

NUMBER 9
SUMMER 1990

\$4.00

"The Ticket"

"--- COLLECTING THEME PARK MEMORIES ---"

Disneyland 1959



INTERVIEW WITH IMAGINEER
ROLLY CRUMP



PRINT

9-1

BOOKMARKS

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THUMBNAILS



Main Gate

WELCOME ...welcome to Issue #9 of The "E"Ticket. In previous issues we've revisited Disneyland's **20,000 Leagues** exhibit and **Jungle Cruise** attractions, the **Calico Mine Train** at Knott's and other rides, with facts and memories presented specific to each ride. This time we explore the Disneyland past from a different perspective ... with an overall visit to our favorite theme park as it was in 1959. As we enjoy the history of Walt Disney's first park we are reminded that there have been a number of "breakthrough" years ... times of major rebuilding, or of expansion. The Park was improved and expanded in many ways during the first three years after opening, but it was the 1959 announcement of major attractions like the **Submarine Voyage** and the **Monorail** that again captured the attention of the world.

While the public enjoyed these new attractions, Walt Disney and his new team of WED designers and inventors were pushing forward on other innovative projects. In this issue, long-time Imagineer Rolly Crump relates some of his fascinating 1959 experiences with us.

Our 1959 visit to Disneyland could not have been written without the information shared by Larry Nikolai, Paul Newitt, Linda Cervon, Bruce Cervon, and Bob Gurr. Material on 1950s merchandise came from Patrick Jenkins, Dave Mumford and Tony Baxter ... and rare postcards were loaned by veteran collector Steve Stuart. Disney Archivist Dave Smith and his staff again helped us dig up those "lost facts" ... and Rolly Crump spent several evenings with us, sharing his experiences, recalling how it used to be during that special era ...



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SUBSCRIPTIONS - SUBSCRIPTIONS - SUBSCRIPTIONS

The "E"Ticket has grown in page count, in appearance, and in content over the last 3 years ... and our satisfaction in being part of this hobby has grown with it. The encouragement we've received from you, and the opportunities we've had to interview and learn from Disney Imagineers and "insiders" have made the continued publication of this fanzine necessary to us. We're going to prove it by offering the convenience (and commitment) of a 4 ISSUE SUBSCRIPTION. You may continue to order our upcoming issues individually for

\$4 (plus \$1 postage) or you may send us \$19 for Issues #10 through #13, postpaid. Most of you are familiar with our "slow but sure" schedule ... and you know that we always come through! If you change your mind later, you may contact us and we will refund the unused portion of your subscription payment. We sincerely hope that you will still write to us with your thoughts, criticisms, suggestions and free ads ... even though you no longer have to order issues of The "E"Ticket one at a time.

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The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880



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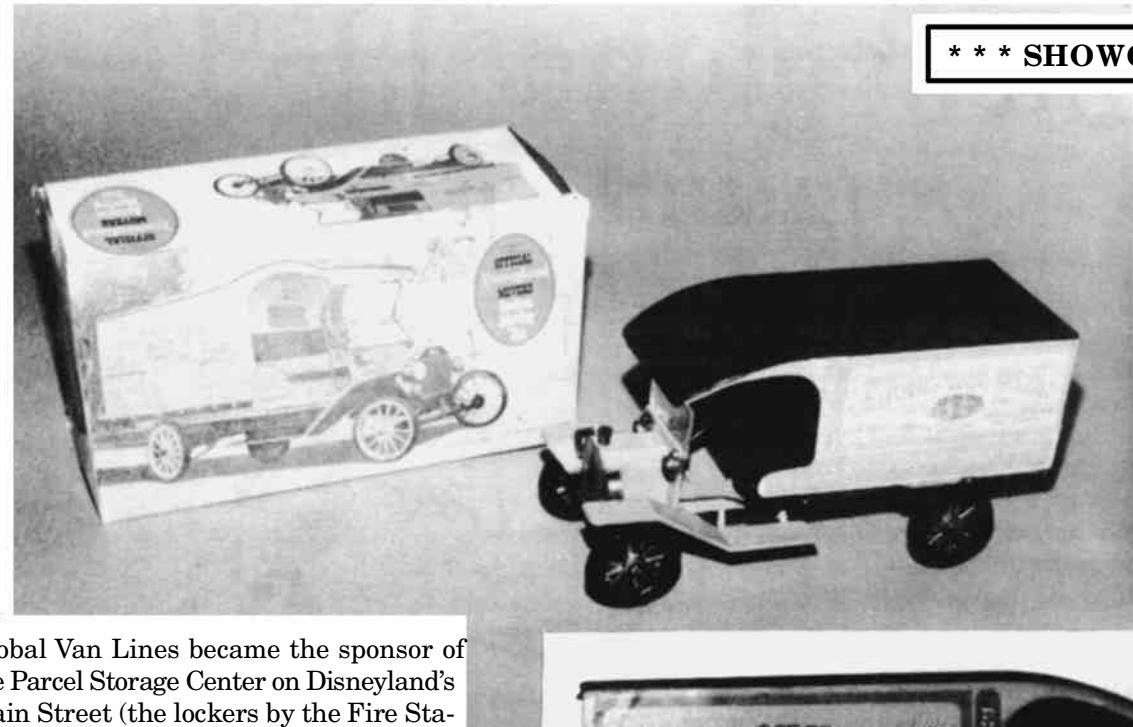
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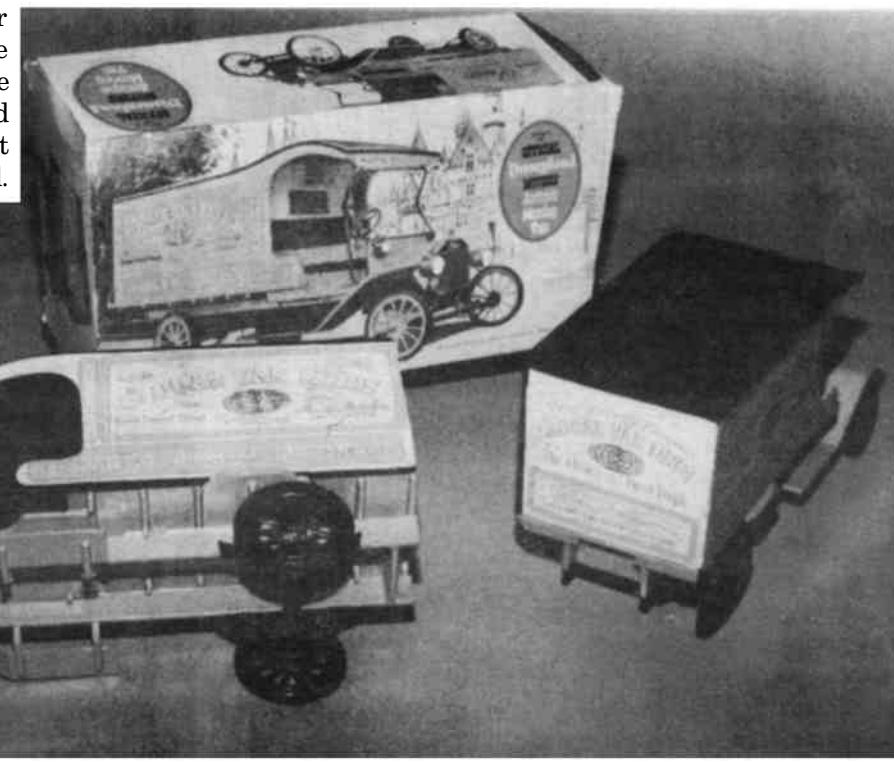


