maintain the prestige of the entire area. The Disney motel/hotel facilities, for example, would be priced competitively with anything else that might be built in the area . . . but would be better places to stay, in every way.

Walt talked in terms of making everything its own attraction and tourist draw . . . the lake, the motels/hotels, fishing or whatever other facilities. These would each feed the Theme Park . . . and by offering diverse recreation activities, we could keep people in the area for a longer period of time.

"We're ready to go!", Walt said -- ready to do the necessary analyzing and studies to determine the facilities required . . . then on to the Imagineering and finally the engineering.

As to "duplicating" parts of Disneyland, Walt suggested the public would expect it (many people could go to this park who would never be able to get to Disneyland). And Disneyland attractions are proven, engineered and ready to go into this Park.

A major consideration, Walt emphasized, would be to plan more for Rain (we can enclose big enough areas so people can keep spending money even if it rains). Recalling the Houston Dome, Walt commented about how big an area could be enclosed, and suggested there would be far less maintenance under a roof.

The basic point Walt made here is that enclosing means this concept could be built anywhere . . . even closer to the prime population markets of the East and Midwest. And, therefore, there could even be more than two Disneylands.

As to industry in the Project Future complex, Walt suggested industrial plants -- with strong restriction -- could be built along the road into and out of the Theme Park area . . . thus giving industry a tremendous Billboard exposure. (For comparison, see the land values along the Santa Ana freeway.)

Thus, Walt talked in terms of these basic areas:

(1) The Theme Park

(2) The motel/residential areas

(3) The industrial complex

(4) Other recreational facilities - the lake, golf, etc.

11) Walt's Comments - EPCOT

These are notes of a meeting to discuss the EPCOT film. Although they go beyond the theme park, and talk about EPCOT primarily, there is a lot of "Disneyland thinking" in here.

In its relationship to people and their needs, EPCOT is really Walt's extension of Disneyland. These notes reflect some of Walt's basic thinking that went into Disneyland, and into the planning of EPCOT.

NOTES OF MEETING WITH WALT OCTOBER 10

Film - dual purpose

Prologue - Disneyland: A few years ago, it was "far out" ... nobody believed it ... a dream ... but it had a philosophy founded in a belief in people ... and it answered their needs.

Now - the philosophy behind EPCOT is the same as Disneyland ... people will be king.

EPCOT WILL BE A SHOWCASE TO THE WORLD OF AMERICAN FREE ENTERPRISES

American industry will make it come to life ... it will be a "think project", not a think factory. Not only think -- here these things will actually work.

We have the experience to do EPCOT based on our practical experience in Disneyland.

This (EPCOT) is a community that becomes one module in a city complex.

Disneyland experience --

-- we had a responsibility to people

-- we learned how to handle people at Disneyland

-- we couldn't have tackled EPCOT 12 years ago

In EPCOT, we can show what could be done with proper city planning.

Sequence:
Prologue
Rouse quote
Walt - "Well, we won't let it go to our head ..."

Disneyland - handled people in comfort -- moved people ... there was a demand on us ... a responsibility - to do this.

Urban renewal - piecemeal - industry (in contrast) has wanted to start from scratch.

MEETING WITH WALT OCTOBER 10

Disneyland - it had the latitude to change ... we had the say so ... we could change Disneyland because we knew there was something better, some better way of handling people or moving people.

THEREFORE, THAT LEADS TO OUR STRESS ON THIS CITY AS EXPERIMENTAL/PROTOTYPE.

Hardly an area of Disneyland that hasn't been revamped.

EPCOT - Transportation - automobile - flow - pedestrian movement

- At end of EPCOT pitch: this is a start - a basic philosophy - it will stick, even as the ideas for what goes into the city change.

Statement - why we selected Florida - destination point for people from all over the world.

Walt - one of the biggest pieces of land ever put together.

Two endings - For Florida: whether we get this off the ground is whether you can project with us ... it's up to you in the State to play your part - go along with us - give us a chance.

- Industry tag - it's up to you how innovative this EPCOT will be - what you can come up with that will keep it always new and changing.

WEDWAY - an outgrowth of our need at Disneyland

MEETING WITH WALT OCTOBER 10

EPCOT - will treat people as individuals -- living a life they can't find anywhere else today.

Monorail at Disneyland
- moved millions of people in speed, safety and comfort.
- no fatalities
- get figure for millions of miles Disneyland vehicles have traveled.

Disneyland - 12 years of experience and know-how ... now we can apply it.

(see Annual Report)

EPCOT STARTING POINT

WHAT ARE THE NEEDS OF PEOPLE (SEE ASHLEY - HUD REPORT)

- Transportation
- escaping the automobile
- education, etc.

TO ANIMATE
- a residential module
- kids-bikes (to school)
- automobiles
- WEDway

(show separate traffic arteries)

INDUSTRY - we want you as a participant in this project -

MEETING WITH WALT OCTOBER 10

Disneyland - when we started, we had no one with background in the amusement business ("one common in-experience) ... no experience ...

FLORIDA - OPEN ON DISNEYLAND ON MAP -

- Yes, there will be a Disneyland ... but:
  show whole property - Disneyland is only a small piece -
- The key is EPCOT
- We will have an industrial park, etc.

WALT - "ACCORDING TO THIS SCALE - I'M 6 SQUARE MILES HIGH" --
YOU CAN SEE THE THEME PARK IS JUST A VERY SMALL PART OF THE WHOLE PROJECT.

EPCOT
- will be no architectural monument -
- but it will be a showcase of what American ingenuity and exterprise can do --
- a showcase to the world
  (name off the areas that EPCOT will show new - garbage, fire prevention, etc.)
- hit all the problems - tick them off --
- "We'll keep slums out ... because if we control, we won't let them get to be slums."

MEETING WITH WALT OCTOBER 10

EPCOT WILL DEMONSTRATE HOW ALL THESE PROBLEMS CAN BE SOLVED

* IT WILL BE BASED ON EMPLOYMENT FOR ALL EMPLOYABLES
* THE FAMILY UNIT IS THE KEY
* WILL BE A LIVING, BREATHING COMMUNITY -

(not a retirement village)

* A WORKING COMMUNITY
* EPCOT WILL WORRY ABOUT PRE-SCHOOL EDUCATION ... HOME ENVIRONMENT ... PARENTS ... TEEN-AGE EMPLOYMENT ... EDUCATION...
* PREFERENCE TO THOSE LIVING HERE - WORKING IN THE COMMUNITY ...

FAMILY UNIT IS THE KEY

-- a working population
-- people who grow up here will have skills in pace with the needs of today's world
-- schools will be experimental as much as .... (sewage/etc.)

OUR POPULATION EXPLOSION HAS CAUSED THE NEED FOR THIS KIND OF EXPERIMENTATION - TO FIND ANSWERS TO THE PROBLEMS THAT BESET CITIES BUILT IN ANOTHER WORLD.

- (Retirees will have to move out)
- Working mothers
- Complete community to take care of needs of the people.

MEETING WITH WALT OCTOBER 10

OUTLINE STEPS

1. Disneyland experience

2. Rouse quote

3. Walt - start with size of Disneyland - pointer - then pull back to entire land area.

4. But the key is EPCOT
   - what's the challenge
   - what's the problem

5. City - its function as a community - radiates from the center - out.
   - animation - if you live out on radial 160 and want to go to 350 ... show how. (WEDway to center city - change to another WEDway -- or if you want to go to the industrial park - WEDway to center city -- monorail to park) --

WHAT IS THE CITY

* IT'S MANY COMMUNITIES, STRUNG TOGETHER.
* TODAY THEY'VE JUST SPRAWLED OUT AROUND OLD CITIES.
* IN THIS SCHEME, BUILD NEW COMMUNITY MODULES AS NEEDED.

END FOR FLORIDA FILM

- Need your careful consideration of these problems -- what you do will make it possible for us to be in Florida ... if not, well, we have 40 square miles of improved acreage - it's for sale.

END FOR INDUSTRY

* ONLY THROUGH YOU -- THROUGH YOUR INNOVATION AND IMAGINATION ** CAN THIS BE ACCOMPLISHED.

(see Magic Highways)

WALT IN RECITING PROBLEMS OF CITIES --

- name a few, then: enough of that - the problems are obvious.

MEETING WITH WALT OCTOBER 10

A TYPICAL FAMILY

- show in stop-motion cars, electric cars, WEDway, etc. moving into and out of a residential area.

ROOF OVER CITY - TAKE IT OFF

HIGH DENSITY CLOSE TO TOWN

PROLOGUE -

IN ADDITION TO DISNEYLAND, WE HAVE:

- built an organization -- WED -- now we can move right into designing the things we'll need in the city -- like the WEDway -- no wait, continuously moving, etc.

- World's Fair - over 150,000 people per day.

DO OUTLINE OF WHAT WE HAVE TO SAY --

AND WHAT WE DON'T HAVE TO SAY.

###

12) "Businessman" survey

Those of us who have worked with Walt from the creative standpoint may be unaccustomed to thinking of Walt in these terms, and therefore will perhaps find this survey of particular interest.

RECEIVED
JUN 5 1967
ROY O. DISNEY'S OFFICE



THE UNIVERSITY OF MICHIGAN
GRADUATE SCHOOL OF BUSINESS ADMINISTRATION
ANN ARBOR

Established in 1924

May 31, 1967

Mr. Roy O. Disney, Chairman
Walt Disney Productions
500 South Buena Vista Street
Burbank, California 91503

Dear Mr. Disney:

A few months ago you and Mr. Reddy were kind enough to furnish me information and photographs for an article on your late brother in Management of Personnel Quarterly.

With the thought that you may wish to read this article and have it for your files, I am glad to enclose a copy of the publication in which it appears (please see pages 26-28).

Thank you again for your help in the preparation of this article.

Sincerely,

David L Lewis

David L. Lewis
Associate Professor of
Business History

DLL:mw
Enclosure

The Foremost Businessman In The Nation

David L. Lewis
Robert G. Chalkey

It may, or may not, come as a surprise—but Walt Disney, who built an entertainment empire on the gossamer threads of fantasy—was regarded by his fellow businessmen as America's No. 1 entrepreneur.

The high esteem in which Disney was held by other businessmen was revealed in a survey conducted by the authors between September, 1966, and the date of Disney's death, December 15. In this survey 279 respondents were asked to select the nation's ten leading businessmen from a checklist of 101 selected business leaders. Respondents also were asked to state why they rated their No. 1 choice as No. 1. Representing all major management functions and industries and drawn from all sections of the country, participants in the study were interviewed while attending executive development seminars in Ann Arbor. The seminars, as well as the study, were conducted under the auspices of the University of Michigan's Bureau of Industrial Relations.

Thirty-five of the 279 respondents (12.5 per cent) named Disney as the country's outstanding businessman; 23 participants gave the palm to James Cash Penney, founder and chairman, until 1958, of the J. C. Penney Company. Based on a 10-9-8 formula for first through tenth-place ratings, Disney received 1,126 points to runner-up Penney's 830 points. Trailing Disney and Penney in the balloting, at the time of Disney's death, were Robert S. McNamara, ex-Ford president and now Secretary of Defense; George Romney, former chairman of American Motors, now governor of Michigan; oil billionaire J. Paul Getty; shipping-construction-auto tycoon Henry J. Kaiser; Roger Blough, chairman of U.S. Steel; Henry Ford, II, Ford's chairman; David Sarnoff, chairman of NBC; and Conrad N. Hilton, chairman of Hilton Hotels.

After Disney's death, the authors—who also asked respondents to select the ten greatest deceased businessmen in American history—added Disney's name to a checklist of historic business figures. Remarkably, Disney, from the time of his death until mid-March, outpolled all other figures on this list except Henry Ford. During this period the auto king received 24 first place votes to Disney's 12. Ford received 767 points on the 10-9-8 point scale to Disney's 426. But Disney outpolled everyone else on the checklist including those who trailed Ford most closely in mid-December: Andrew Carnegie, Thomas Edison, John D. Rockefeller, Alfred P. Sloan, Bernard Baruch, Alexander Graham Bell, E. I. Du Pont, Walter Chrysler, and Harvey S. Firestone.

Although Disney's selection as the nation's top businessman may have come as a surprise to some—including the authors—close analysis of the selection criteria and of Disney's career suggests that it should not have. In the first place, Disney and his career were made to order for the selection criteria, which called for consideration of businessmen's "abilities and business innovations, their firm's performance and growth records, and their contributions to the improvement of attitudes toward business and to the betterment of society."

Certainly few businessmen in American history displayed more creative and innovative talent than Disney, as attested by the 950 awards, honors and citations—including 31 Oscars, four Emmys, the

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is Associate Professor of Business History in the Graduate School of Business Administration, University of Michigan. His Ph.D. was earned in history. In previous positions, Dr. Lewis was public relations executive with Ford Motor Company, Borden's, and General Motors. He is a frequent contributor to public relations and historical journals, and will publish next year a biography of Henry Ford: *The Public Image of Henry Ford* (Wayne State University Press).

ROBERT G. CHALKEY
is a M.B.A. candidate and research associate at the Graduate School of Business Administration, University of Michigan. He received a degree in management science from Rensselaer Polytechnic Institute, Troy, N.Y. He has collaborated with Dr. Lewis on the study of America's greatest living and historic businessmen.



Presidential Freedom Medal and the French Legion of Honor—bestowed upon him and his productions. Moreover, there was never any doubt as to whether Disney dominated the creative side of Walt Disney Productions. He did, from 1923—when he arrived in Hollywood from the Midwest with $40 in his pocket and formed a partnership with his brother, Roy—until a fatal illness struck him down late last year. Disney, in fact, regarded his primary role as that of a creative catalyst. "Like a little bee," he once said, "I go from one area of the studio to another and gather pollen and sort of stimulate everybody."

Disney built his entertainment kingdom in the 1920's and 1930's on an animated cartoon mouse named Micky and a series of other familiar cartoon characters, Donald Duck, Goofy, Pluto, and the three little pigs. In 1937 the imaginative producer gambled heavily, and won, by bringing out the first full-length cartoon, "Snow White and the Seven Dwarfs." He then went on to produce nearly 100 feature-length pictures including such classics as "Pinocchio," "Cinderella," "Treasure Island," "Alice in Wonderland," Peter Pan," "Robin Hood," "Sleeping Beauty," "Kidnapped," Swiss Family Robinson," and "Pollyanna." In the mid-1950's Disney starred Fess Parker in "Davy Crockett, King of the Wild Frontier." Youngsters went wild over the fur-hatted, buckskin-attired actor.

As the 1960's dawned, Disney trained his cameras on a series of live actors caught up in delightfully implausible situations. These films resulted in such hits as "The Absent-Minded Professor," "The Parent Trap," and "Son of Flubber." He also sent camera crews to the American desert and prairie to film "The Living Desert" and "The Vanishing Prairie." These films were preceded and followed by other nature study epics—"True Life Adventures"—that thrilled and delighted armchair travelers all over the world. Disney's film career was capped by the fortuitous teaming of Dick Van Dyke and Julie Andrews in "Mary Poppins," which set the box offices jingling in the mid-1960's.

This might have been career enough for the average movie mogul, but not for Disney, who for two decades had lived with a dream—to create an amusement park featuring the delights of fantasy and history. Disneyland, as he called it, opened its doors in 1955. By 1966 the $17 million investment had grown to $50.1 million. About 58 million people, have passed through its turnstiles, including kings and commoners (but not ex-Russian Premier Nikita Khrushchev, who raged because he couldn't visit the attraction for security reasons).

Disney also served as host on a national weekly show which, in addition to proving highly popular in its own right, has done much to promote Disneyland. The producer also fashioned four of the most memorable attractions at the New York World's Fair—the Pepsi Cola, General Electric, Ford, and State of Illinois exhibits.

If businessmen agree that few entrepreneurs have proved more creative than Disney, they are equally quick to agree that few companies have matched the performance and growth record of Disney's firm, Walt Disney Productions. The enterprise now grosses $110 million annually; has a film library valued up to $300 million; and has "at least three fine years ahead financially, barring economic collapse of the country," according to Roy O. Disney, now chairman and president of the company. Moreover, the firm is well along with plans to build a second Disneyland in Florida and a huge ski resort in California. So attractive is Walt Disney Productions that six large companies, including Litton Industries, have sought to buy it during the past 18 months. "We've never even talked with them," says Roy. "There is no point in us merging. We're self-contained." As for Walt Disney's personal worth, the great fantasist's will mentions no dollar figures; but the estimated value of his estate exceeds $50 million.

With respect to one of the criteria by which America's leading businessmen were judged—their contributions to the improvement of attitudes toward business and to the betterment of society—Disney stood above other businessmen as a Watusi towers above Pygmies. In an era when many film producers concentrated on sex and violence, Disney's simple tales have thrived. They were fit for the whole family. Endings were happy. The

formula was expressed in Walt's letter to shareholders last year: "We're interested in doing things that are fun—and in bringing pleasure and especially laughter to people."

The businessmen who rated Disney the No. 1 entrepreneur were greatly impressed by the wholesome, as well as the creative and profitable, aspects of the producer's work. Their remarks on why they thought that Disney was the nation's top businessman were sprinkled with such statements as: "He has proved that high dedication to social and moral values and being a good businessman need not conflict"; "he not only made a vast fortune, but also has contributed to the betterment of the country through his innovations"; "he has the finest ethics of any man in any profession I have ever known"; and "he has been able to make a large profit, while contributing to the aesthetic well-being of millions of people."

It would appear that Disney, based on businessmen's estimate of him both before and after his death, stands an excellent chance of being elected to the University of Michigan's National Business Hall of Fame. The producer's name cannot be placed in nomination for the first and second elections in 1968 and 1971, since nominees must have been deceased for five years. But Disney undoubtedly will be voted upon in 1974. Whether or not he is enshrined in the businessman's Valhalla, he is one entrepreneur who, as veteran producer Samuel Goldwyn has noted, "will live for all time through his work." Although historians would say that we are too close to Disney's lifetime to make a final estimate of him, many Americans today likely would agree both with Goldwyn's comment and Senator George Murphy's opinion of the great fantasist: "one of the greatest human beings in all history."

13) "Disney's Fantasy Empire"

The author -- who would probably count himself a sophisticate -- considers and takes on some of the more common sophisticate arguments against Walt's entertainment in general and Disneyland in particular.

Although some parts of this article will make you mad, the net result is a pretty incisive look at the man and his works, and certainly worth reading.

###

CALIFORNIA REVOLUTION 6

DISNEY'S FANTASY EMPIRE

JOHN BRIGHT
Mr. Bright, a long-time resident of California, is a screen writer and novelist.

Los Angeles

Walt Disney, grand vizier of fantasy, possessed the world's largest collection of personal honoraria—praise emblazoned on plaques, medals, cups, scrolls, statuettes and testimonials. Shortly before he died, Uncle Walt, as he was known to his professional family, assigned a woman to organize and annotate the laurels. She worked a year at it, full time.

Most of these evidences of approval came from such sources as the Motion Picture Academy (which handed more Oscars to Disney than to any score of film people), distributors, chambers of commerce, fraternal lodges, cities, states, even nations. Some of these may be suspect as motivated by flackery, or impersonal business gratitude. (Disney's public relations machinery was the best in the field. Henceforward it may be a little like Christianity without Christ.) Not so the thumping superlative of Dr. Max Rafferty, boss of California's sophomores, who once said that "Disney is the greatest educator of the century."

If this compliment seems tarnished by the dubious authority of its tosser, a similar garland was pitched by David Low, the respected British cartoonist, who elevated Disney to be "the most significant figure in graphic art since Leonardo." No art critics squirmed in protest, perhaps because they read their own meaning into Low's "significant."

Educators, however, took Rafferty's goose grease at its full value. Librarian Frances Clarke Sayers of UCLA blasted the "absurd appraisal." "In the Disney films," she wrote, "I find genuine feeling ignored, the imagina-

This article was conceived as a critique of a man, his works and organization. The recent death of Walt Disney necessitated not only changes' in tense but a look at the Fantasy Empire's future. No other revisions of fact, opinion or judgment are deemed imperative.
—*The Author*

tion of children bludgeoned with mediocrity, and much of it overcast with vulgarity. Look at the wretched sprite with the wand and the oversized buttocks which announces every Disney program on TV. She is a vulgar little thing who has been too long at the sugar bowls."

Dr. Benjamin Spock deplored the sadism in many of the Disney cartoons, citing the Wicked Witch in *Snow White* as a terrifying figure for young children, reporting that "Nelson Rockefeller told my wife a long time ago that they had to reupholster the seats in Radio City Music Hall after *Snow White* because they were wet so often by frightened children." (The present writer witnessed an almost fatal attack of juvenile hysteria in a Mexico City theatre when Pinocchio was swallowed by the whale.)

Disneyland, too, has produced a chorus of outrage. John Ciardi, driven into verbal murk by his distaste, noted in the *Saturday Review* that he was "ready to see him [Disney] as the incarnate myth of all that is naturally depthless," then added sourly: "I saw instead the shyster in the backroom of the illusion, diluting his witch's brew with tap water, while all his gnomes worked frantically to design a gaudier and gaudier design for the mess."

Julian Halevy (in *The Nation*, June 7, 1958) suffered a socio-philosophical recoil from the fantasy Mecca, where "the whole world, the universe, and all man's dominion over self and nature has been reduced to a sickening blend of cheap formulas packaged to sell." Equating Disneyland with Las Vegas he intoned ominously: "Their huge profits and mushrooming growth suggest that as conformity and adjustment become more rigidly imposed on the American scene the drift to fantasy will become a flight."

The article drew fire from Ray Bradbury who wrote an *ad hominem* letter to *The Nation*, concluding with his "sneaking suspicion . . . that Mr. Halevy loved Disneyland but is not man enough, or child enough, to admit it." Later Bradbury aired his own feelings about the park for *Holiday*, in rhapsodic prose more imaginative than anything of Uncle Walt's.

I tend to side with Bradbury and the new masses on this issue. Halevy's analogy is snobbery and spurious. Las Vegas is Western civilization at its cynical worst, a reduction of man's dignity to an alienating scramble for a dirty, desperate buck. It is truly narcotic, neurotic, unreal but not fantasy. Disneyland, to adults, who almost outnumber the delighted kids, is a retreat (or escape, if you will) from the anxieties of that scramble and the conformities it imposes. All escape is not neurotic. What's sick about a vacation?

There is here a germane paradox: while the films and the park were both Disney's deeply personal creations—and while in some ways they overlap as reflections of his attitudes—most of the criticisms that can reasonably be leveled at the movies simply do not apply to Disneyland.

Item: It is the only major amusement park in America which does not stimulate and capitalize upon hostile aggression and competitiveness. Nor upon fright. Its thrills (except to overgrownups like Ciardi and Halevy) are derived from and targeted to the child in us. I'm sure Dr. Spock would concur.

Item: Disneyland is relatively free of appeals to chauvinism and racism. The qualification is necessitated by an "Aunt Jemima" restaurant, a suspicious paucity of Negro help, even in the unskilled functions, and several concessions to stereotype: e. g., panicky blacks from a safari pursued by wild animals and climbing a totem pole having a white man symbolically at the top; and an exhibit of birds from different countries that speak English in stereotypical accents—*mañana* Mexicans, oo-la-la Frenchmen, pidgin Chinese, etc. The patronizing is not blatant, but it has a cumulative effect. Nevertheless, "It's a Small World" is more representative of the park's overall tone. Here the singing and dancing doll-children of the earth—white and black, brown and yellow—are equally attractive and charming. It is the one-world concept applied to a child's dream of a toy store come wondrously to life. The "adventure," originally presented in New York at the fair, scarcely reflected Uncle Walt's political views, so there may have been a liberal Moses in the bulrushes. (The commercial sponsor of the exhibit is the Bank of America, thinking globally these days since going international, with branches and agents everywhere this side of the dollar curtain.)

Item: Through the most intelligently managed system of controls—from parking to adventuring and dining—an entirely new kind of crowd behavior is stimulated. The same people who grow raucously assertive at ball games and prize fights, and in other amusement parks, here comport themselves with a conspicuous good nature and freedom from irritation that has been remarked by observers less than by biased press agents. Squalling infants, even at fatigue peak in the evening hours, are rare. The park's ban on alcohol, determined by its family orientation, reduces hooliganism to a minimum. In 1965 there was only one "rumble" in Disneyland, and it was swiftly suppressed, without counter violence. Last year was altogether untroubled. The almost Dutch cleanliness of the pavement and exhibits, under ceaseless janitoring, is contagious. People respond, consciously or otherwise, to their surroundings. Do you see cigarette butts and beer cans in a cemetery? Perhaps Khrushchev's eagerness to visit the park betrayed more than the roly-poly child in Nikita, and was to verify spy rumors that this was capitalist crowd handling at its smoothest—a technique applicable to his own centers of culture and rest. In a nation of endless queues, so corrupting to tempers and morale, Disneyland has devised a pattern of narrow-railed aisles, humorously suggesting a rat maze, and creating the illusion of a short line.

Item: There is a fixed policy of no-pitch, no-hustle. Instead of the pock-nosed carnies of boardwalk familiarity, fresh-faced youngsters, recruited mainly from the neighboring colleges, are given a six-week course in manners at the "University of Disneyland," and emerge as courteous as librarians.

Item: No gangsters, frontier or modern, are glorified. The park's only historical hero is Abe Lincoln, an astonishingly (even disturbingly) lifelike robot animated in speech and movement with electronic sorcery. The



sponsor of the Great Emancipator spectacle, not surprisingly, is Lincoln Savings.

Offsetting these virtues, many critics remark the middle-class, somewhat shallow and anti-intellectual, character of the Disney entertainment product. One of the qualities of its babbittry is a stubborn, uncritical optimism: things are getting better and better; what's faulty will inevitably be corrected. An amusing illustration of this is in "Rocket to the Moon," a simulated space ride in that section of the Disney pie called Tomorrowland. It is circa 1970, and the taped voice of the alleged captain of the vessel proclaims as we approach home: "That cloudy mass you see on the earth is not smog—it is a bank of clouds. Smog was eliminated in North America some time ago." The audience (passengers) laughed. To their inflamed eyes this was wishful thinking. To Disney it was prophecy.

Disney's films have come in for a similar but heavier bombardment from the educated. Again to quote Dr. Sayers, whose misgivings are typical:

> I think Disney falsifies life by pretending that everything is so sweet, so saccharine, without any conflict except the obvious conflict of violence. I think that even in the lines of Mother Goose you find an element that is in all great literature, and that is the realization that in life is a tragic tension between good and evil, between disaster and triumph, and it isn't all a matter of sweetness and light. The first people to know this intuitively are the children themselves. . . . This, I think, is the tragic break in Disney. He misplaces the sweetness and misplaces the violence, and the result is like soap opera, not really related to the great truths of life.

The Sayers anger might be extended to the bedrock Hollywood rationalization: "We have to give them what they want if we are to stay in business!" It overlooks the point that having retarded the child, our alternative is to cater to his deficiency. He wants what he has been taught to want.

To all such diatribes Disney responded with mild hurt and dismay; and a kind of bewilderment, since his belief in movies and television as solely entertainment was sincere. And because he was the only producer whose name on the marquee sold tickets (except possibly De Mille, another treacle salesman), his policy was fortified by the primary American judgment: what makes money must be good. As Al Capone once put it to the present writer: "How can a million dollars be wrong?"

Until his last illness Uncle Walt was reputed to be a happy uncle. He may have had dark moments in his private projection room, but he was smilingly insistent that happiness pervade his films, like a permanent Edgar Guest in the house. Motion pictures accounted for 46 per cent of his happily diversified empire; TV contributed 8 per cent more. Some indication of the cash value of happiness is the box-office intake of *Mary Poppins*, a gross approaching $50 million, with more ahead from reissue and eventual television rights. *That Darn Cat* is expected to do almost as well.

Until two decades ago, Disney catered very little to the national sweet tooth. He concentrated, rather, upon breaking ground and ground rules. Some of his innovations were recklessly *avant-garde*, earning him pages in the journals of serious students of the cinema. Robert Feild, a Harvard professor of art, wrote a carefully researched encomium, *The Art of Walt Disney*, in 1942.

Ironically, the decline of the Disney fortunes was touched off by his first big hit, *Snow White*, which the industry looked forward to, with secret glee, as a foolish departure from convention. When the picture became a noisy success, here and abroad, Walt and his normally cautious brother, Roy, went on an inflationary spree of feature-length animated cartoons, all enormously costly. The company had gone deep into debt to build the Burbank studio, and was in a precarious position unless each of these pictures would do better than pay its way. When *Fantasia* flopped, the Disneys were in Zeckendorf-type trouble, overexpanded and with dismal credit. The bankers had, somewhat reluctantly, loaned construction money to Disney when their community studies indicated that the site he had chosen for a studio

could perhaps be better used for a hospital: that explains the oversize elevators and the reception desks at both ends of all halls. There is small likelihood today of the studio's being converted into a hospital, even with Disney gone, but the bankers' researches were right: the Catholic Church has since built a hospital across the street.

In desperation the Disneys were compelled to "go public," sharing ownership and control with an army of alien stockholders. For Walt this could have meant the sacrifice of artistic freedom to avoid bankruptcy. Shareholders disapprove of experimentation with *their* money. More immediately, the situation called for severe reduction of studio overhead. Disney's behavior in this period scarcely sustains the benevolent paternalism of his sedulously nurtured image. It is missing from the swollen library of Disneyana, like George Washington's false teeth. Even John McDonald, in an otherwise excellent *Fortune* piece, ignores the salient facts and substitutes sentimentality.

Disney first confronted the crisis of 1941 in a plea to his employees—a compound of passion and anguish and charm—that they take a wage cut or face wholesale firings. Everyone chose the cut to save the job. Within a fortnight Disney violated the gentlemen's agreement by dismissing thirteen men, of whom twelve were militants in the Screen Cartoonists Guild, then seeking recognition under the Wagner Act as the bargaining agent for the animated cartoon industry. In the prolonged strike that followed, to make Disney's studio a closed shop, the rehiring of the thirteen men was a major union demand.

In *Fortune*'s account it was a "jurisdictional strike," and it added that "the event so dismayed Walt Disney that he wept." There are of course jurisdictional strikes, conflicts of power between labor blocs, but the phrase is also often used to arouse public prejudice against a legitimate walkout. As for the Disney tears, they were more likely symptoms of rage than of dismay. Filmed views of his confrontation of the picket line show him in apoplectic fury.

One of Disney's defensive measures was to exploit illusion, his specialty, as a strikebreaking weapon. The studio was 50 per cent struck. To convey the impression that only a few mavericks had gone out, photographs were taken from the air by the *Los Angeles Times*, a stern Uncle Walt having ordered that all the automobiles of the on-the-job workers and the studio cars and trucks be taken from sheds and garages and posed for the skyborne cameras.

The current obese solvency of the Disney complex (total income in 1965 was $110 million) is due only in part to the marshmallow cream puffs of intellectual disdain. The ship of fantasy is now a flotilla, all vessels controlled from a single port but each with a separate identity and cargo.

Until Disney, horizontal diversification was unknown in show business, unless popcorn can be so construed. Production and exhibition—recently divorced by a Supreme Court that has not prevented clandestine remarriage—is not diversification; it is neutral control. Roy Disney has made a brilliant application of insurance-company structuring to the entertainment field. In fact, it has a tighter logic—that of fingers on a hand. Disneyland advertises Disney movies and animal personalities, Disney TV plugs the park, where commercial exhibits by TV advertisers reduce overhead and raise profits. And the same golden symbiosis applies to publications, comic strips, toys and 2,000 other products.

And yet—may not the empire crack and crumble with the death of Caesar? Stockholders and top staffers have long been worried about that, and even the atheists among them prayed for his immortality. Roy Disney may have joined them in supplication, but this did not preclude an insurance policy, with the company as beneficiary, larger than Mrs. Graham's coverage of Billy.

In my view, the apprehension is groundless. Disney Enterprises has long and widely been considered a one-man overlordship, a multiple genius surrounded by echoes. This is a dogma to make a legendary figure out of Uncle Walt. (Part of the ritual was an arrangement whereby Disney picked up all the studio Oscars, a usurpation resented by the creators.) The need for this aggrandizement stemmed in part from the studio's casting policy. Hollywood pundits say that "Disney gets them on the way up or on the way down," spurning the star system with its bloated salaries. To compete in the glamour game, Disney himself became the box-office attraction—as producer of a predictable family style and the father of a family of lovable animals.

Behind the façade has always been a legion of diverse, anonymous talents. Except for the loss of its generalissimo, this army is today intact, and with a general staff. Of the established components of the mother-lode, Disneyland now needs Disney no more than *The Saturday Evening Post* needs Ben Franklin. As for the live-action films and TV, they are also on their own, requiring to maintain altitude only an inventive mediocrity—the basic coin of Hollywood.

What may be affected (if the myth of Walt's indispensability has penetrated the banking heart) are the two gigantic projects of potential *super* profits, long on the expansionary drawing board—Mineral King and the invasion of Florida.

Closer to fruition, with ample pledged financing, Mineral King is planned as an Alpine village in the Sequoia National Forest, a year-round ski resort to accommodate 20,000 on the slopes at one time—and house and feed them. Tentative budget: $38 million. There are no insurmountable engineering difficulties: the only snag is political. An extended highway through mountain terrain is vital, and its cost would place too great an amortization burden on the resort. So the Disneys have been insisting that the state pay the bill, with an argument not altogether selfish: tourism is big business in California. Now Uncle Walt's extraordinary gifts of persuasion are missing—but so is Pat Brown. Governor Reagan will probably be happy to dedicate the road as a macadam memorial to his old friend.

More uncertain is the destiny of the Florida promotion, a jumbo Disneyland and "model city of the future," to be located near Orlando. Disney's biggest

dream, the construction estimate is $500 million, it promises to ignite the biggest boom since William Jennings Bryan sold real estate in Florida.

It promises another reward for the Disneys—an atonement for the sickening mistake they made when they founded Disneyland. Building the park on cheap desert land (rather than in Burbank, the original idea) was sharp operation. But creating a powerful crowd magnet for outsiders to profit from was a galling oversight. In the last decade, a prosperous growth of hotels, motels, restaurants, gas stations and stores, even a wax museum (fantasy cribbing), have mushroomed around Disneyland. The neighboring town of Anaheim, formerly a sleepy village, is today a bustling big town, with a thriving John Birch Society chapter. It is a kind of cheating, like watching drive-in movies from outside the fence.

No such error is to tarnish the Florida triumph. Land has been bought, or optioned, in large concentric circles, including a buffer region. *This* time no pip-squeak parasites were to get rich off Uncle Walt. Now it is not certain that this sweet revenge will come to pass, but there is a straw in the wind: when news of Walt's demise came over the news ticker, the Disney stock dipped a melancholy dollar. However, it quickly rallied on the rumor of a merger with Litton Industries, a saber-toothed holding company. Such a union could signal the conquest of Florida.

Just how does one assay the Disney phenomenon? To call him a genius, as his sycophants do, is not only absurd; it is unenlightening. I think the man's unique success can be understood only by reference to his personal *non*-uniqueness. Of all the activists of public diversion, Uncle Walt was the one most precisely in the American midstream—in taste and morality, attitudes and opinions, prides and prejudices. The revealing clue is his familiar (and utterly sincere) statement that he never made a picture he didn't want his family to see. His competitors made pictures they thought, or guessed, the public wanted to see. Disney operated through maximal *identification* with John Doe; the others seek to discover what John Doe is like in order to cater to him.

The celebrated Disney inventiveness is the x-factor in the success story. A key to this might be found in his immaturity, or not realized maturity—not used here in the pejorative sense. Walt, growing from infant to child to youngster, to adult, to uncle and granduncle, never abandoned the delights and preoccupations of each stage of development, as most of us have done, at least in part. This was his "genius." Disneyland could have been created only by a man-child who never tired of toys or shed the belief that animals and insects have human attributes.