* * * SHOWCASE * * *



Global Van Lines became the sponsor of the Parcel Storage Center on Disneyland's Main Street (the lockers by the Fire Station) beginning in May of 1963. Global's sky-blue 1917 Model "T" Ford moving van, bearing the slogan "Official Disneyland Movers," was a popular addition to Main Street atmosphere throughout the sixties. Walt Disney was said to enjoy "firing it up" during his frequent visits to the Park.

Here is the "Official Disneyland Movers" toy van which was produced as a promotional tie-in by Global. Made of light blue and black plastic, it has gold painted headlamps, spokes and radiator, with paper stickers on three sides which match the real van once parked on Main Street. The original box is an example of understated advertising, with just a blue-on-blue hint of **Fantasyland's Castle** in the background.



Disneyland 1959

A FAMILY VISIT

Bill, Penny and Jimmy were remarkably quiet as the family drove the 45 miles from home to Anaheim in their new 1959 station wagon. This year their folks postponed the annual trek to Disneyland "so the crowds could thin out a little." Indeed, it had been a banner summer season as the public responded to Walt Disney's most ambitious park expansion since the Magic Kingdom opened in 1955. Six million dollars had been spent to bring five new major attractions and a score of smaller changes to Disneyland.

The family's trip had been relatively uneventful as they wheeled south on the Santa Ana Freeway until the kids saw something that sent their adrenaline levels soaring ... a snow covered mountain rising out of the arid flatland of Orange County where no mountain had ever stood. There was a moment of silent awe, then the three kids recovered and yelled out in unison, "The **Matterhorn**, I saw it first!" A few minutes later they were on Harbor Boulevard turning into the Disneyland parking lot. Dad handed twenty five cents to the gate

by
Jack E. Janzen



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The "E" Ticket / Summer 1990 4

FIND SEARCH



THUMBNAILS

PRINT

BOOKMARKS

9-4

attendant who said, "Just follow the cones and cars to your parking place ... and enjoy your visit to the Magic Kingdom."

As the car coasted to a stop in the designated parking spot, the children vaulted from their seats leaving the folks to gather jackets and cameras. "Slow down ... we're going to be here all day. It's only 8:30 and the park doesn't open for another half hour." The kids didn't even hear Mom as they zigzagged between endless rows of cars heading for the entrance to Disneyland.

After a brief wait in line, Dad slid two crisp ten dollar bills through the opening in the glass window and received two Adult, one Junior and two Child ticket books in return. He knew that for a full day at Disneyland, only the Jumbo 15 Attraction ticket books would do. Along with their tickets they each received a gate brochure and a flyer announcing the new rides. The names were magic ... **Disneyland-Alweg Monorail**, **Matterhorn Bobsleds**, **Submarine Voyage**, **Motorboat Cruise** and the **Super Autopias**.



Don't Miss the... GREATEST CONSTRUCTION SHOW ON EARTH! *

As a Disneyland visitor today, you will be able to enjoy the many delights of the Magic Kingdom—and also see in actual progress one of the most fantastic construction marvels of all time: the building of a \$5½-million, 11-acre addition of amazing attractions—a "new" Disneyland, made possible through the creative genius of Walt Disney and the Disney staff.

Located between Fantasyland and Tomorrowland, this latest Disneyland development will offer spectacular new adventures for visitors, beginning early in June.



A 14½-STORY-HIGH EXACT REPLICA OF THE FAMED SWISS MATTERHORN... EXCITING BOBSLED RUNS WILL CIRCLE DOWN AND THROUGH IT FOR BREATHTAKING VIEWS OF ALPINE GROTTOS AND CAVERNS INSIDE... PASSING THROUGH IT, TOO, WILL BE THE SKYWAY RIDE...



A SUBMARINE VOYAGE BENEATH THE SEVEN SEAS OF THE WORLD... UNDER THE POLAR ICE CAP, AND TO THE "LOST CONTINENT OF ATLANTIS" AND THE "GRAVEYARD OF SUNKEN SHIPS"... ON VIEW, TOO, WILL BE EXOTIC UNDERSEAS PLANT AND ANIMAL LIFE, SWIMMING MERMAIDS AND LOST TREASURES...

THE NATION'S FIRST PRACTICAL MONORAIL TRAIN SYSTEM—CONSIDERED A KEY TO FUTURE TRAVEL... IT WILL CIRCLE THE NEW AREA ON A CONCRETE "HIGHWAY IN THE SKY," 35 FEET OFF THE GROUND... A FUTURISTIC SPEEDRAMP WILL CARRY PASSENGERS TO ITS ULTRA-MODERN STATION...



FOUR NEW MULTI-LEVEL "SUPER AUTOPIAS," WINDING THROUGH THE "NEW" DISNEYLAND... OVER THIS FREEWAY OF THE FUTURE, GUESTS WILL DRIVE INDIVIDUAL, GASOLINE POWERED CARS...

TWO NEW LAKES, OVER WHICH GUESTS WILL TAKE MEMORABLE MOTORBOAT CRUISES THROUGH RAPIDS AND RUSHING "WHITE WATER" TO SERENE, MIRROR-LIKE "LAGOONS"...



All of these wonderous new attractions will be yours to enjoy beginning in early Summer of 1959.

... WATCH FOR ANNOUNCEMENT OF THE OPENING

© Disney Enterprises

Once inside the Park, Mom told the kids to go stand in front of the flowerbed shaped like Mickey Mouse below the Main Street Depot. Dad pulled out the brownie box camera for the traditional photo. Waiting for the click of the shutter, the children stood at attention, flanked by a row of large, familiar ride posters: The **Jungle River**, **Rocket To The Moon**, and the **Mine Train**. Joining these classics was a wonderful new poster for the **Submarine Voyage** with a mermaid's eye view of a sub as it glides along the surface of "liquid space."



As the family passed through the tunnel beneath the **Santa Fe and Disneyland Railroad**, Bill, the eldest of the three children and always the railroad buff, looked up to see a 2-4-0 locomotive that was new to the **S.F. & D. Railroad**. This locomotive, Disneyland's fourth, was originally built in 1925 for the New Jersey lumber mills. It was rebuilt by WED (the Imagineering branch of the Disney organization) for use this year at the Park. It was named the *Ernest S. Marsh* after a president of the Santa Fe Railroad ... and was the ruby of the Disneyland roster in its bright red enamel and polished brass. The *Ernest S. Marsh* locomotive steamed past the Main Street Depot, pulling the new "River Train" with its one-sided seating designed to afford the best view of the **Grand Canyon Diorama**. This train replaced the original freight train which had become unpopular with passengers who were forced to ride in its cattle cars.

Kids and adults alike crowded against the rope that spanned Main Street. "Ladies and gentlemen, boys and girls ..." The familiar voice droned its greeting as the crowd tensed for the release of the rope. The barrier was removed and the crowd surged forward ... each visitor trying to reach their first ride ahead of the people around them.

As she moved down Main Street, Penny remembered the ABC television special entitled *Kodak Presents*

Disneyland '59. The 90 minute, "live" broadcast (which aired June 15, 1959 at 7:30 p.m.) presented ceremonies which celebrated the opening of the new attractions. The Dedication Parade had been spectacular. Vice-President Richard Nixon and his family rode in one antique car, Mrs. Disney rode with Hedda Hopper in another and Walt Disney rode with his granddaughters, Chris and Joanna. There were floats from different countries, each with its own foreign dignitaries and unique music ... and tons of stars: Bob Cummings, ZaZu Pitts, Edgar Bergen, Fred MacMurray and even The Shaggy Dog.

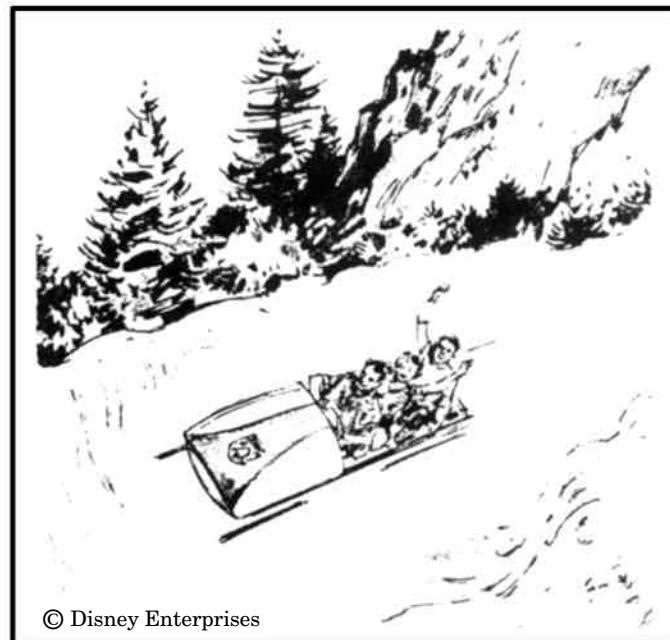
The television special opened with Art Linkletter talking with Mr. Disney in front of the **Sleeping Beauty Castle**: Art: "Walt—" ... Walt: "Yes, Art." ... Art: "How do you feel?" ... Walt: "Like any new father, I guess. Nervous—but wonderful." Walt had a way of speaking to his television audience that made everyone feel at ease. He was more like a favorite uncle telling about the new spring calves on a Kansas farm than the corporate head of a multi-million dollar organization.

Penny's thoughts were interrupted as Mom mentioned the new Flower Mart filling the side street to the left. Mom always felt at home on Main Street and was first to notice changes such as the new Hills Brothers Coffee House. Also, the Main Street Gibson Card Shop, where she bought the box of Disney character stationery last year, had become a Hallmark Shop.



"We want to go on the **Matterhorn Bobsleds** first!" This was a sudden change from the consensus on the way to Disneyland. The kids had agreed upon the submarine ride ... but the image of this Alpine megalith filling the sky between Tomorrowland and Fantasyland had become undeniable. The gray crags of pine-studded granite erupted upward to terminate in a "snow" covered pinnacle 146 feet above the painted sidewalk. Already, lucky riders careened down the icy slopes of the first roller coaster in America with tube-steel rails. The Anaheim mountain, a 1/100th scale replica of the famous glacial horn in Switzerland, was inspired by the 1958 Disney feature film *Third Man On The Mountain*. Although it was not apparent to the people watching from the **Matterhorn's** base, the Alpine Bobsled Ride was really two separate rides. The twin queue lines of people actually fed separate sled runs, each dropping beneath, then paralleling the other. This interplay of track plans caused the cars to bob and weave at breathtaking speed.

The two lines were growing rapidly and the kids picked the Tomorrowland side of the mountain. This way, while they waited, they could watch the Live Mermaid Ballet in the Submarine Lagoon. The concrete mountain loomed above the three children as they moved slowly forward in line, and was cool and rough to their hands as they touched it. Their excitement increased as they neared the bobsled entrance and heard the shouts of the happy sledders as they splashed through the pool at the bottom of the slope. The area's Swiss styling and the yodelling music made the kids feel as if they had been transported into a small Alpine village.



© Disney Enterprises

After belting in, they clanked up the cogwheeled slope. There was time to glimpse the "stone" interior of the mountain, even peek at some of the steel frames and catwalks, before reaching the top of the incline. For a brief moment, before their sled turned, they saw Disneyland's rooftops ...then down, through the steep banking curves, under waterfalls, inside and outside the mountain ... and finally, a splash in the glacial lake to slow down the single car bobsled ... this was a great ride!!