Not long ago he described his role with a characteristic metaphor:

"You know, I was stumped one day when a little boy asked, 'Do you draw Mickey Mouse?' I had to admit I didn't draw any more. 'Then you think up all the jokes and ideas?' 'No,' I said, 'I don't do that.' Finally he looked at me and said: 'Mr. Disney, just what do you do?' . . . 'Well,' I said, 'sometimes I think of myself as a little bee. I go from one area of the studio to another and gather pollen and sort of stimulate everybody. I guess that's the job I do.' "

It isn't every man who is privileged to write his own epitaph.

14) Article from "Medical Opinion & Review" (October, 1967)

Written by a Professor of Psychiatry of Stanford University, this article about the Tiki Room finds the touchstone of Disneyland and Walt Disney entertainment in several simple, incisive statements as: "Granting the profit motive, it seemed to me that someone still cared enough to make this Tiki Room something special." And: "... Disney did not recognize the ordinary limitations implied by knowledge ... in the face of overwhelming technological reasons for why 'it can't be done' ... men can achieve whatever they can conceive."

Medical Opinion & Review

Vol. 3, No. 10 October, 1967

Optimum Patient Care:
Source and Goal of a Revolution in Medicine — Herbert Adams, M.D.

A Flash from the Flicks — Jean B. Rosenbaum, M.D.

Moral Alternatives to 'Black Power' — Linn A. Campbell, M.D.

Awe in Disneyland — Don D. Jackson, M.D.

The Oddest Compendium — Mason Trowbridge, Jr., M.D.

Medicine 1984 — Hans G. Engel, M.D.

Behavior Is Therapy — Burton S. Glick, M.D.

Cosmology and Earth's Invisible Realm — Robert V. Gentry

Play, Paradox and People: Awe in Disneyland

Don D. Jackson, M.D.

I hope the God-fearing and the God-loving folk will reserve their judgments until the very end of this article. In any case, I expect to be torn apart by the piranha among the Beethoven Quinteters and the Bolshoisters. This is because I claim to have felt as great a sense of awe, wonderment, and reverence while sitting in the synthetic, fabricated, instant-Polynesian Tiki Room at Disneyland, as I have experienced in some of the great cathedrals—Chartres, Rheims, and Notre Dame.

Thousands have flocked to Disneyland, and Mr. Khrushchev wept when he was told he could not be permitted to visit there. Disneyland is as much a part of California as the miner-forty-niners and the golden poppy. One of the newer additions to this sprawling amusement park is the Tiki Village.

In a fake hut, fake parrots play-sang not very estimable tunes, but the colors were a riot of rainbows and the parrots moved their beaks in precision—now this group, now that, never faltering, always surprising. Then the great totems (Tiki) in various corners of the hexagonal room broke into mobile faces, singing and chanting, and soon the songs of men and birds were joined by the songs of flowers. It was like a moment from dimly remembered, complicated dreams.

Coldly, simply, this wild vision was the production of the factual minds of electronic engineers. A programmed tape, or perhaps a computer, created exact mathematical sounds and movements as near to real beauty or art as faradic current applied to the vocal cords of Galli-Curci.



So why the reverence—the hushed acknowledgement of something suprahuman—that I felt and noticed in the faces of many otherwise tortured parents? It did not seem to be heat, fatigue, or alcohol. My ordinary imaginativeness does not often treat me to a mild form of satori.

Disney set the scene in Polynesia, which for the scrambling American (unless he has been there) connotes peace and surcease from the dreadful little money worries and big fission-fusion questions. The parrots and other aviary types spoke in the unmistakable accents of several different nations. Like assorted men of good will, they took their places for brief moments (like those allocated to each of us), and no one trod on another's line or song. The gods finally joined in with a brief, artificial tropical storm that produced controlled fright and climaxed the emotional buildup.

I know almost nothing about entertainment or electronics, but it seemed obvious that the Tiki Room took several million dollars as well as many men with various talents to build. Any such vast enterprise is somewhat awesome to contemplate, but not to the degree that this spectacle was.

There was the timing—the incredible circuitry that surprised and never faltered. There was the mystery; the "how could it be, how in the world did they manage to . . . ?" Above all, there was a creative presence, an aura of wonderment that inevitably surrounds the results of a spectacular human collaboration—

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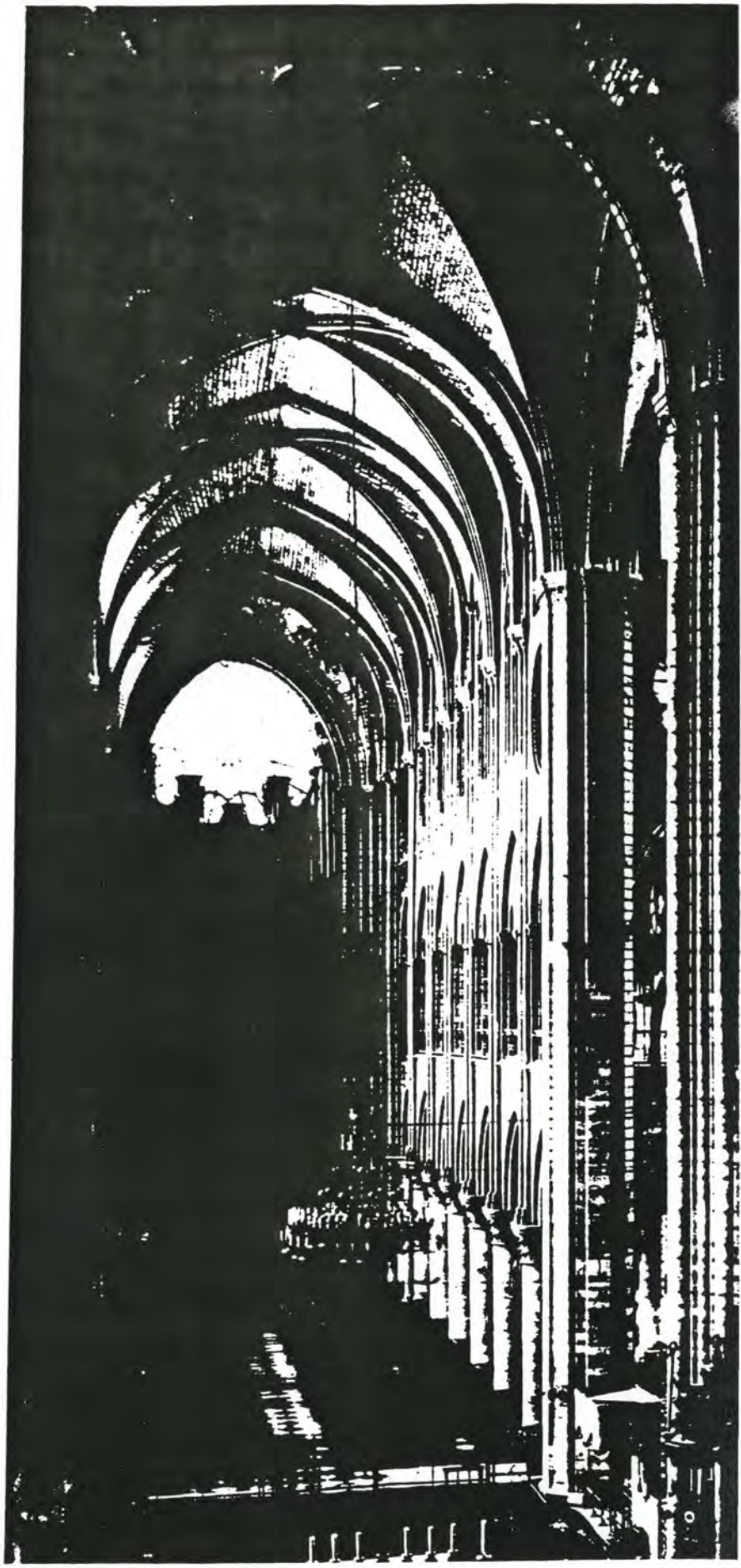
from a child's birth to a symphony.

Of course, all these elements exist in the wondrous bomb that hangs over our heads like an awful pendant. The color, the timing, the collaboration—perhaps even the music, if your ears can pick up the rustling of angel wings—these are similar. Yet, I speculated that, in fact, Disney has produced a kind of anti-bomb. Granting the profit motive, it seemed to me that someone still cared enough to make this Tiki Room something special. There is not enough money in the world to create a single idea, and collaboration cannot be bought any more than foreign aid can buy friends.

Group Paradise

In another sense, you might ask —if enough money is spent, can a group of engineers and entrepreneurs think of paradise in music in several accents, with birds yet? Clever, scheming men could deduce what the public wants and pipe in the pap at great profit. Personally, I don't think it is that simple—or more of us would be rich. I think that in collaboration most of us can feel man's potential for good. We honor Beethoven, but we recognize that the great composers did not rely on one instrument or on virtuosos, that most wrote only one piano or violin concerto, and that even these are rich in the music of other instruments. We also honor great composers because, without music like theirs, who would bother to learn the intricate fingerings? Who but an ass would go up and down, up and down the scales if he expected his musical career to end there?

All these experiences—cathedrals, music, and, forgive me, the Tiki Room—rather than being intense, private perceptions, or essentially individual reactions, are perhaps a sense of sharing what man can do when he joins with other men. What is awesome is not just the feeling of suprabeing, but the awareness that none of us knows what man can





do. Many years ago, Blake wrote:

Tyger! tyger! burning bright
In the forest of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

Today the man-made tigers that confront us are equally worthy of the poet's question. Perhaps we should go to the moon, if only because those who created the bomb deserve a better form for their technological and collaborative genius.

Disney's audacious mind produced a fairyland mystique to stimulate and intrigue millions. His inventiveness, coupled with a workingman's capacity for labor, was as brilliant and daring as Werner von Braun's and has brought the world considerably more joy and hope.

Disney was a master executive capable of harnessing vast numbers of talented people to work out the details of his childlike vision. Like an innocent, Disney did not recognize the ordinary limitations implied by knowledge. All his creative productions realize the visions of childhood—they reach beyond the stars.

As do many creative people, Disney enacted the hope and idealism of modern-day innocence—the persistent belief, in the face of overwhelming technological reasons for why "it can't be done," that men can achieve whatever they can conceive. The term *innocence* formerly was applied to ignorance and nonsophistication. Man can no longer claim ignorance, however, in the world of laundromats and atomic submarines. A new innocence is evolving; it is the opposite of the old and is based on knowledge, understanding, and painstaking application of basic laws and principles. Physical laws, seen by most people as limiting, are used by creative men to achieve greater freedom, to provide a framework for their vision.

This man called Walt Disney created and confirmed a world of courage, beauty, and impossible-possible dreams through his belief that modern technological knowledge could be used to create its own antithesis—a world of childlike innocence. He was a poet of technology within the most materialistic of social contexts, Hollywood.

Disney bet 95 million on his belief that he knew what people long for and that technology could supply the materials for his vision. How many of us are willing to stake out a commitment to an idea, a vision, a creative moment and *then* discover or invent the knowledge and tools to carry it out?

Technology First

Today, it seems we find the refrigerator and then discover the benefits of frozen foods. In Vietnam, for example, have we not followed the conventional practices of warfare in order to use the weapons we already have on hand? Certainly, there is considerable evidence that B52s are too costly, too unwieldy, and flown from too great a distance to justify their employment on the missions for which they are being used. But this is one of the largest planes in the world. This is the eagle of the hydrogen bomb, so even when it carries conventional explosives it screams the message, "You'd better look out! We are power incarnate!" Perhaps if we had not possessed such theoretically impressive armaments, we would have decided early in the game that this was not a war to fight conventionally. But once it started, we could only take the path of "more and bigger whatever-we-have," instead of a different path.

Walt Disney escaped this folly. He didn't just cover the ground with *more* amusement devices than anyone else. His were different. His movies were not bigger spectaculars than Hollywood's normal output; they returned to basics and were outrageous in their very homeliness. To doubt his successful difference is to deny the rapture in thousands of upturned faces. END

15) Article from "Nation's Business" (March 1971)

A poll of the readers of this respected business monthly chose Walt Disney as one of the 10 greatest men in American business history. It is interesting to note that Walt is the only selectee born in the 20th century and the most contemporary of those chosen. Also fascinating is a comparison of the relative size of Walt Disney Productions to the corporate giants mentioned, proving that mere size does not determine prestige or influence.

See also article #12.

The 10 Greatest Men of American Business —as You Picked Them

Who are the 10 greatest men of American business?

Last September, NATION'S BUSINESS asked its readers to name their choices.

There was a deluge of nominees.

In December, the 25 who had received the most votes were announced. Then the final balloting began.

Here, in the order of number of votes they received, are those chosen as the top 10 of U. S. business history.

- Henry Ford, 1863–1947, automobile maker, peace advocate and war production expert, benefactor of employees, philanthropist.
- Alexander Graham Bell, 1847–1922, scientist, inventor, launcher of businesses, donor to research.
- Thomas Alva Edison, 1847–1931, inventor, industrialist, business administrator, adapter, innovator.
- Andrew Carnegie, 1835–1919, steel manufacturer, transportation specialist, investor, lover of libraries, prototype philanthropist.
- Walter Elias Disney, 1901–1966, entertainer, artist, motion picture executive.
- John Davison Rockefeller Sr., 1839–1937, industrialist, oil magnate, philanthropist.
- Benjamin Franklin, 1706–1790, printer, publisher, scientist, philosopher, statesman.
- Bernard Mannes Baruch, 1870–1965, stock market speculator, Presidential adviser, philanthropist.
- Thomas John Watson Sr., 1874–1956, supersalesman, internationalist and free trader, organizer, administrator, art patron.
- George Eastman, 1854–1932, inventor, industrialist, philanthropist.

Each of these men was an individual, with his own particular





strengths, weaknesses, talents and accomplishments.

Among points in common that they did have, the most obvious were a propensity for innovating and taking chances, a love for what they were doing and a willingness to put in whatever effort was necessary to achieve success. None were eight-hour-a-day men.

Some were not particularly popular with many of their contemporaries.

Five were bookkeepers early in their lives: Eastman, Carnegie, Watson, Baruch and Rockefeller.

Most gave away huge sums during their lifetimes and through wills.

Two were Scottish born: Bell and Carnegie.

Three were natives of New York State: Rockefeller, Eastman, Watson.

Three today are thought of more often as inventors or scientists than as businessmen: Eastman, Edison, Franklin. Bell actually *was* more the scientist than businessman.

A few collaborated occasionally, or improved on each other's work: Ford, Edison and Bell.

Other noted figures in the world of U. S. business came close to winning places on the list. They include the brothers Orville and Wilbur Wright, establishers of companies as well as of man's ability to fly under power; J. P. Morgan Sr., financier; Cornelius Vanderbilt, railroader; Alfred P. Sloane, automobile executive and executive style setter; David Sarnoff, grand old man of communications and electronics who is still living; Andrew Mellon, financier; A. P. Giannini, banker.

The list of finalists certainly will not please everyone. There have been so many great men of business.

To help evaluate each of those on the list, here are brief biographical sketches.

None tells more than a fraction of the man's story.

Henry Ford, who was born in Greenfield, Mich., wasted no time getting started in the business world. At 16 he was a machinist's apprentice but soon switched over to the Edison Illuminating Co., a firm belonging to Thomas A. Edison.

In 1903 the Ford Motor Co. was established and, of course, it has become one of the world's largest and most successful firms.

Mr. Ford had genius of many kinds, not the least of which was how to put

a complicated piece of machinery together in a hurry. His assembly line method, now copied by tens of thousands of companies in industry after industry, was possibly his greatest achievement.

Another Ford trademark was a good product at an inexpensive price. The Model T is an example.

Mr. Ford felt little fondness for England before the United States got into World War I. He was a peace advocate. He even financed a peace ship to Europe—an idealistic move. But, once the United States declared war in 1917 he became a dynamo of patriotism as his plants turned out war materiel.

He was the first man to pay a $5-a-day minimum wage—a landmark in the road of labor. In 1914 he shared profits with his workers, another shocking thing to do at that time. His employees were among the most fortunate in industrial America.

Late in life he gave to museums and much of his money went eventually into the Ford Foundation which today distributes to an enormous variety of causes.

Henry Ford—to many people—is the complete example of an American industrialist.

Alexander Graham Bell was born in Edinburgh, Scotland, moved to Canada because of poor health when still young, and later became an American.

His principal lifelong work was with sound and how to transmit it. His invention and perfection of the telephone and a hundred other devices left his imprint throughout American business.

Mr. Bell came from an intellectual family; his father originated the "visible speech" system for instructing the deaf to communicate, and as a young man he was a teacher in his father's field.

After moving to Canada and then to Boston he became a world authority on vocal physiology. He met the deaf daughter of a wealthy Massachusetts attorney, and they fell in love. She inspired him in his work, and on March 7, 1876, he was awarded a patent for the telephone. They were married the next year.

Later, Mr. Bell became a resident of Washington, D. C. He invented an early air-conditioner. He first transmitted speech by wireless. He perfected records for the phonograph. When some of his inventions brought large cash awards, he gave much of the money to medical and other research. His laboratories turned out hydrofoil boats, seawater converting units and early devices which helped lead to the airplane (Glenn Curtiss was one of his assistants). He was a founding member of the National Geographic Society.

In inventive genius Mr. Bell, like Thomas Edison, would be comfortable in the company of Da Vinci.

Thomas A. Edison was born in Milan, Ohio, and attended formal school for only three months. His teacher said he was "addled," and his mother taught him thereafter. He was one of the great askers of questions of all time. He read constantly and he set up a chemical laboratory at home.

He worked as newsboy on the Grand Trunk Railway, learned telegraphy, worked for Western Union Co. and then began an almost unbelievable run as an inventor.

His greatest work was developing the electric light, but certainly another of his great moments came when he put together the first modern industrial research laboratory. He staffed it with the best mechanical and inventive minds he could find. And from this laboratory came hundreds of devices to improve mankind's existence.

The General Electric Co. of today descends from the Edison General Electric Co. At this and other companies he founded Mr. Edison helped to produce stock tickers, dictation machines, the fluoroscope, the movie camera, the storage battery, the phonograph. . . .

His contribution to, and place in, American business ranks with his position as inventor.

Andrew Carnegie was born in Dunfermline, Scotland, and never lost touch with his native land although he spent almost all of his life in the United States. When he was a boy, his family came to the Pittsburgh area and he found work at $1.20 a week.

No one worked harder. Over a period of years he mastered double-entry bookkeeping, learned telegraphy, memorized business addresses to save time looking them up, fired furnaces, operated cloth making machines, and became an ace clerk for the Pennsylvania Railroad.

He rose to the top in railroading, helped evacuate Union wounded after the First Battle of Bull Run during the Civil War and then turned to stock purchasing. He invested in company after company, learned to cut their costs. In the 1873 financial panic he expanded his holdings while others cut back.

He mastered the art of steel making in Britain and returned to Pittsburgh to set up a highly successful company, Carnegie Steel, which he later sold to J. P. Morgan to form the nucleus of United States Steel. His price: $250 million in U. S. Steel bonds.

From then on he gave money away in the United States, Britain and elsewhere. He financed 2,800 free public libraries, and endowed educational institutions and foundations. The Peace Palace in The Hague, Holland, was a Carnegie gift.

He was a genius at earning and at giving.

Walt Disney, born in Chicago, grew up on a Missouri farm—hardly a place to expect to find a future leader in entertainment business. Furthermore, this artist had practically no artistic training. He took only brief courses in art in Chicago and Kansas City.

He had even less business training. Yet, his main business endeavors have been incredibly successful.

While making millionaires of himself and business associates, the Missouri farm boy was entertaining children and grownups with wholesome, clean cartoons and live movies.

He drove a Red Cross ambulance in France in World War I and soon afterwards began producing slides called "Laugh-O-Grams." Then came Oswald the Rabbit, Mickey Mouse, Donald Duck, Goofy, Pluto and all the others. "Steamboat Willie," starring Mickey Mouse, was the first cartoon to use sound.

He turned to full-length cartoon

movies, handled most of the financing himself, served as chief administrative officer for some of his companies. Success followed success and money and fame rolled in. In 1965 Walt Disney Productions earned over $100 million from books, films, comic strips, manufacturer's royalties, Disneyland, songs, TV shows and commercials.

Walt Disney was a modern day Hans Christian Andersen—with business ability.

John D. Rockefeller Sr., born in Richford, N. Y., was toweringly unpopular in many quarters through much of his life—thanks to his reputation as a ruthlessly competitive businessman.

When he died at 97 he was highly regarded as a kindly man who dispensed shiny dimes to little boys and girls and far more to their elders. He probably gave away more money than anyone else in history.

At one time his network of companies centering around the Standard Oil Co. controlled 95 per cent of oil refining in the United States. Standard Oil had grown out of a series of small companies headquartered in Cleveland which Mr. Rockefeller either owned outright or in which he was a major participator.

Various state tribunals and the United States Supreme Court carved Standard Oil into pieces after charging monopoly. Most of the companies, now entirely separate, remain today. They all bear the imprint of the genius, John D. Rockefeller.

Mr. Rockefeller also was involved in railroad and steel affairs, and in finance.

He founded a dynasty which has included not only businessmen, but also governors, legislators, scientists and philanthropists. Scores of Baptist and other churches, as well as schools, colleges, universities and hospitals, have received hundreds of millions of dollars from the Rockefellers. The University of Chicago got $35 million in 1890 when Mr. Rockefeller helped with its founding.

Mr. Rockefeller was America's first billionaire and during his life he gave away more than $600 million of his own money. He's remembered for that, of course, but businessmen also remember him for his mastery of the art of setting up specific companies for specific jobs, and linking them together to improve effectiveness and economy.

Benjamin Franklin was born in Boston but Philadelphia, London and Paris —especially Philadelphia—were his homes thereafter.

He is known today to school children principally as a statesman, scientist, philosophizing writer and editor. Actually he also was one of the leading businessmen of the colonies. He founded, owned and managed several companies—he was famous in his day as a printer, bookseller and publisher —and helped friends start others. He was a successful businessman long before he became a statesman.

By the time he was 42 he had earned enough money to turn his business affairs over to a colleague and become a public servant for the remainder of his life. This set a style which many wealthy, successful American businessmen have pursued.

Not only did Mr. Franklin do yeoman work for the colonies and later for the United States in public service at home and abroad, but he was a father of culture in the New World. He founded scientific societies, libraries, and what became the University of Pennsylvania.

Also, he helped found the first hospital in America. And he foresaw a future for electricity which was astonishingly accurate. He invented, developed and made a business of bifocal glasses, lightning rods, the Franklin stove and a flock of other items.

He was a champion of colonial businessmen, and the fear of seeing them disadvantaged by British oppression was one of the triggers for his patriotism.

Bernard Baruch was born in Camden, S. C., the son of a surgeon who served as a Confederate officer. When he was a small boy his mother took him to a phrenologist who felt the bumps on his head and predicted a great career for the lad in finance and business. The prediction came true.

He studied at City College of New York, took a $3-a-week job in Wall Street so he could learn what made the market operate the way it did, soon owned part of a Wall Street firm. He made $1 million before he was 30.

Later his fortune grew to many millions. He became famous for his photographic memory and powers of intuition.

As a member of the "Waldorf Crowd" of New York tycoons, he often went to the Waldorf-Astoria bar for talks which sometimes led to multimillion-dollar deals involving development of industrial complexes.

He became known as "adviser to Presidents" and headed or served on commissions or government boards under Wilson, Harding, Coolidge, Hoover, Roosevelt, Truman, Eisenhower and Kennedy. He became familiar to Americans in photographs showing his lanky frame on a bench in Lafayette Park, across from the White House. His clothes were usually untidy but his pince-nez was never out of line.

Mr. Baruch not only devoted time and energy to government work, he gave away millions to worthy causes.

His country profited from the life of this Wall Street speculator.

Thomas J. Watson Sr. was born in Campbell, N. Y., into a strict Methodist family and he never strayed from a high moral plane. He studied at the Elmira (N. Y.) School of Commerce and tried selling pianos, sewing machines and organs—generally without success.

In Buffalo he joined the National Cash Register Co. and again flunked as a salesman.

Bitterly disappointed, he studied salesmanship and asked advice of good salesmen. Back he went to selling, with tremendous success, and in 15 years he was NCR's sales manager.

In 1914 he took a job running the Computing-Tabulating-Recording Co., which in a few years became International Business Machines. Under his leadership, IBM enjoyed explosive growth.

Mr. Watson spread IBM plants around the world and he preached free trade as though it were divine belief.

He was the eternal optimist, a believer in the power of words (he made "THINK" a famed IBM slo-

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The 10 Greatest

continued

gan). He did not take vacations, worked 16 hours a day and spent many an evening at IBM employees' functions.

An art collector and patron as well as a philanthropist, his taste in art was as rigid as his day was rigorous—paintings had to be neat, telling a story on canvas.

Mr. Watson, like so many other eventually successful men, learned by losing.

George Eastman was born in Waterville, N. Y., but spent most of his life in Rochester, N. Y., headquarters of the thriving company he founded.

He was another great man of business with a bookkeeping background. He learned the trade when he was 14, worked for an insurance company and then the Rochester Savings Bank.

But his consuming avocation was photography; he even learned German and French so he could read the latest technical news on the subject from Europe.

Then he turned his avocation into his vocation. He developed a process for dry coating photographic plates and in 1879 went into the business of making the plates.

Mr. Eastman continued to experiment while running the Eastman Dry Plate & Film Co., turning out improved photographic paper and the early box camera.

One of his chemists invented a transparent film for use in motion picture making. A pocket camera came on the market in 1895 and a folding camera in 1897, noncurling film in 1903 and color film in 1928.

The firm became Eastman Kodak Co. in 1892 and soon its operations began to spread around the world.

Late in life, Mr. Eastman, who was unmarried, turned his hand to giving his money away. His beneficial treatment of his employees became legendary and it is estimated that he gave $75 million to educational institutions for purposes ranging from medical research and dentistry to music and advancement of Negro colleges.

To George Eastman, more than to any other man, the modern camera owes its popularity and usage. END

16) Various Reviews of WED Planning Approaches (1971-74)

The following articles are often used by WED to describe "the Disney approach." These writers have captured some of the feeling, concepts and ideas carried out in Walt Disney World, relating them to their importance for "the outside world."

Mickey Mouse for Mayor!

By Peter Blake

"...The only way to have Fun City, urban-design-wise, is to take it away from the do-gooders and lease it to the Disney people..."

If you were to ask any city-planner inside or outside the United States to name the most significant "New Towns" built in this country since World War II, the answer would be Reston, Virginia, and Columbia, Maryland, and those answers would be wrong: Reston is a genteel country club located halfway between Washington, D.C., and nowhere in particular, and Columbia is a neat sort of suburb, about halfway between Washington and Baltimore, and it may—with lots of luck, which I certainly wish it—grow up to be another Evanston or Stamford around the year 2000. Neither one of these is "New"—the first is an economy-sized Royal Crescent, Bath, England; the second is upper-midcult Levittown. And neither place is a "Town."

The truth of the matter is that the only New Towns of any significance built in this country since World War II are Disneyland, in Anaheim, California, and Disney World, in Orlando, Florida. Both are "New," both are "Towns," and both are staggeringly successful.

I am really not trying to be funny: only the Disney people have created, in this country, during the past 25 years or so, what Mayor Lindsay, in a moment he will forever regret, called Fun City; only the Disney people (of all the New Towners in the U.S.) are building a whole city of 27,000 acres—Disney World—which is twice the size of Manhattan (Columbia is a paltry 14,000 acres, and Reston is all of 7,000 acres); only the Disney people (of all the daring New Town planners in the U.S.) have constructed entirely new mass-transit systems—monorails that shoot right through buildings, aerial tramways (skyway buckets), water buses and electric or horse-drawn jitney-type vehicles (while Dr. William Ronan is preoccupied with repainting subway toilets), and even a new railroad system, and a trolley line that is free to all! Only the Disney people have built lakes and lagoons, artificial surf and waterfalls; only they are building, at Disney World, four miles of new beaches—which is, approximately, what Robert Moses created at Jones Beach; only they have built a space mountain (with rocket sleds that climb up its sides and then plunge down into some artificial abyss); and only they have built, also, housing, stores, golf courses, stables, nature trails and camping grounds—while not at all bankrupting themselves or the taxpayers (whoever they may be) but getting richer and richer, and making the people of Florida and southern California and the world happier and happier. In other words, it is Walt Disney Productions, and not our innumerable U.S. city planning agencies and experts, that has really created the first, great, vibrant New Towns in America.



The reason I am making these seemingly absurd statements is that some of us have finally come to the conclusion that the only way to have Fun City, urban-design-wise, is to take it away from the do-gooders and lease it to Walt Disney Productions. All the extraordinary technical innovations introduced in Disney World as a matter of course

Illustrated by Marvin Mattelson

have been known to every U.S. urban designer for decades; unhappily, however, nothing can ever get done in New York because there are too many people gainfully employed in the city bureaucracy whose function it is to figure out why something unprecedented will never work (and why most precedented things—like air rights over rivers or highways—won't work either). But at Disney World there was no such gainfully employed bureaucracy, and so they installed (for example) a city-wide, underground vacuum-cleaner system with ducts that run under streets, surfacing now and then to become garbage chutes which suck in all garbage through pneumatic tubes to a central compacting and garbage disposal plant. (If Jerry Kretchmer were asked to install such a system in New York, even he would have a nervous breakdown; at Disney World, this Swedish-designed system isn't even mentioned in the press releases!)

Building technology is just as far advanced in those Disney towns: the most radical, reinforced-plastic prefab house ever built anywhere was constructed, not by HUD, in Reston, but by Monsanto, in Disneyland (which, by the way, is only 250 acres in size—one-third the size of Central Park). And every single sophisticated technical journal published anywhere on earth has documented and celebrated this M.I.T.-designed experiment. And the first hotel built in Disney World—a huge A-frame structure, admittedly not very beautiful—was constructed with U.S. Steel's prefabricated room-modules plugged into the A-frame; and it will be examined by systems-builders in this country and abroad for years to come. (A second prefabricated hotel is also complete, and there will, shortly, be three more.)

There are innumerable other technical innovations: one manufacturer, for example, supplied a chemical that helped stablize the rather soggy soil in the area to make it capable of supporting all those new buildings. A new STOL (short takeoff and landing) airport has been built to permit commuting-by-air from and to St. Petersburg. (That airport is separate from the planned "jet airport of the future," which will handle private planes and charter flights.) And RCA is installing a "total network" information-communications system that will tie the entire city together by means of computers, TV and telephones.

Pedestrian malls are, of course, *de rigueur* in Disneyland (and in Disney World as well, where they may have been made a little too wide); and there are "Symbols of Civic Pride" at Disneyland and at Disney World of the sort that traditional (and even avant-garde) city planners like to talk about: the Sleeping Beauty's Castle, the Matterhorn, a "Thunder Mesa," a replica of Philadelphia's Independence Hall, cathedrals, churches, and so on. Because automobile traffic is banned, there is no air pollution. (There is a 12,000-car parking lot at the entrance to Disney World, and everybody leaves his car there—and takes the free trolley to the transportation pavilion, to board the monorail or the water transport system.) Because the topiary (Mickey Mouse, Donald Duck, etc.) is made of green plastic, maintenance problems of the sort that unnerve our Parks Department are at a minimum.

What all this suggests, to repeat, is that the time has come to lease Manhattan (and selected portions of the other boroughs) to Walt Disney Productions, under some sort of management contract. Everybody in this city, from Lindsay to Ken Patton and down, agrees that Manhattan's greatest asset is that it attracts the arts, commerce, the jet set, conventions, tourists, and anybody else interested in having a good time. So, obviously, the island should be run by the world's Number One Fun City experts: their parades would be spectacular (ours, nowadays, are getting tackier each weekend); their side-shows would be hilarious—Pinocchio Street, a "Magic Kingdom" theme park (in place of those Playgrounds That Are Good For You) and a parade of life-sized, computerized replicas of 37 United States Presidents, vinyl-skinned, and addressing themselves to any responsive visitor from the outer world, upon request. Just imagine what the Disneys could do to revitalize (or is it vitalize?) that esthetically and financially bankrupt wasteland, Lincoln Center!

The other day, when I was talking to the architect Philip Johnson, who did the original plan for the new Welfare Island development, I mentioned this idea of letting the Disneys have Manhattan. By coincidence, Johnson had just returned from a trip to Disney World, which he had found just as fascinating as I. By a further coincidence, he had once thought that Welfare Island should really be turned over to the Disneys for development. (Nobody took *him* seriously, either.) We had about as serious a talk as he and I have ever had, and he confessed that the social complexion (my term, not his) of Disney World was, really, Nixonland—all those 7,000 employees neatly scrubbed, everybody moderately affluent, all racial percentages meticulously balanced. He also pointed out that there was no housing, no schools, no busing, no facing up to economic and racial crises.

All this is true today, but it won't be tomorrow. So far, only 10 per cent of those 27,000 acres have been developed, at a cost of $400 million. But, already, the Disneys have set aside 1,000 acres for a "showcase" industrial park that will provide many more jobs (even now, as mentioned earlier, 7,000 people are employed at Disney World). And, most importantly, the Disneys have set aside thousands of acres for something they call EPCOT. EPCOT stands for "Experimental Prototype Community of Tomorrow," and it is going to make HUD's typically well-publicized (and typically faltering) "Operation Breakthrough" look like some Imperial Albanian Constabulary commanded by Groucho Marx. The late Walt Disney had this extraordinarily intelligent idea that what this country needed was a living laboratory of urban systems—always about 25 years ahead of our time, always experimenting with ideas that could only be tested at full scale, and in more-or-less real situations. And so, EPCOT will be the biggest urban test tube in the world: it will contain some 50 acres of shopping (possibly under a Buckminster Fuller dome?), completely climate-controlled, and completely pedestrian-oriented. Walt Disney's heirs, quite rightly, refer to this patently nutty idea—EPCOT—as the key concept of Disney World: "it will never cease to be a blueprint of the future," they say. "It will always be a place where people can actually live the life they can't find anywhere else today—the life of tomorrow; and they can check it out today."

This has been the sort of dream that every visionary architect and planner, from Sant' Elia to Le Corbusier to Walter Gropius, has cherished all his life. What a marvelous irony that it should be the creator of Mickey Mouse who finally makes it come true!

Philip Johnson's concern that Disney World, as presently constituted, doesn't face up very realistically to our social crises is quite valid. But is there really very much facing up to any of that in Manhattan? Clearly not. And might not some of our crises be mitigated if this city were really "fun-oriented?" Clearly yes. In any event, after looking over these places created by the Disneys, one feels that Mickey Mouse is really better qualified than most of our city planners to preserve and invigorate the heart of our city: does anybody honestly believe that Walt Disney Productions would permit Times Square to be revamped in the genteel image of Lincoln Center—which is, quite clearly, the next city-planning fiasco to be visited upon us? With Manhattan operated by the Disneys, we might even persuade those Indians to come back and live here. But with Manhattan operated by our present urban design experts, all the rest of us may soon be selling out, just as the Manhattan tribe did in 1626. And we may be selling out for even less. ▬

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Ideal Town: This is Disney World's Main Street, with the Cinderella Castle in the far distance. Really just a stage set, the 600-foot-long strip of Victoriana give the visitor a glimpse into an idyllic past, without being a literal copy; one Disney designer calls it "better than the real Main Street ever could be.

Mickey Mouse teaches the architects

By Paul Goldberger

LAKE BUENA VISTA, Fla.: There is a nondescript, two-story building in Glendale, Calif., that houses 400 men who may have more influence on the shape America's cities will take than any planners, architects or urban designers could ever hope to. They are not part of a think tank, or a university, or a foundation, or anything remotely like these; their operation, which is called WED Enterprises, Inc., is owned and fully controlled by the company that made Mickey Mouse, Walt Disney Productions.