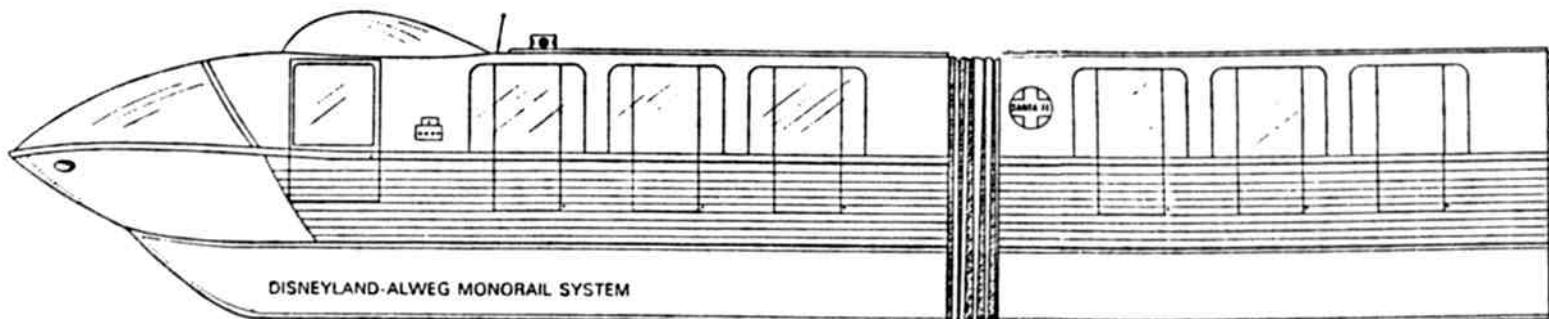


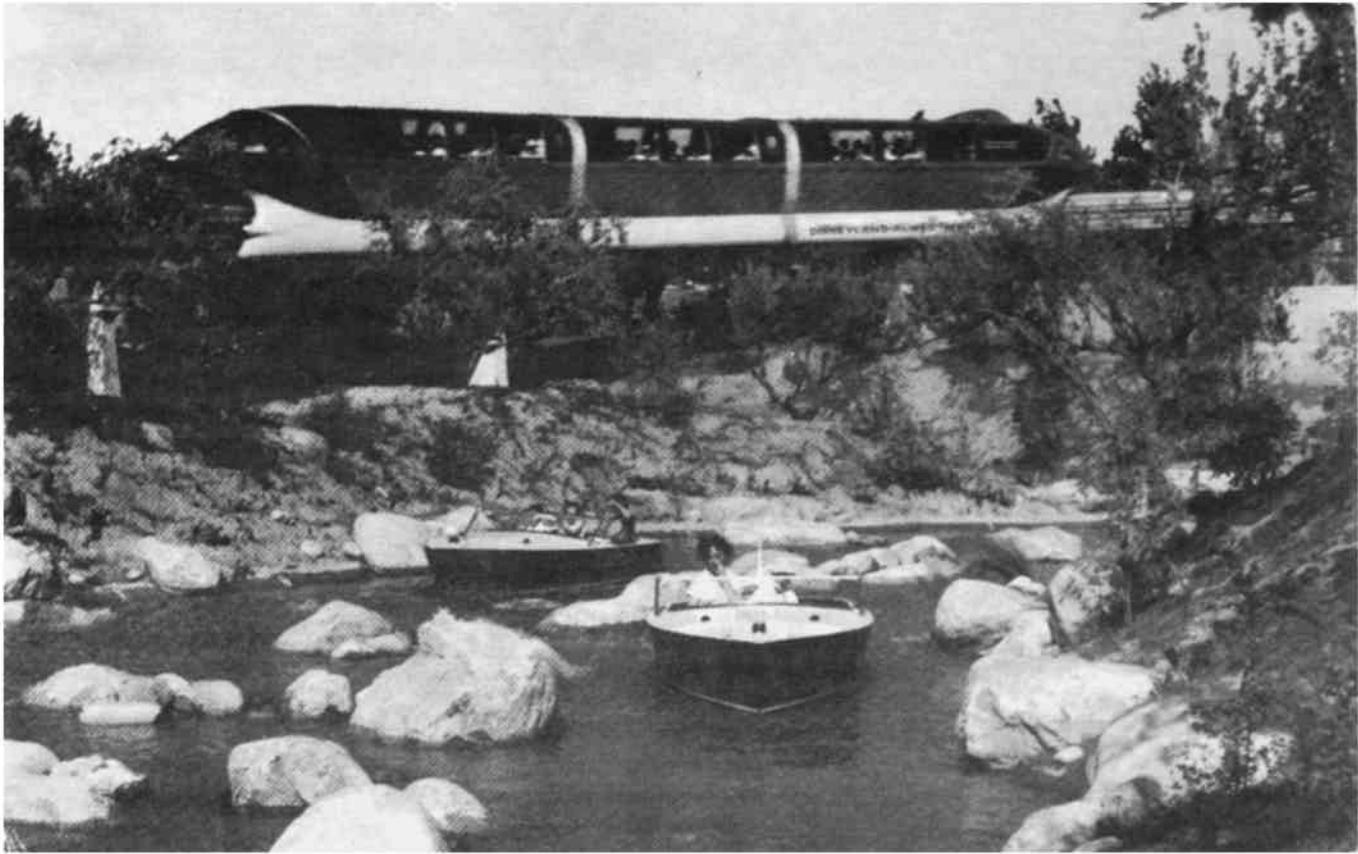
The parents followed their three youthful enthusiasts from ride to ride. Sometimes, as with the new **Super Autopias** in Tomorrowland and Fantasyland, they would watch from the railing while the children enjoyed the ride. On other rides, like the **Submarine** and **Monorail**, the family shared the experience. Cruising quietly in the silver gray **Submarine** through dimly lit ocean depths was a big hit. They listened to the Captain's voice as they viewed underwater mysteries. The re-creation of the actual 1958 voyage of the U.S.S. Nautilus under the polar ice cap was an eerie experience that gave substance to the news broadcasts they remembered from a year ago.

Jimmy exited the **Autopia** ride in Fantasyland. He thought to himself that the ride must have been upgraded from **Junior** to **Super Autopia** just for him. Last year, in this same area, he had to settle for a ride on the

Junior Autopia because he was not tall enough for the large cars in Tomorrowland. This year, having grown a couple of inches, he was able to ride not only the expanded Tomorrowland highway, but this brand new **Super Autopia** in Fantasyland as well.

The "E" tickets were going fast. The family used some of the other tickets to enjoy the **20,000 Leagues Under The Sea Exhibit** and the Astro Jets. They visited some of the sponsored exhibits like the Crane Company's Fun With Water, Kaiser Aluminum, and the two Monsanto exhibits, the **Hall of Chemistry** and the **House of the Future**. There was a new movie showing at the **Circarama 360-degree Theatre** in Tomorrowland. This show, titled *America the Beautiful*, had been a smash hit when it premiered last year at the World's Fair in Brussels, Belgium. The sights and sounds of America had never been captured so well as with this innovative cinematic technique.