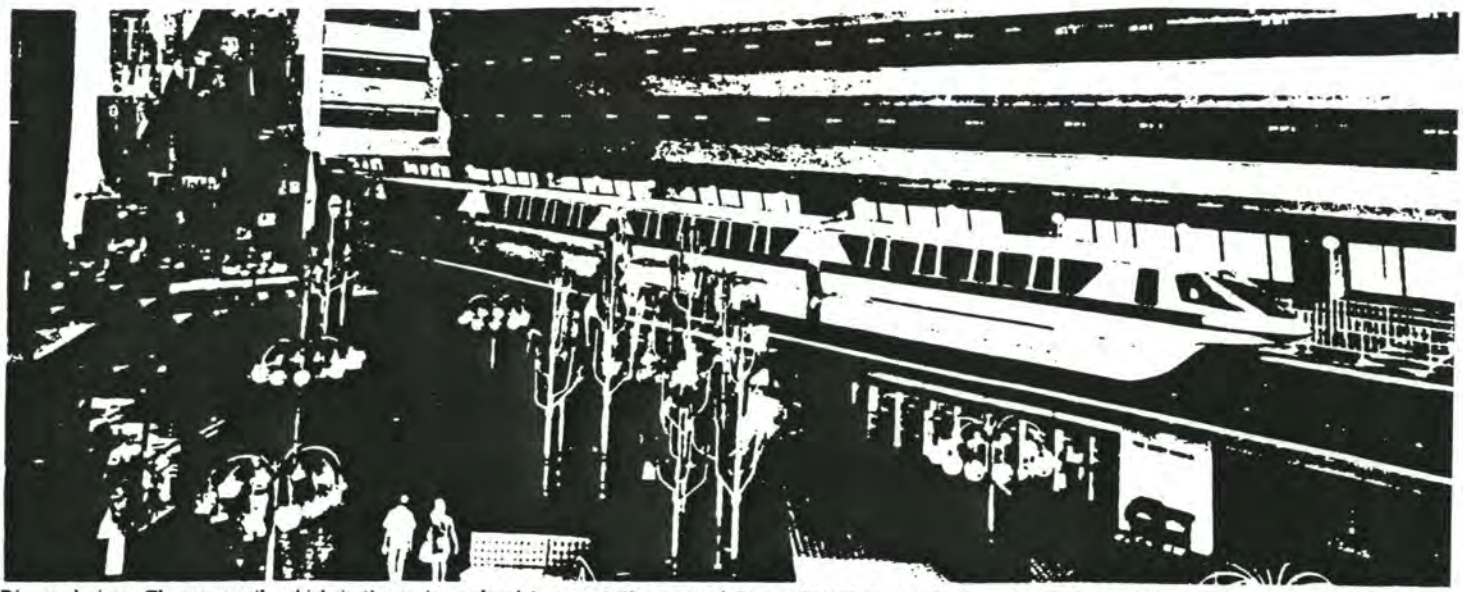
WED began when Walt Disney decided in 1952 to build Disneyland in Southern California. He ha no architects or amusement-park designers on hi staff, and he had never much liked the idea c hiring outside consultants, so he put together design team himself, composed mostly of art direc tors from the Disney studios, and called the grou WED, after his initials. Since the WED staff didn' know anything about how to design an amusemen park, it never quite got around to giving Disneylan a roller coaster, a Ferris wheel or a standar carnival midway; instead, WED started from scratc and created a park based largely on Disney charac ters and themes from his films. The result i probably the most successful amusement park eve built anywhere.

Mickey Mouse has come a long way since ther The Disney organization is now engrossed in th development of Walt Disney World, a 27,000-acr site in central Florida, and WED, as its officia

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Down under: Between turns at strolling the grounds, costumed Disney characters (left) take a breather in the service basement that extends beneath the entir park; water, electric and sewage conduits run above their heads. Right, the star of the show heads upstairs to re-emerge in the Mickey Mouse Revue.



Disney designs: The monorail, which is the main mode of transportation around Disney World, zips right through the lobby of the 14-story Contemporary Resort Hotel. The Disney organization's WED subsidiary designed the hotel, the monorail, and the monorail's next stop down the line, the Polynesian Village Resort.

The fantasy realm of Disney World tests new concepts for real urban areas

design and engineering arm, has entered the city planning business, on a bigger scale than almost any other firm in the United States. Disney World covers an area twice the size of Manhattan island, which means that Disney's old film men who staff WED are in the process of creating a new town that will be bigger than the new cities of Columbia, Md., and Reston, Va., put together.

WED hasn't quite decided what it will do with all that land. But it plans to put a new, experimental city on one segment, and on another it has begun a small condominium community called Lake Buena Vista. Here, a few lucky folks are already fulfilling that great childhood dream—to *live* at Disneyland. As for the rest of us, WED has filled yet another section of the site with what it calls the "Vacation Kingdom," the Florida version of the original Disneyland, plus hotels, golf courses and campgrounds. And this small part alone is enough to have caused an increasing number of planners and architects to take a serious look at what WED is doing. Concluded critic and architect Peter Blake after a visit this spring: "In a great many respects, the most interesting New Town in the United States is Walt Disney World."

If Blake has gone mad, he has plenty of company; it seems as though trips to Disney World are suddenly becoming the sort of obligatory pilgrimages for young architects that visits to the great monuments of Europe were for earlier generations. Developer Mel Kaufman, who is responsible for many of New York's less orthodox office buildings, such as the open-air lobby tower as 77 Water Street came to Disney World in April and now wants to bring his entire staff here; Kaufman calls it "a truly great learning experience."

What is it that has got architects and planners so excited? To a certain extent it is Disney World's architecture—or lack of it. The admittedly fake stage-set architecture of the Magic Kingdom (as Disney executives, with utter seriousness, insist upon calling the amusement park) is extraordinarily successful, and its appeal to the average visitor is cited by younger architects who have been trying to call into question traditional standards of architectural validity. "Disney World is nearer to what people really want than anything architects have ever given them," says architect Robert Venturi

(Continued on Page 92)



Nerve center: This computer control board, designed especially for Disney World, keeps tabs on the entire $20-million power system. Other computers monitor the park's rides, run a fire-prevention system that is tied into a private fire department as large as Orlando's, and run the Disney World laundry.

NEW YORK TIMES PHOTOGRAPHS BY GEORGE TAMES

Mickey Mouse

(Continued from Page 41)

whose praises of the original Disneyland have aroused the ire of his fellow architects for years. "It's a symbolic American utopia."

But what has interested planners even more than Disney World's architecture — which is essentially the same as that of Disneyland—is its technical aspects. Disney World is, by any standard, a remarkable technological achievement; it includes an array of technical innovations that would make any city manager drool. But no real city has seen fit to develop and install them; only Disney's WED has, and in doing so, WED has made Walt Disney World perhaps the most important city planning laboratory in the United States.

The most spectacular technical innovations are behind-the-scenes, off limits to the average tourist. Indeed, the most interesting one is below-the-scenes as well: it is a vast service basement that spreads beneath the entire park. There will never be any "Dig we must" signs at Disney World, for one of the functions of the basement is to carry all water, electric and sewage lines, which are exposed in corridors and thus accessible for easy repair. Through the basement run special supply-carrying tractors, so that deliveries can be made without disturbing the peace and other-wordliness of the Magic Kingdom above. In fact, the basement really functions as a backstage for the great stage that is the Magic Kingdom; costumed employes heading to work at one of the park's self-contained theme areas (there are five: Main Street, Fantasyland, Frontierland, Adventureland and Tomorrowland) can reach their stations without walking through another area. Thus illusions are preserved, and horrifying sights, such as that of a costumed spaceman rushing through circa-1900 Main on his way to Tomorrowland, are avoided.

The idea of a separate level for all services, and another one for people, is not new. But with the exception of a few multibuilding complexes such as Rockefeller Center and Lincoln Center, it is an idea that has remained largely a gleam in planners' eyes. No new town, or even large development, had tried it until Disney World came along, despite the fact that it is a highly practical scheme that can cut maintenance costs to a fraction of what they are with traditional systems.

(The idea may be beginning to catch on, though: a letter writer to The Times suggested just last month that "to eliminate the incessant, recurrent and uneconomic drilling that plagues the city," New York consider installing walk-in service tunnels à la Disney along the route of the Second Avenue subway. Given WED's track record and the Transit Authority's, Disney may well invent some new kind of system before New York gets around to trying this one.)

Also below decks is one of the few Disney World innovations that is not Disney-WED designed: the Swedish AVAC garbage system, which whisks garbage via vacuum tubes from 15 stations within the park to a compacting plant hidden from view outside the gates. Even the service basement needn't be invaded by garbage trucks; there will never have to be any, anywhere on the site. The Disney system, the largest such installation in the world and one of the few outside Sweden, is capable of handling 50 tons of refuse daily. While one could justifiably call such a system merely a pipe dream for New York, it is, like the service tunnels, a practical possibility for new areas not yet built up.

Disney's best-known technological splurge is, of course, the monorail, a carry-over from Disneyland refined for a new Disney World version. Walt Disney himself had great hopes for the monorail as the answer to the mass-transit problems of the nation's cities, and in 1960 he approached Las Vegas with the idea of installing a monorail down the center of that city's fabled Strip. He was turned down, but the experience was a major factor in leading the Disney organization to believe that their amusement park could possibly serve as a kind of testing ground for urban technology.

The new monorail at Disney World was designed by WED, which, with no more experience in the train business than in any of its other ventures, came up with a sleek new system that was manufactured by the Martin Marietta Corporation, Disney's neighbor in nearby Orlando. The Disney organization thinks that its monorail is as advanced a rail system as there is in the country right now. The one at Disney World is more than just a pleasure ride; it is the primary means of transportation between parking areas, the Magic Kingdom's gate and the two on-premises hotels. (All automobiles are banished to the outlying parking areas, thus disposing of another urban ill totally, if a bit simplistically.)

The train ran into some snags at first, mainly because of an inability to handle the crowds that poured onto it, making the whole experience a great deal more like riding the IRT than Disney's designers would have desired. And unfortunately despite the Disney organization's enthusiasm, the monorail appears to have slim chance of becoming the savior of the nation's rapid-transit systems. Its chief advantage is that the thin beam which serves as its track needs very little room and doesn't smother a street, as the El did to Third Avenue, the monorail can run unobtrusively down the center lane. But engineers have found it difficult—and highly expensive — to build beams smooth enough to permit a fast ride (even the Disney World monorail has a top speed of only 45 miles per hour). The switching system is a complex engineering problem, too, and despite the monorail's attractiveness as a kind of abstract symbol of the future, there seem to be few urban takers for this Disney innovation. Bill Stubee, a partner in the New York firm of Hart, Krivatsy and Stubee, which is assisting Disney in the preparation of a master plan for the 27,000-acre site, sums it up this way: "The monorail is a futuristic idea whose time has passed."

If Walt Disney were alive, he might well have argued with Bill Stubee, for Disney had an immense faith in the ultimate rightness of technological progress, and when one of his innovations proved impractical in real urban situations it rarely fazed him. Much of this faith in technology has remained in his successors; for all of its commercial sophistication, Walt Disney Productions (parent company of WED and all the Disney ventures) and the designers at the helm today believe as firmly as did Disney himself that technology will solve all the problems before them.

All of Disney's dreams about technology came together a few years before his death in 1966, in a project he dubbed EPCOT—the Experimental Prototype Community of Tomorrow. The Disney organization intends to build this experimental city on the Florida site, and it is officially part of the master plan for the 27,000-acre duchy. EPCOT is envisioned, say Disney publicists, as a real, functioning city "where people will actually live a life they can't find anywhere else in the world today."

Disney never quite got around to explaining exactly what that life was that he wanted to see lived in EPCOT, and now that he is dead no one else seems to know, either. But the project has taken on the status of the Disney organization's impossible dream, the elusive goal toward which all the company's efforts are directed. Staffers speak reverently of this or that project being "a step toward EPCOT"; designers say they will "mini-EPCOT" a particular scheme when they want to try it out on a small scale to see if it is worthy of Walt's great City in the Sky. Disney did little in the way of social planning; his EPCOT vision was a purely technological one, and the few sketches prepared before his death show fantasylike constructions with crisscrossing monorails. One sketch shows an enormous skyscraper in the center of a vast, Buck Rogers scheme of smaller buildings and radiating railways; it's a pie-in-the-sky conception that, ironically, doesn't really go much beyond the visionary schemes of such pioneer early 20th century planners as Sant'Elia and Le Corbusier.

Planners Hart, Krivatsy and Stubee have the responsibility of helping the Disney organization come up with a practicable scheme for EPCOT. They hope to move somewhat away from the dream-scheme nature of the operation as it now stands; one project they have in mind is a massive recreation complex with year-round stadiums and exhibition centers and homes for sports-oriented vacationers. No final decision has been made about what kind of EPCOT will finally be built, but while the organization is still officially loyal to Walt's nebulous dream city, there is serious talk of trying to attract the 1980 Olympics to Disney World, a sign taken by some company sources as meaning that Disney is leaning toward the Hart, Krivatsy and Stubee scheme for EPCOT.

One senses that the Disney organization is on somewhat firmer ground when it comes to what's already been built than with EPCOT. The EPCOT scheme, if it ever does get under way as Walt envisioned it, would change constantly to allow for new developments; presumably, the times would never catch up with it. Such a utopian dream would have to involve a great deal of social as well as physical planning, of course, and there Disney's expertise seems to falter. "The Disney organization is fascinated by technical experimentation, but scared to death of social concerns," says Stubee. In the Magic Kingdom and its predecessor, Disneyland, there are no social concerns—no drugs, school boards or welfare disputes. Thus the Disney organization's extraordinary imagination is free to roam with no social consequences, and WED's designers can give technology carte blanche. The "imagineers"—as Disney once dubbed the WED staff—can play to their heart's content. And they do.

The Magic Kingdom is, of course, the reason-for-being of the whole complex. In a sense it is really itself a realization of Disney's city-of-tomorrow dreams, a complete urban environment, which has at times handled as many as 40,000 people at once and with a great deal more ease than most cities half that size manage their populations. The streets are cleaner than in towns a tenth of Disney World's daily population, the trains, tramcars and minibuses run when they are supposed to, the power doesn't black out, or brown out—in short, everything works.

Part of what makes it work is an enormous, R.C.A.-designed electronic communications system that keeps tabs on the entire operation. The computer includes a fire monitoring system that is tied into Disney World's own fire

Disney World



This rendering shows the (1) Magic Kingdom with five "theme areas" (Main Street, Fantasyland, Frontierland, Adventureland and Tomorrowland) radiating from a central plaza: (2) the future Persian Hotel; (3) existing Contemporary-Resort Hotel; (4) planned Venetian Hotel; (5) existing Polynesian Hotel and (6) planned Asian Hotel, all on the route of the monorail (7).

department (as large as that of Orlando, a city of 100,000); it also monitors all rides and mechanical devices throughout the park, automatically shutting down any equipment that shows any sign of malfunctioning.

The whole place is powered by a $20-million energy system that, like so much of the rest of the park, was designed by WED (although here WED less willing to take chances with engines than with monorails and castles, teamed up with a power consultant). The two jet engines of the system at present provide only 8 megawatts of Disney World's required 23; the rest are bought from the municipal power company. But Disney computers control the entire operation, and Disney engineers can switch parts of the park back and forth from one power source to another at will. The system is ecologically sound, too: it uses recycled waste heat to power the cooling system, cutting costs and making maximum use of energy.

What all of this very real stuff serves, of course, is a very make-believe place. The Magic Kingdom is 100 acres of whimsy, a sprawling architectural fantasy that seems far away indeed from the real problems of our cities. But it does have the uncanny ability to make people happy; planner Bob Hart calls it "probably the best example of an urban environment where people are treated in a humane way." And although the designers of real urban areas know that they cannot have a costumed Mickey Mouse strolling about their town squares, they are beginning to look hard for some elements of Disney World's successful environment that they can transplant.

Developer Mel Kaufman opts for taking Main Street itself, the 600-foot long strip of fake Victorian buildings and shop fronts, most of which hide real stores selling real merchandise. "Main Street's purpose is exactly the same as Korvettes in the Bronx," Kaufman says, "but it manages to make shopping wonderful and pleasant at the same time. I'm sure people buy more when they're happy. Why do we care so much about architectural validity in a shopping center, when the real point should simply be to make the place fun? There is no 'architecture' at Disney World — and I think it's great."

Kaufman says that the design of his lobbyless office building at 77 Water Street, which has a stage-set, eighteen-nineties candy store in its plaza instead of the traditional bland newsstand, was "definitely" the result of the impression Disneyland made on him. Indeed, Kaufman even picked up on the WED design process: instead of hiring an architect to design the candy store, he gave the job to a former stage designer.

Main Street is, of course, all a big stage set (mostly of Fiberglas, by the way), sitting on top of the park's "backstage" service basement. (Disney executives even call the process of hiring workers for the attractions "casting.") But it is a stage set designed with a great deal more care than most buildings; details are meticulously executed, and the scale is under complete control. It's always slightly smaller than in real life, to accentuate the feeling of a toylike, unreal place, but the scale grows smaller with each successive floor, to create the illusion of greater height. The colors are mostly pastels, enhancing the sense of fantasy.

As with most Disney World buildings, there was no model. Main Street was not designed as an imitation of any existing small town street, "but it's what a Main Street *should* be," says John Hench, vice president of WED and one of the top design men from its inception. "Ours is a kind of universally true Main Street—it's better than the real Main Streets of the turn of the century ever could be."

Thus, Main Street provides an ideal setting for the visitor's fantasies. He is himself on stage, and he can play-act and relax in a way that he would never dare to in the parks and squares of his hometown. At Disney World, everything is clean, fresh, innocent and just unreal enough to be completely unthreatening. But at the same time, it fulfills the functions of a bona fide urban space, and architect Charles Moore — who Robert Venturi admits turned him on to Disneyland in the first place — has suggested that one reason the original Disneyland was so successful is that it gave Californians a chance to respond to a public environment, something Los Angeles, a city of suburban tracts and freeways, most emphatically does not have.