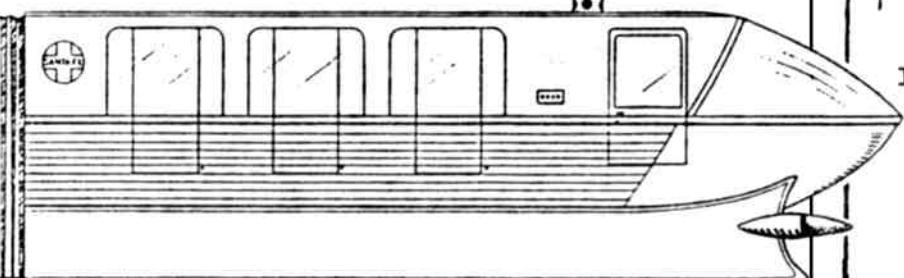




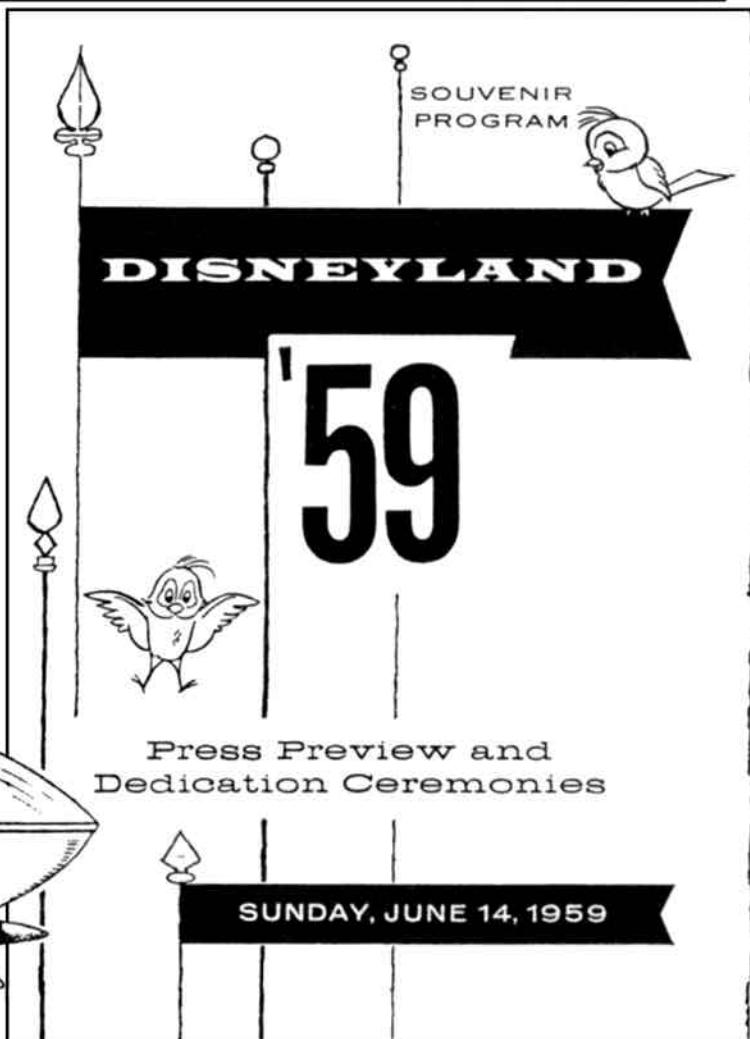
The entire family enjoyed the new **Motor Boat Cruise**, as their five individual boats sailed along the new Fantasyland River. As they passed beneath the **Autopia** highway and **Monorail** track, the water level view afforded a very pleasant perspective from which to appreciate these new rides. The parents especially liked the cruise because, unlike the **Autopias**, the boats moved quietly and smoothly, even in the new "white water canal" area.

The family visited the new Art of Animation exhibit and sales area which was in the building that had previously housed **The Satellite View of America** ride. Everyone got a souvenir: Penny had a humorous caricature drawing done of herself in an **Autopia** car, Bill bought the new orange bordered map of Disneyland showing the recent Park additions ... Jimmy picked out a matted Donald Duck original animation cel and background from a revolving rack of cels at the entrance to the exhibit.

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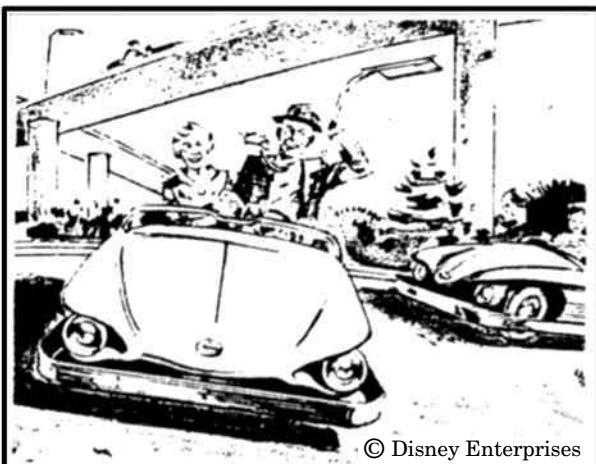