What Disneyland really is, Moore says, is the town square of Los Angeles, and he adds: "In an unchartable sea of suburbia, Disney has created a place, indeed, a whole public world, full of sequential occurrences, of big and little drama, of hierarchies of importance and excitement, with opportunities to respond at the speed of rocketing bobsleds or of horsedrawn street cars. . . . No raw edges spoil the picture at Disneyland; everything is as immaculate as in the musical-comedy villages that Hollywood has provided for our viewing pleasure for the last three generations."

Perhaps, then, the lesson of Disney's lands is that a sense of fantasy, and the chance to play-act, are what we really crave in our real urban environments. Most of the vast concrete plazas filling our downtowns today are helpful only to those whose fantasies lean toward Kafka; there is pitifully little of the whimsy, and the irony, that make Disneyland and its offspring Disney World such welcome places.

But there are more tangible lessons to be learned from these places, too — another thing that makes them so successful as environments is their total sense of place, or the identity that they give to their spaces. Each of the "theme lands" is entirely self-contained, and designed in a way that enhances the visitor's illusions by shielding everything else from view. Wherever something outside is visible, it is arranged so as to be consistent with the inside theme; for example, the futuristic Contemporary Resort-Hotel outside the Magic Kingdom proper is visible only from Tomorrowland, and can't shatter the turn-of-the century view from Main Street. Not only is the architecture different in each area, so are the employe uniforms, the graphics and the trash bins.

If the main point of architecture is, as Philip Johnson has written, "not the design of space [but] the organization of procession," then here again Disney World offers cause for serious study. In terms of its plan, the Magic Kingdom is a masterpiece of balance between clarity and diversity. The entrance down Main Street sends the visitor right to the center of the park and the massive Cinderella Castle, which functions as a theme structure and is visible as a landmark from all points. The "lands" radiate from the castle plaza; and while one can get utterly lost within the small theme areas, it is

ways an easy matter to re- n to the castle and axial ain Street to set one's bear- ings straight again. "Main Street is like Scene One, and then the castle is designed to pull you down Main Street toward what is next, just like a motion picture unfolding," says John Hench.

The buildings are designed acording to the principles that Hench explains motivated Main Street: they are, in effect, cinematic, visual images of ideal types. They are symbolic architecture, designed to communicate a message or, in the case of the Walt Disney World castle, "to say something about the idea of being a castle," as Hench puts it. Like Main Street, the other buildings are based on historical associations interpreted freely rather than copied literally. A superficial effect is captured for the facade, while modern construction methods and materials may hide underneath.

Disney World publicity manager Charles Ridgway's description of the Cinderella Castle provides a glimpse into just what the Disney designers were after: "Imagine a full-size fairy-tale castle rival- Europe's finest and all the am castles of literary his- y in space-age America," idgway wrote in a news release. "A castle without age-crusted floors and drafty hallways. A palace with air-conditioning, automatic elevators and electric kitchens. A royal home grander than anything Cinderella could have imagined. But a true fairy-tale castle in every way. . . . [WED] produced an ancient castle that looks brand-new —as though each guest had been transported back in time." After that, one hardly needs Chambord.

WED's staffers point with pride to the fact that in the Disney scheme of things the architects and designers have the last say, not the engineers. The standard practice is for a WED project designer to prepare a set of renderings showing how the completed building should look. These are passed along to an engineer who is instructed to devise a means for making the design workable without changing its appearance—exactly the opposite of traditional architectural practice.

"We can't think engineering," says Chuck Myall, like so many WED designers a former art director from the Disney studios. "When we did the Country Bear Jamboree [a Walt Disney World attraction that involves audio-animatronic robots, another WED invention], we designed the show itself, then we sketched plans for the inside of the theater, then the outside. Nobody else in the world would do it that way. We never bothered to figure square feet, site coverage, or any of the other things an architect usually thinks about when he designs a theater."

Myall, who was in charge of planning for the Frontierland and Liberty Square areas, had responsibility also for the Haunted Mansion, a popular attraction that offers visitors perhaps the most dazzling array of WED-designed special effects anywhere in the park. The outside of the Mansion is of the same vaguely Gothic, brick design that marks so many college campuses from the twenties; it is sufficiently imposing and bizarre to instill in the visitor the sense that strange beings lurk within, yet at the same time it blends in well with the Georgian architecture of adjacent Liberty Square.

Time, of course, stands still in Disney World; as the visitor moves from one geographically defined theme area, such as Frontierland or Main Street, he also moves across time. Curiously, Disney's designers seem to see the future as yet another geographical place; not only do they offer us Tomorrowland (or, for that matter, EPCOT) but they have chosen for one of the two on-premises hotels a futuristic theme, placing it alongside the completed "Polynesian Village Resort" and the planned "Persian," "Asian" and "Venetian" hotels. The modern hotel was given the utterly matter-of-fact, yet marvelously ironic, name of the Contemporary Resort-Hotel.

It is a massive, 14-story A-frame structure, and it is probably the best single building through which to observe the blending of technological innovation and far-out fantasy that is uniquely Disney. It was designed in conjunction with architects Welton Becket and Associates, although Disney spokesmen are quick to point out that these consultants were only brought in because the WED staff hadn't time to develop an expertise in hotel design, and they insist that the company will handle the entire hotel project on an in-house basis next time around.

The Contemporary Hotel is a comic-book artist's vision of modern architecture. The rooms are fitted along the outside of the vast A-frame; inside, looms an awesome 10-story open space called the Grand Canyon Concourse, though which the monorail runs — perhaps the technical *pièce de résistance* of the entire park.

But while the building makes no bones about indulging in Buck Rogers fantasies (one senses that surely here, if nowhere else, the renderings of the completed vision came before anything else) its design nonetheless makes a serious attempt to contribute something to construction technology. The hotel rooms were prefabricated—the first prefab steel units in the country—and constructed by U.S. Steel in a special factory on the Disney site. The on-site location meant that units could be constructed with a width of 14½ feet; most prefab units are limited to 12 feet because they must be moved along normal public roads.

Unfortunately, the system never worked out as planned. The prefab rooms function perfectly well, but the expense of developing the system pushed costs from U.S. Steel's original estimate of $17,000 per room to about $100,000 per room, considerably more than traditional, nonprefab construction. While future prefab modules could undoubtedly be built at somewhat lower cost, there is some question as to the practicality of the whole-room prefab system, since the cost of enclosing "bulk" space — i.e., the main part of the room — is not much different with traditional construction methods or prefab construction. The real saving with prefab is in special areas such as bathrooms, and the Disney-U.S. Steel plant is now engaged in producing a small quantity of prefab bathroom units for a nearby Sheraton motel.

For the moment, the high hopes for the whole-room prefab idea have faded, one of the few misses on the almost-perfect track record of Disney innovation. The total cost of the Contemporary Resort-Hotel ran almost $100-million, perhaps why Disney World has seen fit to charge prices that, as one visitor recently remarked, are higher than at Claridge's—up to $44 a room.

At the same time that the Contemporary Resort-Hotel was under construction, the Polynesian Village, Welton Becket's other joint venture with WED, was going up across the man-made lagoon. In typical Disney fashion, the same steel modules were used for the Polynesian rooms, only this time they were set into long, low buildings, covered with false thatched roofs and elegantly landscaped in what was thought to be Polynesian manner. Here, as within the Magic Kingdom's gates, the joke somehow works: One is never quite willing to believe that he is off on a South Seas island somewhere — he isn't expected to: instead, the sensation is of playing along with Disney's designers in an elaborate, intricately conceived hoax. The juxtaposition of fake thatched roofs and cleanly modern, air-conditioned rooms is an obvious put-on, like Main Street with its tricks of scale. But like Main Street it is such a skillful put-on, and such a joyous one, that we willingly play along with Disney's game and share in its irony.

Clearly, it is no usual company that could entice 10,750,000 people — the total number of visitors to Disney World in its first year, which ended this month — to join in such a game. But Walt Disney Productions has never gone about its business in a very ordinary way. Walt Disney's decision to set up WED to design Disneyland, rather than go to an outside organization, was typical of the way he operated. An essential aim of the Disney organization has always been total control over any ven-

Secret ingredient

"Money—I guess that's their secret ingredient," architect Philip Johnson said recently, musing on the reasons for the Disney organization's ability to produce where planners, architects and city officials cannot. And if money isn't the whole key to Disney's success, it makes for a great deal of it. While $100-million was spent on the new town of Columbia, Md., and $85-million for Reston, Va., Disney Productions has sunk $400-million into Walt Disney World. And it plans to spend another $50-million to $60-million in the next few years, expanding the Magic Kingdom and moving ahead on Lake Buena Vista, the condominium town already under way at the eastern edge of the property. And that's all before the EPCOT dream city, for which company officials have not yet begun to prepare financial estimates.

The way all this money was raised would do credit to WED's expertise in creating things out of nowhere; the company has thus far managed to remain entirely free of long-term debt. Through a scheme engineered by Walt's brother Roy Disney, who led the company from Walt's death until he himself died last year, Disney Productions sold convertible debentures which were quickly retired when the price of Disney common stock, stimulated by expected high Disney World profits, moved above the conversion price. The stock—in recent years, one of Wall Street's prizes—has soared from $15 in 1957 to close to $200 this year. The company will not release specific figures about Disney World's profits, but attendance for the first year was above estimates, and net profits of the parent firm zoomed to $14.4-million for the six-month period after the complex's opening, up from $9.6-million for the same period a year earlier.

In buying land for the site, the company saved itself a small fortune by acquiring the land in small pieces under the names of holding companies set up for that purpose and given nondescript names like "Tomahawk" and "Compass East." This concealed their connection with the Disney organization, and kept prices down. When Disney's activities were made public in October, 1965, the company had acquired 27,443 acres for just under $5.5-million, or about $200 an acre. Since then, land near the Disney site has sold for as much as $125,000 per acre.—P. G.

ture in which it is involved.

In his penetrating study, "The Disney Version," critic Richard Schickel saw the basis of Disneyland in "Walt Disney's lifelong rage to order, control and keep clean any environment that he inhabited." It is a harsh comment, but probably true: Disney's desire to control manifested itself in his films, for which his studio almost never relinquished any rights, in his television shows and, finally, in his obsession with making Disneyland into a total environment.

The Florida operation represents, in a sense, the ultimate lengths to which this principle can be taken. There is not only a Disney power system, a Disney transportation system and a Disney construction company, there is a Disney telephone company, a Disney laundry (with washing formulas controlled by computer) and a Disney navy (much of it runs on tracks as parts of rides, but

Even I.T.T. has never been able to own its own government—but Disney does. It makes a corporate executive's mouth water.

if these boats are counted along with the real ones; the navy numbers 256 craft—the ninth-largest navy in the world).

But the real thing to make corporate executives' mouths water is the Disney government. Even I.T.T. has never quite been able to own its own government, but Disney, through Florida statutes passed in 1967, does. It is called the Reedy Creek Improvement District (after a swamp on the property) and it is empowered with all the authority of a county except for police power. Reedy Creek is controlled by the Disney organization and can set air- and water-pollution standards, and tax the landowner—which it does, to the tune of $3-million a year.

Reedy Creek's chairman is General W. E. "Joe" Potter, a retired Army general who Walt spotted when, as Robert Moses' executive vice president at the New York World's Fair, he worked with the Disney organization on its exhibits. Among the operations that fall into Joe Potter's bailiwick are Disney World's environmental-protection operations, which are remarkably thorough considering that, until recently, the Disney organization's interest in the environment consisted largely of making sure litter was picked up efficiently at Disneyland. (In fact, the company's proposed Mineral King resort project in Northern California is still held up in litigation brought on by the Sierra Club's charges that the resort would be ecologically harmful.) But in Florida, Disney executives estimate that they have spent $20-million on environmental controls. And 7,500 acres have been set aside as a conservation area that will remain wilderness.

There are elaborate air- and water-pollution controls, and a willingness to undertake some pretty drastic action where prevention measures can't work. For example, when the 450-acre Bay Lake on the property was deemed too polluted, Disney engineers drained it entirely, removed a layer of organic debris, and dredged white sand up from under the lake and spread it along the beaches. Then they pumped in underground water to refill the lake and finally, as if to spur the jealousy of Lake Erie-side residents, they stocked it with 70,000 fingerling bass.

There is also, on the site, a liquid waste-treatment plant that turns out effluent "that is as clear as gin," according to Joe Potter. That liquid—be it gin, water or some unmentionable—eventually finds its way into another Disney experiment, a 100-acre tree farm, where it is sprayed over eucalyptus trees. The controlled water-reclamation system, the largest such experiment in the East, is being run by Morgan Evans, Walt Disney World's chief landscape architect, with the assistance of University of Florida agriculturists.

Lake Buena Vista, the already-started condominium town on the site, bills itself as "host community to Walt Disney World." The project is the Disney organization's first, cautious attempt to try its hand at providing residential facilities before it goes whole-hog with the EPCOT city. Lake Buena

Perhaps the lesson of Disney's lands is that the chance to play-act is what we really crave in our urban environments.

Vista's aim is more modest than EPCOT's; it is merely a community of second homes for the wealthy, and a special attempt is being made to interest corporations in leasing houses as places to entertain clients. The hard sell has just begun, but John Tassos, an ex-New York advertising man who is now Lake Buena Vista's director of marketing, says that 80 homes, at prices ranging up to $100,000, will be occupied by November. The attached row-houses are generally arranged in clusters around golf courses, waterways and common green spaces; the plan recalls such greenbelt experiments as Radburn, N.J., of 1928, and, as in Radburn, the automobile is banished to out-of-the-way service roads.

Disney will be "mini-EPCOTing" some transportation experiments here; residents of Lake Buena Vista will be able to travel throughout the town via a system of electric carts and boats, and no automobiles will be necessary. Once again, the architecture is by WED, and while the concrete houses are a bit bland, they are surely better than the average Florida condominium.

It is a curious irony that today, when large-scale, total planning is looked on with disfavor by many architects and planners, Disney's planning ventures could appear to be providing so many answers. They seem at once too big and too far away, too unreal to have enough bearing on the problems of real cities.

Ultimately, though, this distance from reality is their greatest asset. WED's designers were free to plan Disney World's underground-tunnel system not only because they had a great deal of money at their disposal but because they did not have to bother with maintaining an old, unworkable system. They could develop the monorail because they did not have to bother with fixing the IRT. Too, they were removed from the problems of schools, drugs, welfare and politics, leaving them free to invent new kinds of ecological controls, power systems and pleasing urban spaces—all things that "real" cities could never afford to develop and test themselves.

In part, then, Disney World works because its task is narrower, and its available resources can all be concentrated on finite problems. But the fact of its working is no less valid because of this. An old Tammany politician once said that the way to keep in office is to be sure to keep the potholes in the streets repaired; at Disney World, they always are, because there aren't the concerns that exist elsewhere that would prevent them from being fixed.

But Disney World is not yet, by any stretch of the imagination, a real city—not only are there no politics, there are virtually no permanent residents. It does, of course, have an economic base, tourism, but this base operates under such unusual circumstances that Disney World cannot be called a real city economically, either. The lessons for real cities center around its technological innovations and its approach to design and planning, and to be of value these things must be seen outside of Disney World's context. The whole of Disney World is not, in any sense, itself a prototype for new towns.

The real test for the Disney organization—and WED especially—will come in the next few years, as Lake Buena Vista nears completion and the EPCOT scheme gets under way in some form. At the moment, since Lake Buena Vista is mainly a second-home community, social planning means putting the golf course in the right place. But EPCOT, presumably, will be different; if Disney is serious, people will have to live daily lives here, not merely leisure-time existences, and whether superappliances, pollution-free vehicles and clean open spaces can truly affect the quality of life remains to be seen. Up to now a combination of pleasing spaces and wizard technology is all Disney has needed to produce successful environments, but when it builds a full-scale city there will be much more than potholes to worry about. ■

Should We Let Disney Redesign Los Angeles?

By Sally Davis

Let's put the Utilidor here, the AV AC system there, and the bluebirds over there...

"Whatever man has done subsequently to the climate and environment of Southern California, it remains one of the ecological wonders of the habitable world. Given water to pour on its light and otherwise almost desert soil, it can be made to produce a reasonable facsimile of Eden."—Los Angeles *by Reyner Banham (1974)*

"Dear Sirs," began the letter from a retired gentleman in Maryland, "I've been to Walt Disney's World in Florida several times now and since I've found it as near to heaven as I will ever get here on earth, I would like to live out the rest of my days in your City of Tomorrow. Will you please send information about buying homes . . ."

Marty Sklar, staff writer at W.E.D. (Walter Elias Disney) Enterprises, the Disney Pentagon, smiled and put the letter atop the rapidly growing stack of similar requests from all over the country that have poured in since the Disney corporation announced plans to go ahead with the building of their Experimental Prototype Community of Tomorrow (EPCOT).

A decade ago, Walt Disney, armed with the inevitable pointer and standing before a drawing board with diagrams, talked about EPCOT, and more than a few people thought the old imagineering genius had finally conjured up one vision too many.

"Now he wants to run the world," cackled those who saw Disney's concept of an ordered, sterilized, packaged universe as something ominously Orwellian. *Newsweek's* Joseph Morgenstein cynically declared, "In Walt we can trust to clear the slums, renew the cities, and wipe out poverty . . . by putting up turnstiles and charging admission to our shores. It is our manifest destiny to become Disneyland to the world."



But in Los Angeles, science fiction writer Ray Bradbury, the closest thing we have to a resident seer, wasn't so put off by Walt's utopian visions. Why *not* turn the city over to Disney? Vote him in as Mayor, burbled Bradbury.

Of course, everyone laughed at that outrageous suggestion. Walt said he was too busy with his entertainment empire anyway and when he died a year later the EPCOT fantasy was shelved. The futuristic city looked nice in miniature but it figured to be a full-scale fiasco in reality.

Then came the cult of the cities. Urban crisis. Suddenly someone at Disney decided that maybe the old boy had something after all. But not quite in the way Walt envisaged, said the would-be rejuvenators. Let's give it some plastic surgery, fit the concept in with our tried-and-true formula. After all, we know all about *entertainment* parks, we're not city builders . . . so let's change direction, shift our priorities.

So from Disney's "living blueprint of the future . . . a fully operating community with a population of more than 20,000 where people will actually live a life they can't find anywhere else," the men that run the Burbank dream factory have come up with a *new* plan unveiled before the American Marketing Association in Philadelphia in May.

EPCOT is no longer a futurologist's dream, although it will be devoted to trying to solve mankind's future problems in the cities. Specifically, it will be a meeting place for industry, sciences and the arts where people can come from all over the world, for days, weeks or months, to discuss solutions to the problems of man. And to help make it pay, the Disney crowd hopes to entice big industry

Urban experts from around the world have studied the Magic Kingdom and envisioned a large-scale application of Disney know-how . . .

into setting up a permanent international trade fair and testing new products and ideas.

That doesn't mean that we can all move in, however, and start living out our longed-for inner-city fantasies. Emphasizes Disney President E. Cardon Walker, "While Walt Disney Productions will seek long-term commitments from industry and other nations to participate in EPCOT, *we do not seek* the commitment of individuals and families as *permanent residents*."

So the city of tomorrow becomes really no city at all. No more climate-controlled downtown center, no more airport, no more clinically departmentalized modes of living and working. No G-rated civic government. How has the lofty concept fallen and how can this ersatz fantasyland possibly give aid and comfort to those of us who have to live in real, crumbling cities?

Well, regardless of his successors' misgivings, the Walt Disney myth will not surrender that easily to present day realities. The notion stubbornly continues that the spirit of the master is hovering around out there somewhere with the panacea for all our urban ills if we could only divine it.

Even writer Morgenstern had to admit, however snidely, "Who else but Disney has been able to build an American city that works? All the answers are here. Automobile problems? Quarantine cars in their parking lots. Mass transit? Move people in sleek shiny monorails that glide through hotels like silk thread. What works here could work in a larger magic kingdom. Drugs? No one needs them on a trip through Tomorrowland. Pollution? Pump out Lake Erie, scrub the bottom and fill it up again. Recycle all liquid and solid wastes into Coca Cola and Fritos. Law and order? Dress the cops in cute costumes and smiles: the mailed fist inside the mouse's glove."

But what about Los Angeles? . . . the bungled Eden that we might yet salvage with just such indigenous genius as was once Disney's. The present Disney Corporation shies away violently from any notion that they could solve some of the problems of the very city where most of them live and work.

"Our city of EPCOT," explains Jim Walker, special assistant to "Card" Walker, "is under our control from the turning of the first sod. This is a technological city, a demonstration community with no permanent residents, with experimental homes which will never degenerate into permanent housing. We couldn't do this with an old city. But some of the technologies may be absorbed by people visiting us . . . then taken back and applied to the way people actually live in their own communities."

Nonetheless, we have indisputable evidence that the Disney people do understand the principle of urban organization and people-moving. It's a fact that urban experts from all over the world bring students to the Magic Kingdom to admire the Disney way of doing things. But it still takes a great deal of prodding before the Burbank designers will agree to apply some of their know-how to 1974 city headaches.

To the hidebound planner modeling his ideas on East Coast and European cities, Los Angeles will never work until it begins to conform to a preconceived ideal: a downtown center from which suburbs radiate, connected to that center by rapid transit. Some of our own planners still seem wedded to that idea. Witness the millions currently being spent on studies for mass transit. We voted in another one in the last election. But does anybody want it? And will it be used by anyone when it is built?

Jim Walker, who spends all of his time presently immersed in EPCOT (where rapid transit is the mainstay) nevertheless maintains that a mass transit system isn't realistic for Los Angeles "because we don't have easily definable corridors of movement. We should be investigating other possibilities using what we know about the places that people actually want to go to in *Los Angeles*, not in New York or Paris or San Francisco."

Disney design vice-president John Hench believes that real cities, unlike fantasy ones, must be organized around the way the majority of its citizens live, instead of citizens being made to fit into the perfectly planned city. "Take Brasilia as the perfect example of perfect planning that doesn't work," he points out. "A beautifully executed, architecturally correct metropolis in which nobody wants to live. If we are to help Los Angeles, we must first accept ourselves as we are."

Disney himself recognized the danger of listening to so-called professionals who'd been involved in the planning of other projects. When building Disneyland he refused to consult anyone who'd ever had anything to do with amusement parks. EPCOT is now being planned by the design men at W.E.D., with not a single professional urban planner among them.

Most of the Disney crowd believes we cannot build a transit system in Los Angeles simply to make life easier for our visitors. Of course we want to be liked, but our friends will love us with or without a transit system. Writer and Los Angeles buff Reyner Banham is just such a friend: "Like the English intellectuals who studied Italian so that they could read Dante in the original, I learned to drive so that I might read Los Angeles in the original."

And now is surely the time to give the lie to the idea that ghettos are created by a lack of rapid transit. That seems much too easy a way of shrugging off our responsibility for Watts and East Los Angeles. Other alternatives such as a super freeway with access from existing freeways, commuter airplanes of the kind currently used to connect small airports, and a system based on existing rail lines, all seem at least as plausible as borrowing a BART system for L.A.

In the new-style EPCOT, Disney will require total cooperation and vast infusions of cash from American industry. Most of the bigger corporations — General Electric, General Motors, U.S. Steel —have been approached. Indeed, industry is getting a sweet deal, a chance to demonstrate their product before upwards of ten million people a year. What's needed is a dramatic demonstration to the corporations that they have an equally big stake in the survival of our cities.

"I think the Bunker Hill project is a fine example of private industry working with an urban project," says Jim Walker. "But it doesn't go far enough. What we need is that same kind of transfusion of economic and planning support for something like the Watts/Willowbrook community. When they built the Century Freeway down there, there were great hopes for redevelopment. It was a good opportunity, but they missed it. They took away substandard housing and left *no* housing in its place. If planners would cooperate with industry and vice-versa we could reorganize L.A. a piece at a time."

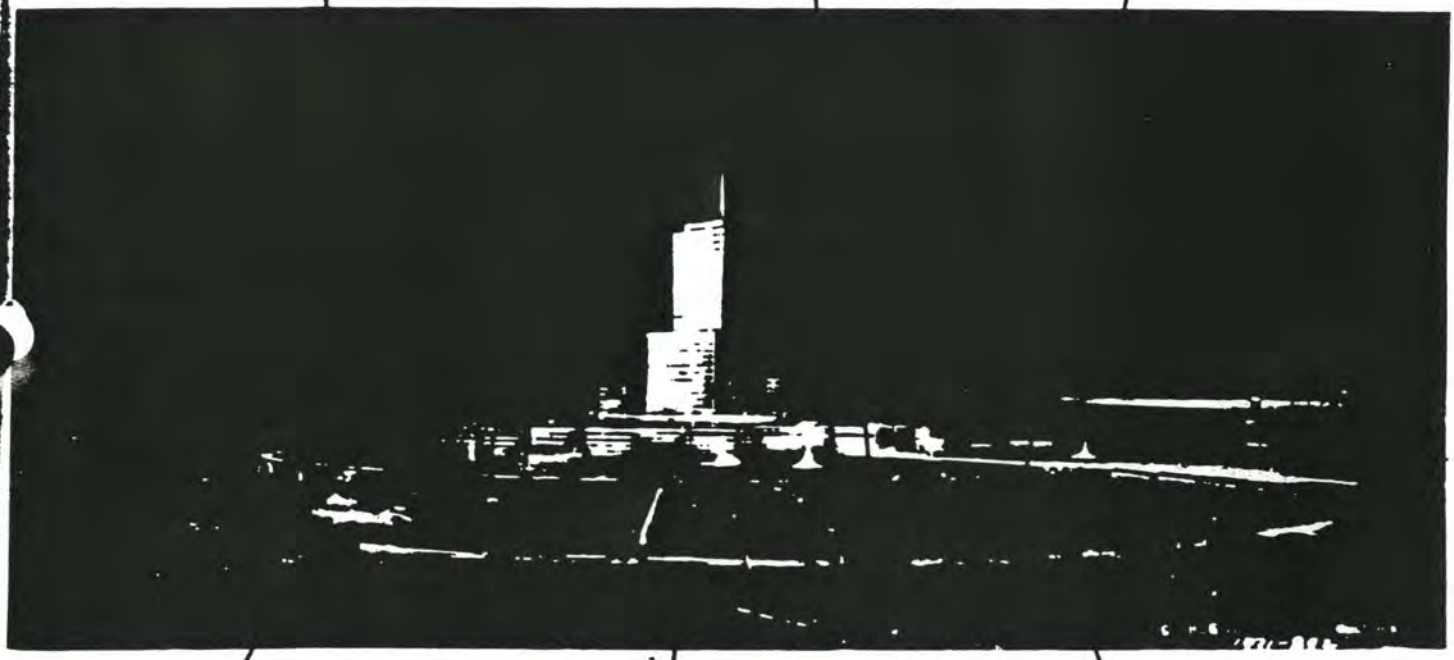
A fair recent example of how good old profit-motivated industry can end up benefiting a city is Spokane, site of Expo 74. They tore up some of the town's worst eyesores to cover it with the World's Fair. As a result, the surrounding below-average homes and buildings started picking themselves up to match.

Continued on page 64

Monorail transit system,
for high-speed people-moving
(could be used within
individual L.A. communities)

Sewage treatment
(removes nutrients from
recycled wastes for feeding
plants, maybe people, too)

Energy conservation
(captures waste heat
from turbine generators
to produce steam
+ hot water)



AVAC waste
disposal system
(sucks rubbish
to a central
incinerator)

Utilidor
(underground city
for servicing the
city above. All
maintenance utilities
and deliveries
handled below
the surface)

Computer technology
to monitor traffic
fire, police and
emergency
facilities

Disney's original thinking has gone through some changes since this early experimental rendering of the ideal city, but many plans for utopian urbanization still persist.

DISNEY PLANNING

ntinued from page 46

Unfortunately no city can hope to have the control that Disney has in Florida Before even beginning Disney World they had the Florida legislature okay the Reedy Creek Development District, which gave them virtual autonomy over almost 28,000 acres. That meant that Disney planned as Disney liked.

When it comes to building, then, EPCOT has one tremendous advantage over lesser cities. Their building codes are flexible enough to allow any new material or construction method to be employed without the combined wrath of building and safety, public health and all the other watchdogs of the people descending on them. Prefurnished instant modular rooms are inserted into modular buildings like drawers into a bureau. If we could do the same thing we might solve our housing problems overnight. And if carefully supervised, the Disney builders believe it could happen here.

In Anaheim, because space began to run out early, things are actually quite congested, but the illusion of space is given by the judicious use of a clump of trees here, a pool of water there. The Disney people see cities as concentrated lumps of development spaced out much like L.A., separated by green belts and connected to each other by some form of transportation. Here in L.A. we've got the spread but somebody forgot the spaces in between.

Beverly Hills may be an example of how green space can work, but it too is beginning to exhibit danger signs. Recently it said thumbs down to another public park because most residents having large gardens felt they didn't need it.

Jim Walker expresses grave concern about the fate of L.A.'s last few remaining open spaces. "We can't do anything about space we've lost but the Santa Monica mountains, for example, are absolutely vital as air shed to revitalize the oxygen supply for the whole L.A. basin. It mustn't be allowed to be taken away."

Of course there are the specific technological ideas that EPCOT will use, which are already in use in Disney World and which we might benefit from:

—The Swedish-designed **AVAC waste disposal system** where rubbish is sucked through space at up to 60 m.p.h. to a central incinerator.

—The **monorail transportation system** or high-speed people-moving is probably no more practical for widespread use in Los Angeles than any other mass transit, but it could be used within individual communities.

—**The Utilidor,** underground city for servicing the city above, containing all maintenance and service industries, truck deliveries and utilities. It beautifies the environment, relieves congestion and concentrates service in one place for more efficient operation.

—**Sewage treatment plants.** Disney World has not yet re-treated sewage for drinking, though they could. Instead they're taking the nutrients from recycled wastes to feed experimental forests in conjunction with the University of Florida. The wide use of trees for air quality improvement is a cardinal principle of their planning.

—**Computer technology.** Computers are being used exclusively to monitor many aspects of the running of the city, including fire, police and emergency services of all kinds.

—**Energy conservation.** Disney World captures waste heat from turbine generators to produce steam and high temperature hot water for use in all their air conditioning.

But the biggest lesson we can learn from EPCOT, says W.E.D. designer John Hench, is the need for *order* in our lives.

"Now as soon as you use the word, somebody starts shouting Fascism, but by order I mean harmony. Man has survived for a hundred million years by using his eyes to bring harmony to the confusion he sees around him. Even if he can't find order in chaos, he has to keep trying just like a baby duck tries to find water even when he's raised in a farmyard with the chickens, because some sort of ancestral memory says it's there."

Continues Hench, "The futile search for order produces anxiety, neuroses, antisocial behavior, etc. All of this is obvious. Los Angeles is probably one of the best examples of a city with a lack of order. We've got to convince business that they can cooperate to remove glaring signs, competing colors, stop competing with one another and cooperate to build a life-preserving city, not a life-threatening one.

"It's a bit like a trip through a museum. If you do it haphazardly going from French Empire to Ancient Egypt to English Georgian you end up anxious and confused and absorbing nothing. If you have a plan or a guide you come out refreshed and stimulated. It's like that with a city, all the parts must relate. You know, Walt saw building a city very much like a movie. You start with scene one, which relates to scene two and scene three. And you can't leave out any of the parts. Look at Disney's Main Street. The colors are quiet, the parts blend, the shops don't tout for customers but people buy in them all. The atmosphere doesn't have to scream at you for business to succeed."

Well, it all sounds marvelous. Cover up the used-car lots, remove the giant doughnuts and revolving chicken buckets, and you have a perfectly planned technological city where the planners are all interested in the public good, the politicians do what's right for the people and nobody throws litter.

But cities are sociological as well as technological institutions. *People* keep messing up the plans. Planning commissioners are subject to graft and payoffs, public officials push their own private projects and zoning is flexible, if there's enough money to help it bend. Oil companies pollute the oceans and developers pay off the right people and move mountains. In the ghettos the idea of order and harmony is something somebody's great-grandfather might have known a long, long time ago.

So, EPCOT, can you tell us anything? Can any tidbit of urban knowledge we pick up from Disney city dreamers be of help to us? Is it worth our even trying?

David Brinkley, after his first visit to Disney World, praised the miracle rising out of the Florida swamps. "But of course," he allowed, "they don't have to do anything about the sociological problems of crime, poverty, and the ghettos." He paused in typical Brinkley fashion and added, "But then our own cities don't do anything about them, either."

So as long as we're not doing anything, anyway, we may as well not do it in congenial surroundings, and see where that leads us. Daydreaming? As the world's best known animator and innovator proved throughout his lifetime, grand-scale visionary thinking may actually, *occasionally*, work magic. ■

Professor Andrew Rutherford came from Scotland to deliver a dissertation on Byron that contains a year of quotable quotes. He called it "Pilgrim's Progress." It traces the development of a young aristocrat from playboy and romantic poet to the freedom fighter "whose human word could emancipate a people and lead to the final triumph of liberty."

We followed the Byron trail in Greece for two weeks, adding our own improvisations, crossing it here and there with Kazantzakis, Herodotus, Plutarch, Aeschylus, Pindar, Lawrence Durrell, Plato and Socrates: tour groups from Germany, Sweden, Japan, Pennsylvania, Newport Beach. The revolution of the leftish Junta in Portugal occurred while we were consulting the oracle at Delphi. Within a day, adroit Greek journalists were quoting, without probability of censorship, the words of a Junta that could proclaim freedom for the press and amnesty for political prisoners. It was the kind of omelet Zorba himself

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Photograph by James H. Carmichael, Jr.

Will 10,000,000 people ruin all this?





Photograph by William D. Griffin

On the eve of its opening, Walt Disney World in Florida is the focus of high hopes and great controversy

BY ELLIOTT McCLEARY

FUTURE GENERATIONS may find it ironic that a company whose symbol is Mickey Mouse should undertake a serious and massive experiment in environmental planning. Yet that is precisely what is happening today in central Florida.

This experiment is unfolding in a magnificent area with untouched swamps and uncounted species of wildlife, including the creatures you see on these pages: alligator, southern fox squirrel and the little blue heron.

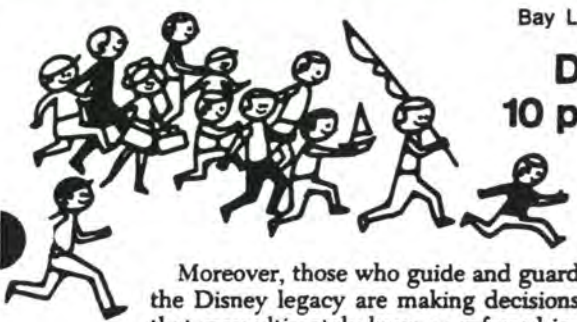
In October the new, 27,400-acre, $300-million *Walt Disney World* near Orlando will open its gates for your inspection and approval – or disapproval.

Walt Disney's successors have done just about everything that time, talent, good will and money can provide to nurture the high hopes their late boss had for Disney World. What they have wrought is unquestionably impressive. Disney World, as distinct from California's Disneyland, is *not* simply an amusement park.

It contains many innovations designed to solve a host of current environmental problems. Other projected innovations give promise that they will someday enhance the planning and development of cities yet unborn.



Bay Lake has been cleaned up, Disney engineers say, and is no longer subject to natural pollution.



Disney's new mass recreation area will occupy only 10 percent of the 27,000-acre area, while 5,000 acres of virgin cypress will remain untouched

Moreover, those who guide and guard the Disney legacy are making decisions that may ultimately have a profound influence on mass recreation. Current estimates are that between eight and ten million people will visit Disney World every year. The manner in which they are accommodated, and the imprint they leave on the area, seem certain to have a profound effect on the future decisions of those who manage America's increasingly crowded recreational areas.