9 The "E" Ticket / Summer 1990

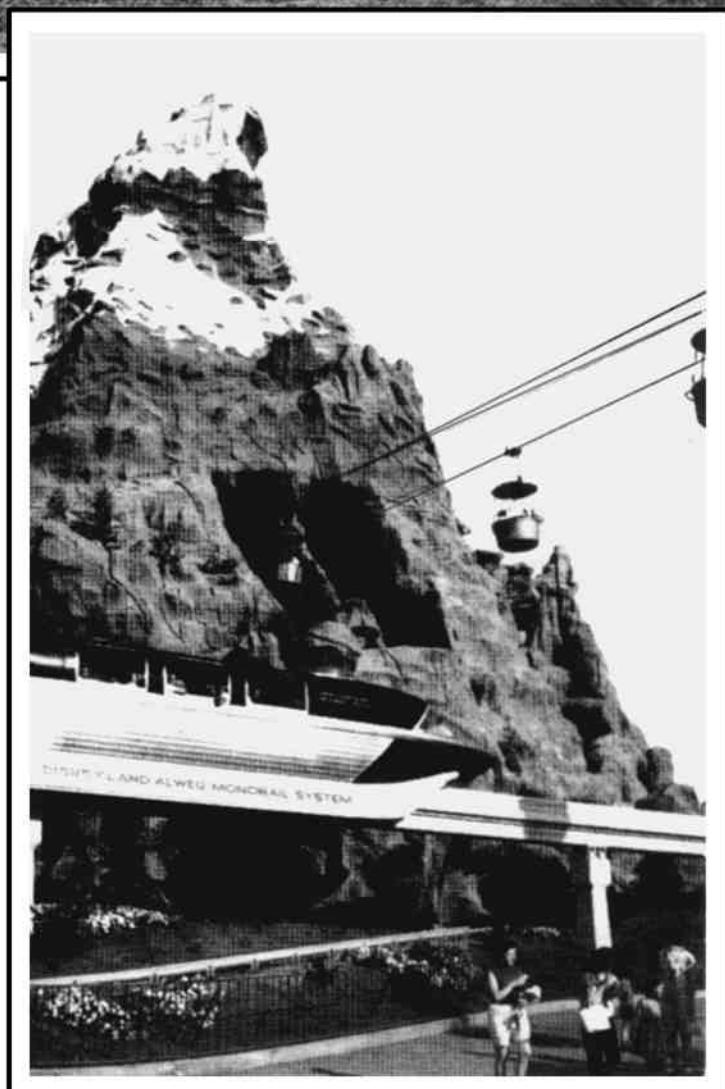


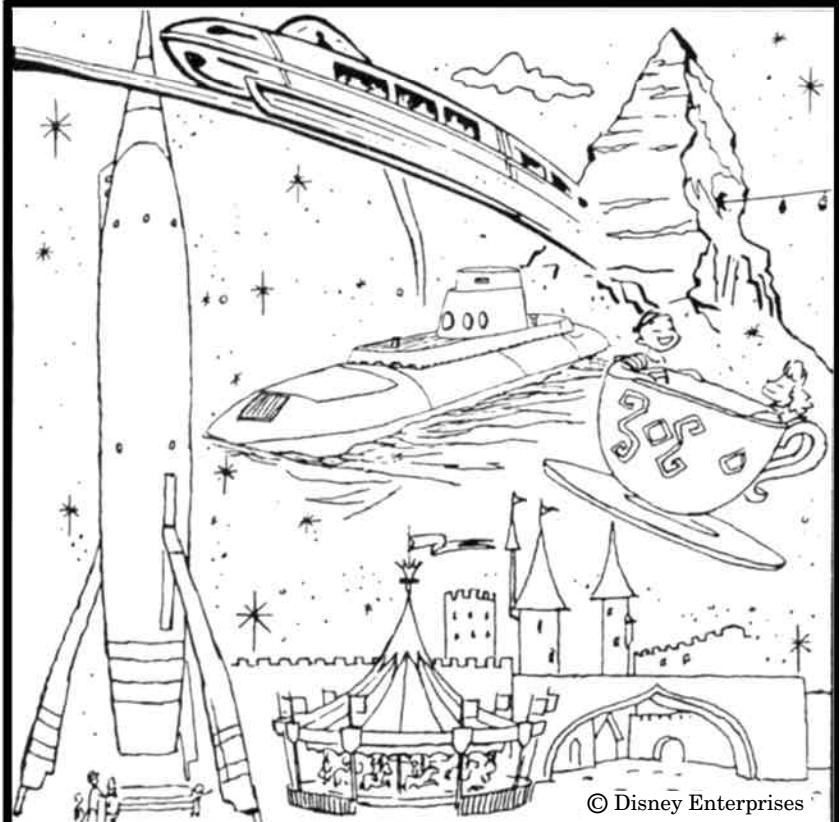


As they left Tomorrowland, the family looked up to view the newly routed **Skyway**. The "buckets" seemed now to pass through a kind of gateway from Tomorrowland into Fantasyland as their cable carried them through the Ice Caverns in the heart of the **Matterhorn Mountain**. Dad suggested they board the **S.F. & D. Railroad** at the Fantasyland Station, but was outvoted in favor of the dark rides in Fantasyland. These were favorites and Bill and Jimmy had actually modeled the **Mr. Toad** ride in cardboard and glow-in-the-dark paint that summer ... the boys just had to ride the real thing for comparison. The **Alice In Wonderland** ride, installed last year, was also something that all three kids were very excited about.

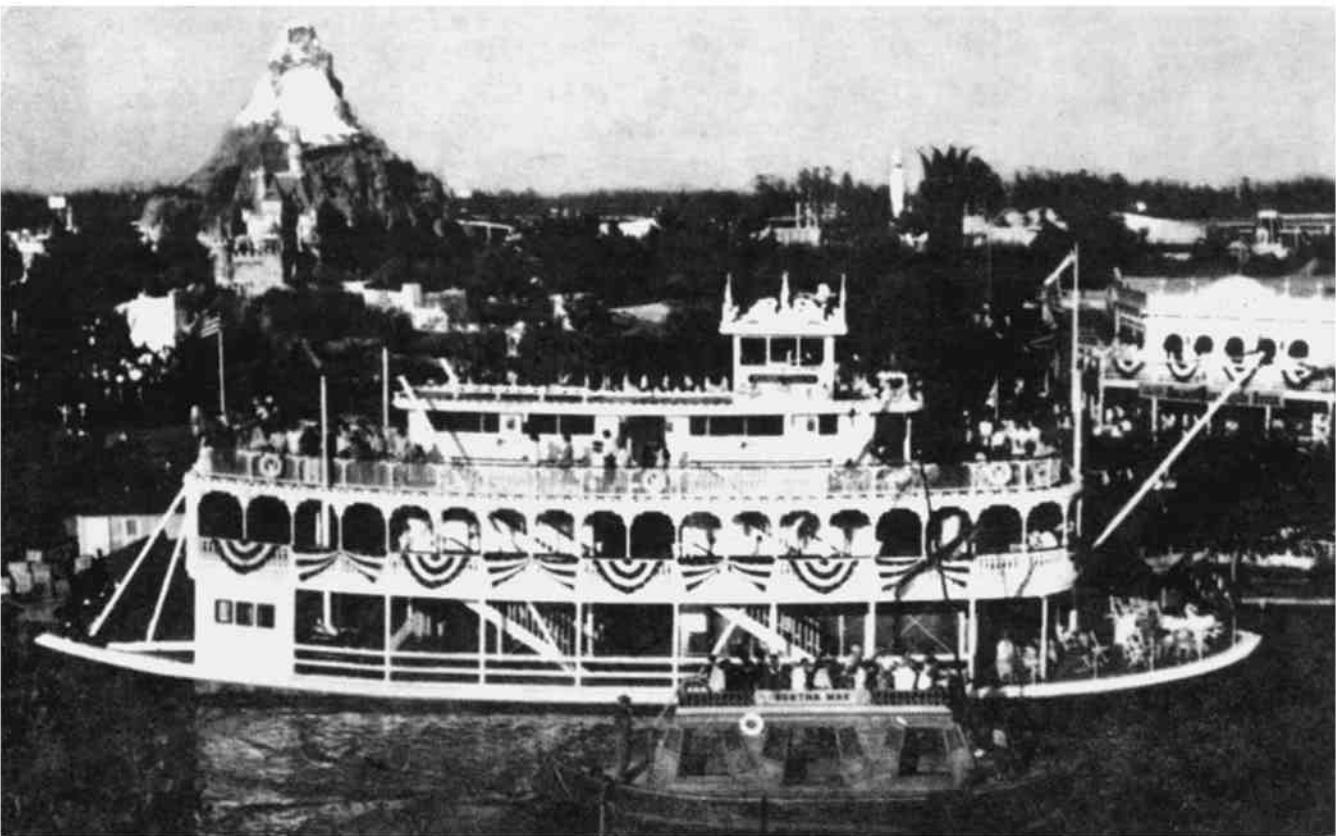


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Lunch was at the "adobe and thatch" styled Casa De Frito Restaurant in Frontierland. While in the vicinity, they took a quick pass through Mineral Hall to see the rocks glowing in the ultra-violet light display. Next to Mineral Hall was the entrance to the **Rainbow Cavern Mine Train**. This year, the excursion included a 75-foot tall scenic feature called "Cascade Peak." The **Mine Train**'s new path took it along the shore of the Rivers of America, under the waterfall of this new mountain and out toward the Painted Desert. While waiting in line, Dad chatted with an attendant about plans for a new area called Nature's Wonderland based on the *True Life Adventure* films *Beaver Valley* and *Bear Country*. Also mentioned were plans to phase out the **Stagecoach** and **Wagons** because there had been a recent accident. The horses pulling the **Stagecoach** had been frightened by the train whistle and had bolted, tearing the undercarriage of the coach loose and giving the passengers a considerable battering. Hearing this, the kids asked the attendant if he thought this would affect the **Pack Mule Train** ... he thought these would remain because of their popularity.



As they walked past the **Golden Horseshoe Saloon**, Bill remembered a friend's description of the Western Weekend At Disneyland event held last February 21 through 23. There had been more than the usual number of stunt shows and gun fights, but the main thing was all the television western stars in attendance. Warner Brothers frontier heroes included Ty Harden as Bronco Lane and Will Hutchins as Sugarfoot. The cast of *Rin-Tin-Tin* (including Rinty) was there, and so was Robert Loggia from Disney's *Elfego Baca*. Bill was also told of Disneyland's plans for a special show over the upcoming 4-day Thanksgiving weekend that would include Guy Williams and the cast from *Zorro* in stunt shows, a stage show and several parades each day. It was just his luck to miss all the action.

Mom and Penny decided to walk down to the **Indian Village** and see the dancing and sand painting demonstrations while Dad and the boys went to **Tom Sawyer Island**. When they met back at the gazebo by the Plantation House Restaurant an hour later, Penny was all excited. There had been a photo session at the Village and Annette Funicello was there dressed as an Indian princess. Jimmy wondered whether he and Bill had gotten into any of these pictures, as they waved from the ramparts of Fort Wilderness, across the river from the Village. Penny said she thought it was unlikely as the camera had suffered no apparent damage.





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After a trip around the Rivers of America on the **Keel-boat** *Bertha Mae*, the family settled down to dinner at the Plantation House. The folks had every intention of enjoying an after-dinner cup of coffee, watching the lengthening shadows on the river, as the **Mark Twain Steamboat** paddled by ... but the kids were anxious to move on to Adventureland and the serenity of the moment was broken.

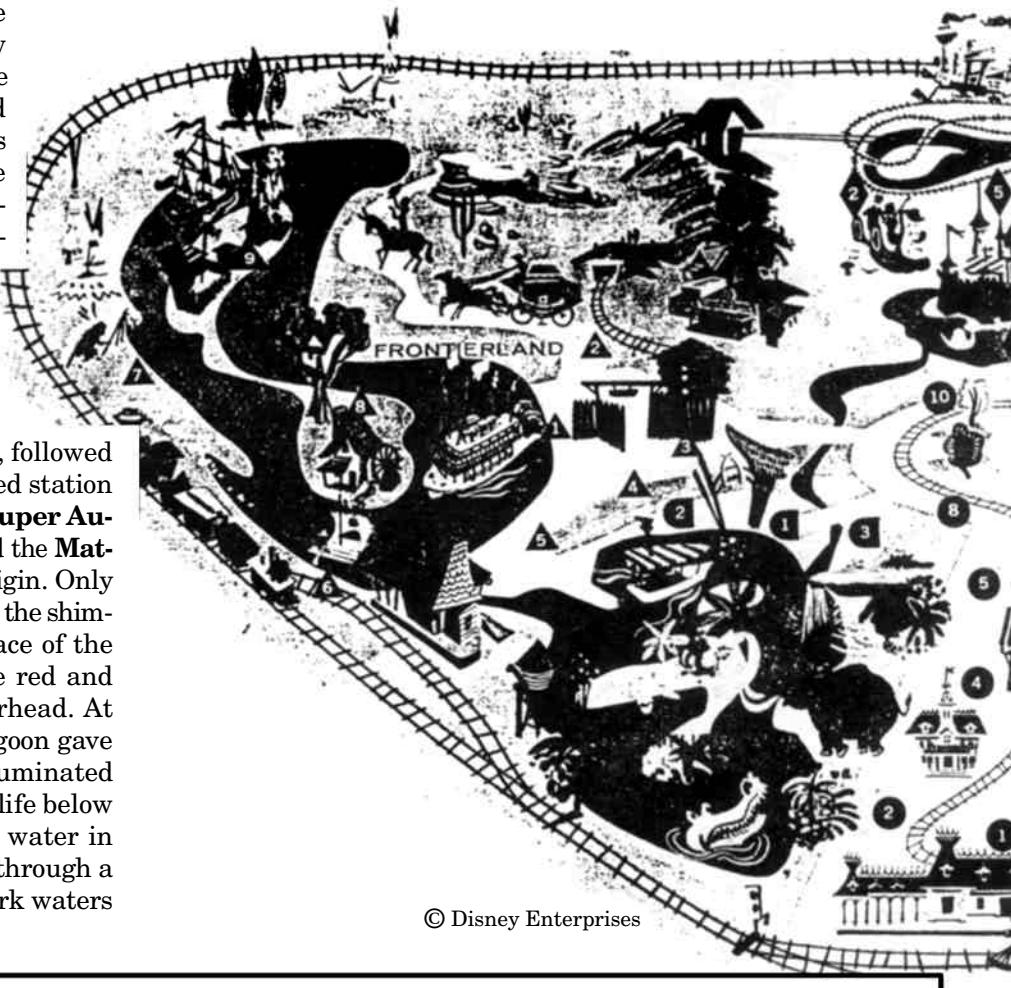
As the family left the Plantation House area, they paused on the bridge over the stream which flowed into the Rivers of America from Adventureland. Staring into the current, they pondered the significance of the co-mingling of water between the exotic Jungle River and the Rivers of America. Crossing the bridge, they angled right to enter Adventureland. Mom and Dad browsed in the Bazaar while the kids explored the rivers of the world on the **Jungle Cruise**. As in past trips, the jokes were still funny, the pistol was loud and

the "backside of water" looked pretty much like the front. The kids loved it as much this time as they had in the past.