California's Disneyland has proved that Florida's Disney World will be able to control pollution on its own land. But just as a large city's concentration of people puts pressure on the environment, so will the urban sprawl Disney World is sure to attract around its borders.

Though it would not be reasonable to oppose a recreation project just because it will attract a lot of people, concentrations of people should be figured into the equation which balances the desirable aspects of mass recreation with the accompanying undesirable aspects.

In the case of Disney World, it seems that its recreational potential and experience in better living make it worth the inevitable, undesirable effects of attracting 10 million people per year to one place. But many local people don't agree:

"I think we have the right in Florida to be suspicious of any project of this magnitude," a prominent local conservationist said to me.

Another local resident was even more outspoken: "It will bring enormous traffic and urbanization," he said, "and a resulting loss of the flora and fauna that make life down here worth living."

Others worry that Orange County's citrus groves will suffer. Hydrologists and conservationists fear the underground water supply will be adversely affected. Area planning officials, concerned about the rapid urbanization, point out that 120,000 permanent residents will be added to the region.

For a first-hand report on these and related problems, NATIONAL WILDLIFE recently sent me to *Walt Disney World.*

The rolling orange groves, the flat palmetto-dotted cattle pastures and the sand and pine swampland around Orlando belie the presence of Disney. So does the curving, six-mile approach road to Disney World which is bordered by thousands of blooms.



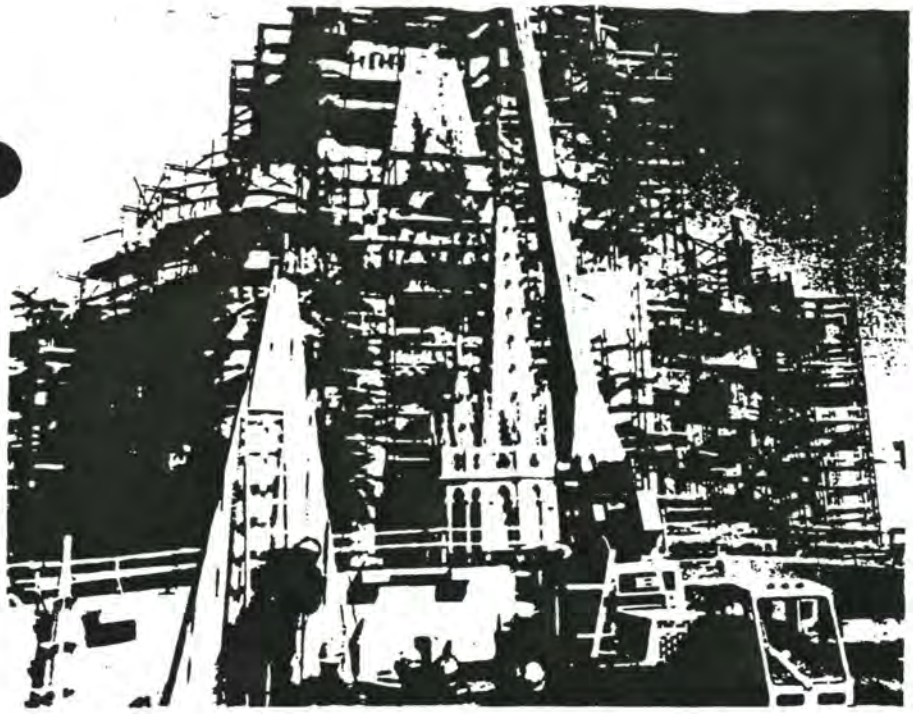
Of the 43 square miles that comprise Disney World, only 100 acres are given over to the "Magic Kingdom," or "theme park," which is the heart of the area. An additional 2,500 acres have been se aside for recreational facilities and va cation housing. Part of the remainin 25,000 acres was purchased as a buffe to discourage infringement by honky tonk attractions.

Some 5,000 acres of the 7,500-acr conservation area is in the Reedy Cree Swamp, a dense and tangled forestlan of virgin cypresses, palms, pines, vin and orchids; of huge, flapping bird cranes and turtles, ospreys and eagle deer and panthers, black bears, and all gators. Every wild bird and animal sp cies of inland, central Florida lives her with room to survive and reproduce.

Five leading conservationists, amor them National Wildlife Federation E ecutive Director Thomas L. Kimba have advised and guided the conserv tion planning.

"I don't need to tell you about W Disney's love of nature and animal says William E. Potter, formerly a da building general in the Army Corps Engineers, who directed a $7-milli water control program on the Disr property. "One of the things essential him was to make our property usa without interfering with the natu growth of trees, plants and wildlife.

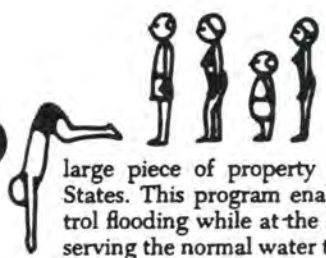
"The history of Florida is a history overdrainage, but we have develo probably the most complete and sop ticated plan of water reclamation on



Perhaps the most distinctive Disney World landmark and symbol of the magic and fantasy element which America associates with the Disney name is the 18-story-high Cinderella's Castle, capital of the theme park. Construction teams are busy putting finishing touches on the buildings to get them ready for the October opening.



The man-made lagoon and Bay Lake cover 650 acres. The eight million cubic yards of dirt that were scooped out to form the lagoon were used to cover the transportation and utility network, in effect, putting all cables and traffic underground.



large piece of property in the United States. This program enables us to control flooding while at the same time preserving the normal water table," explains Potter. "We can now move flood waters off the upper property and down into the lower swamp. We then release the water gradually so as not to harm the area below our property, but quickly enough so as not to disturb the natural plant and animal life or the ecology of the swamp area."

Seventeen self-regulating dams of French design permit water levels to be raised and lowered to approximate natural fluctuations. In addition to some 40 miles of canals, the Reedy Creek Improvement District, whose boundaries approximate those of the Disney property, built a protective dike around Disney World. This helps to retain flood waters in the conservation area. It also guards against possible pollution from incoming waters. Normally, water draining a 99-square-mile area to the north drains into Disney World at 11 different points. It is, however, monitored daily, and can be refused if water quality falls below acceptable standards.

Elsewhere, hundreds of acres are devoted to parking lots, a motel area (in a new town, Buena Vista), hotels, golf courses, stables for 300 horses, bridle trails, nature paths, tennis courts, a camping area, an area of vacation townhouses and apartments to be known as "Recreacres," and Bay Lake, where visitors will swim and sail.

The aesthetic aspects of Disney World are under the control of a team of 600 artists, engineers and architects. Among their pet hates: signs. "They won't let us put a sign inside the park," a key employee complains with grudging admiration, "except for 'Men' and 'Women.'"



When you reach the "Magic Kingdom" theme park that is the core of Disney World, you don a hard hat and walk gingerly. Swinging cranes and scaffolding are overhead, and scurrying vehicles are right and left, whether the territory is Main Street U.S.A., Adventureland, Frontierland or Liberty Square.

Blinking in the Florida sunshine, listening above the roar of machinery to construction chief Joe Fowler, one wonders where fantasy ends and reality begins. Is this chewed-up growth on the landscape not the worst despoilment in the history of an abused state? It easily could have been. Or, as Joe Fowler seems to imply, is America about to find solutions to some of its major environmental problems here?

The latter proposition is hard to choke down. But Joe Fowler, a practical and articulate retired U.S. Navy admiral and shipbuilder, is persuasive:

"*Walt Disney World,*" he explains, "like a perennial world's fair, will be a showcase and a proving ground for U.S. industry's best efforts to improve the environment. An example is the striking contemporary hotel being erected near the theme park by U.S. Steel. Each of the hotel's self-contained, lightweight family-size modular units is completely built offsite and hoisted into place by crane, in an experiment to cut the high cost of housing. Another example is the monorail train deliberately built way beyond the necessities as an amusement device," says Fowler, "with sharp curves, steep grades, etc. — to show that it could be used in a city as a fast means of transportation."



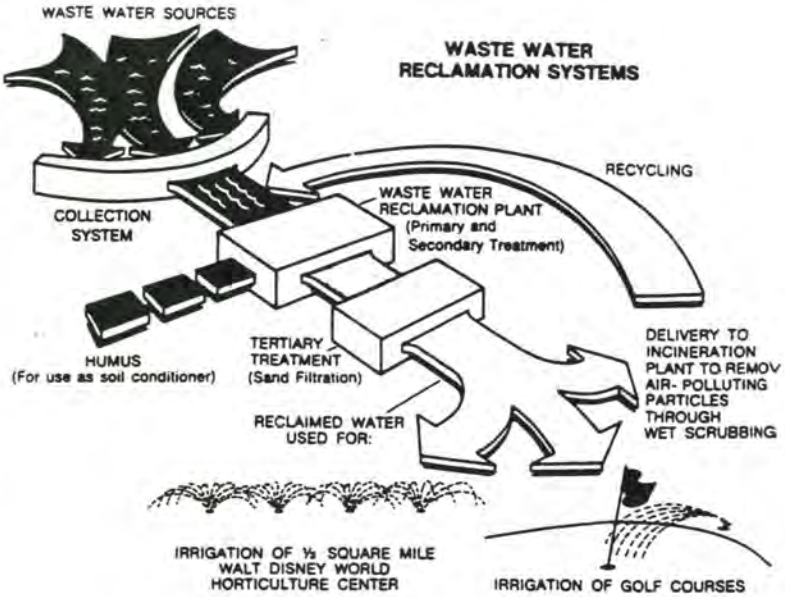
Monsanto, General Electric, AT&T and RCA are among 88 companies working with Disney World in the inauguration of tomorrow's devices. Technology, which has done so much to pollute and destroy the environment, could partially redeem itself here. Or so it now seems.

The visitor to Magic Kingdom is freed

UNDERGROUND UTILITY CORRIDOR



Cross-section of underground utilidor shows separate storm sewage. Clean water from roofs and amusement rides runs into Bay Lake. Oily runoff water from parking lots goes into holding ponds for treatment.



All water is recycled. After primary treatment, sediment is extracted for use as a fertilizer. After secondary and tertiary treatment, some water is used for irrigation. The rest is sprayed onto stack gases emerging from the incinerator to wet down fly ash and keep particulate air pollution at a minimum.

Disney engineers say their innovations can be applied to urban housing problems throughout the country and enhance the development of cities yet unborn

from the annoyance of the automobile. He parks his own car in a lot over a mile away and is transported to this site by silent trams or boats powered by compressed, low-sulphur natural gas.

"Furthermore," adds Joe Fowler, "we've moved our theme park delivery traffic underground, leaving streets free for people."

Under Main Street, for example, there is a storage level, and below that a street. The latter handles non-polluting, electric autos and food trucks, as well as vehicles carrying Disney personnel.

There will be no garbage trucks chomping refuse and blocking service traffic, even in the tunnels. Wet garbage will be ground up and sluiced into the sewage system.

Trash, paper cups, tin cans and bottles will be whisked to a central collecting point by underground pneumatic tubes from 19 dumping stations.



As I was driven about in a bouncing Jeep, I saw many examples of advanced products and methods that would be banned in the average community by obsolete building codes. The modular construction of the hotels was one example, as was the compressed-air trash removal system, and the lightweight, flexible, easy-to-install plastic waterpipes and reinforced polyester storm sewers.

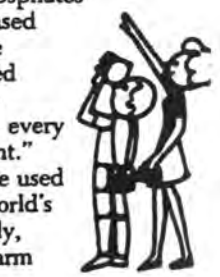
Under customary codes, I was informed, Disney World just couldn't have been built. But Disney World has been allowed to formulate its own building code – a model that is already exciting national interest.

"Building codes are in awful shape," says Joe Fowler. "There's no conformity in what is allowed, often not even within a single city. The results are argumentative, expensive, dangerous. We've unified codes and brought them up to date."

Regulations call for a fire sprinkler system in every building and even homes, and all electric and communications lines must be buried. The code will be particularly helpful in the construction of EPCOT, the futuristic town to be built in Disney World in six or seven years.

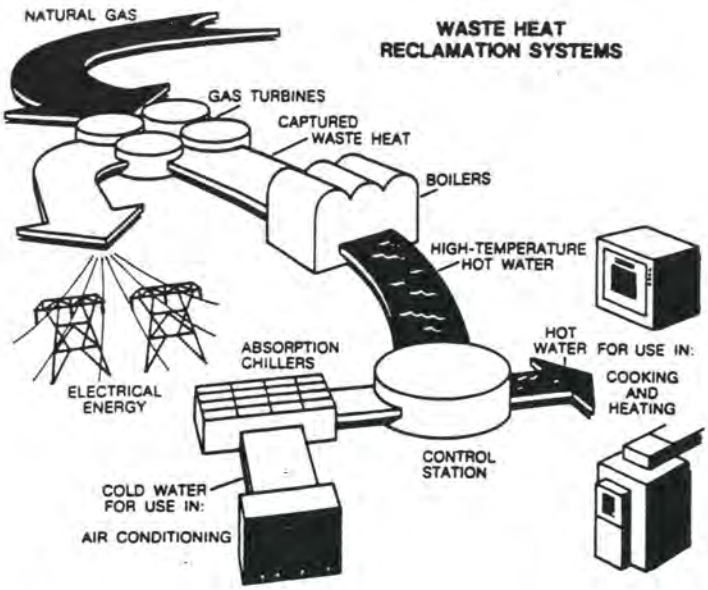
The Experimental Prototype Community of Tomorrow (EPCOT) will feature a 45-acre downtown center, completely enclosed for climate control, with pedestrian, automobile and truck traffic and rapid transit systems operating on different levels of the city. It will be a living community for 20,000 people, with homes, schools, churches and green belts. It won't simply be a company town. Anyone will be welcome, says Joe Fowler.

Another newsworthy facet of Disney World is the $19-million utility network, large enough for a city of 35,000, capable of serving up to 80,000 theme park visitors. The effluent from its three-stage "activated sludge" plant will be chlorinated and clear to the eye, with 97 percent of suspended solids removed. Nitrates and phosphates in the effluent water, released into a lake, could stimulate detrimental algae and weed growth, thereby creating a problem familiar to almost every American, "over-enrichment." So instead the water will be used to spray-irrigate Disney World's golf courses and, ultimately, a projected experimental farm of 600 acres.



Helped by University of Florida agricultural experts, Disney people hope to demonstrate how American communities can render sewage harmless and even profitable. Their concept has already been proved in year-round effluent spray-irrigation of trees in Pennsylvania.

Some waste water from the sewage plant will be recycled and used to combat air pollution. It will be sprayed onto stack gases emerging from the central incinerator and will wet down fly ash emerging from the furnace. The captured fly ash will then be used in the



Two jet fighter engines run on clean-burning natural gas to produce most of Disney World's electricity. Energy from the waste heat is captured and passed through boilers, heating water to high temperatures. The hot water is used for cooking and heating of buildings; a chemical process derives cold water for air conditioning.



One of Disney World's innovations is the hotel which is located near the theme park. Every one of the hotel's self-contained, lightweight, family-size living units is built completely off-site and hoisted into place by crane in an experiment to cut the high cost of housing.

sewage plant as a flocculent to clarify effluent. Sludge from the sewage plant and ashes from the incinerator will find good use on Disney World grounds as soil conditioner, fertilizer and landfill.

Storm sewage is designed to save water and prevent pollution. Thus, rain water collected from roofs, together with clean water used in amusement rides, will flow into Bay Lake. Runoff from paved areas, such as parking lots, will discharge into holding ponds where floating oils and wastes will be skimmed or screened out.

Disney World will buy some electric power, but will produce most of its own – and at a saving. Two 8,000-horsepower Canadian jet fighter engines burning low-sulphur natural gas will thrust 1500-degree air through turbines driving electric generators.

The average power plant would discard the waste heat into water withdrawn from and emptied into a nearby stream, thereby causing thermal pollution. At the Disney energy plant, however, over half the waste heat is captured by huge boilers producing 400-degree water. Energy from the water is employed in a lithium bromide chemical process to chill water for air conditioning systems throughout the theme park.

Utility lines for hot and chilled water, and compressed air for electricity and communications, are hung in utility tunnels beneath theme park streets. This reduces the cost of repair and maintenance. The cost of the utility system has not been much more than that of a conventional system for a city of 35,000, and that cost includes labor-saving automatic equipment and monitoring devices.

In discussing insect control, entomologist Fred Harden explains, "we'll only treat where and when it's absolutely necessary. We won't spray everything every Monday and Friday."

Mosquitos are expected to be the chief problem. They will be discouraged by such means as manipulating the area water level to upset hatching conditions; and, if necessary, by using fine oil rather than poison on ponds to eliminate larvae. Diabrom and malathion, rather than "hard" chemicals like DDT, will be used for spraying. They will be employed in such microscopic droplets that one-half ounce of diabrom or three ounces of malathion will cover an acre.

Fish, which eat mosquitos, will be maintained during droughts by digging fish holes in ponds and lagoons.

To control mosquitos and maintain fish is one thing; to control human beings and maintain environmental quality, quite another.

There are skeptics who doubt that the job can be done. The influx of humanity, they say, will simply be too great. The abuses, they contend, cannot be prevented or even successfully contained.

"The trouble with the skeptics," says Disney executive Robert B. Hicks, "is that they have no faith in people. . . . If you don't work on a problem, you never solve it. The skeptics give up before they start. We're trying to set an example of good development – in planning, use of space, water control, pollution prevention, building codes, conservation, etc. We're providing blueprints that others can follow, if they wish to."

National Wildlife Federation Director Thomas L. Kimball sums up:

"This will be a real test before the world — to demonstrate whether planning and technology can create a new urban area where man can live without destroying his environment. He must do so if he is to survive.

"The added cost of environmental protection on this $300-million project was only about $15 million, or five percent. If a profit-oriented company like Disney can make the plan work, there is no reason why the same thing can't be done all over America. We have the techniques to protect our environment; developers and governments should be required to use them.

"If the Disney experiment succeeds — and only time will tell — it could be a big step forward for all of us." □