Having made the full circle around Disneyland, it was time for the family to head back to the new rides in the Tomorrowland/Fantasyland area. The sun had set and the lights in the trees around the central hub were on. The golden glow from the interior of the **Monsanto House of the Future** was inviting, and caused many tired visitors to think of their own homes and beds. The family was moving a little slower than they did this morning and the kids took the opportunity to look more closely at the ride posters that lined the entrance to Tomorrowland. The folks had the Clock of the World just about figured out by the time the kids caught up with them.

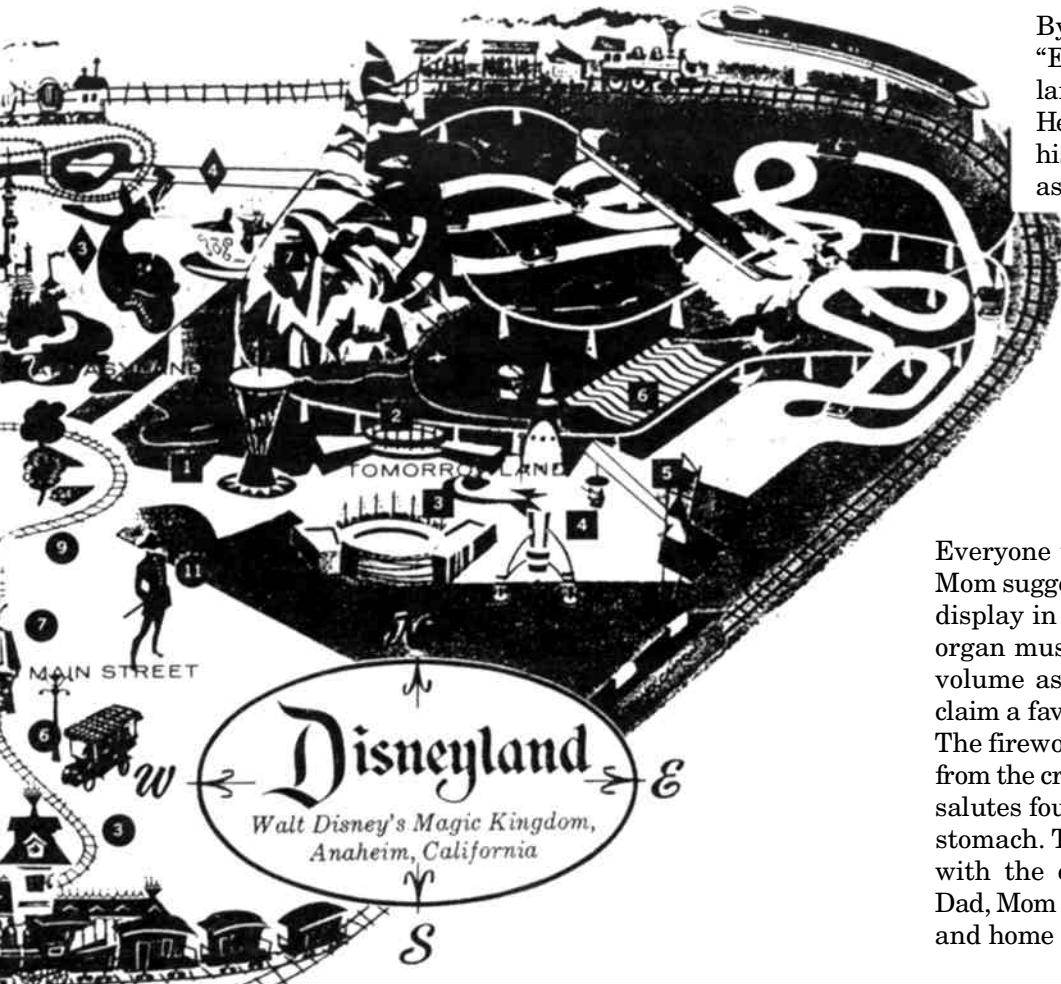


The new rides were even better the second time. The design of this new themed area, and the interplay of the new attractions was so natural it seemed that it had always been there. Previous rides such as the **Viewliner** and the **Phantom Boats** were now a fading memory, effectively eclipsed by these impressive additions.



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By now, Dad was supplementing the "E" ticket supply from the Tomorrowland ticket booth, but he didn't mind. He was surprised to realize that he and his wife had enjoyed the day as much as the children had.

Everyone was tired, yet didn't want to leave. Mom suggested they stay for the 9:00 fireworks display in 10 minutes and then head out. The organ music from the Wurlitzer Shop grew in volume as they walked down Main Street to claim a favorable viewing spot by Town Square. The fireworks show brought OOH's and AHH's from the crowd as the throaty booms of the giant salutes found their way to the pit of everyone's stomach. The family's last bit of energy faded with the embers of the pyrotechnic display. Dad, Mom and the three kids headed for the exit and home ... what a day it had been!



LOST PHOTO CONTEST

Official publications from Disneyland and the other theme parks seem to repeat the same standard photographs of rides and attractions. Photos of major rides like the **Matterhorn** ... themed areas like **Sleeping Beauty Castle** or the stockade entrance to Frontierland are updated over the years, then shown again from familiar angles.

A few highly visual images represent Disneyland over and over in guidebooks, magazines and postcards, while lesser rides and structures, exhibits and quiet corners become "lost" to photo history ... especially after they are refurbished or removed from the Park altogether.

HERE'S YOUR CHANCE TO DO SOMETHING ABOUT THIS! Participate in our "Lost Photo" contest and help fill in some of these invisible segments of the Disneyland visual history! If your photograph is used in an upcoming issue of The "E" Ticket, you will win the following modest rewards:

- * the SATISFACTION of seeing your "lost photo" FOUND by theme park fans everywhere!
- * PERSONAL RECOGNITION as we tell your picture's story on this page in future issues!
- * a four issue postpaid SUBSCRIPTION TO THE "E" TICKET

For maximum interest and clarity, the winning picture must be an actual color or b&w photograph (not a Xerox) of Disneyland or other theme park prior to 1970 ... of unusual interest because of the subject ... or of a known attraction from a seldom seen perspective ... a rarely seen part of the Park or even of some mystery ride. All photographs submitted will be treated with care and respect, and will be returned to the owners with their copy of The "E" Ticket.

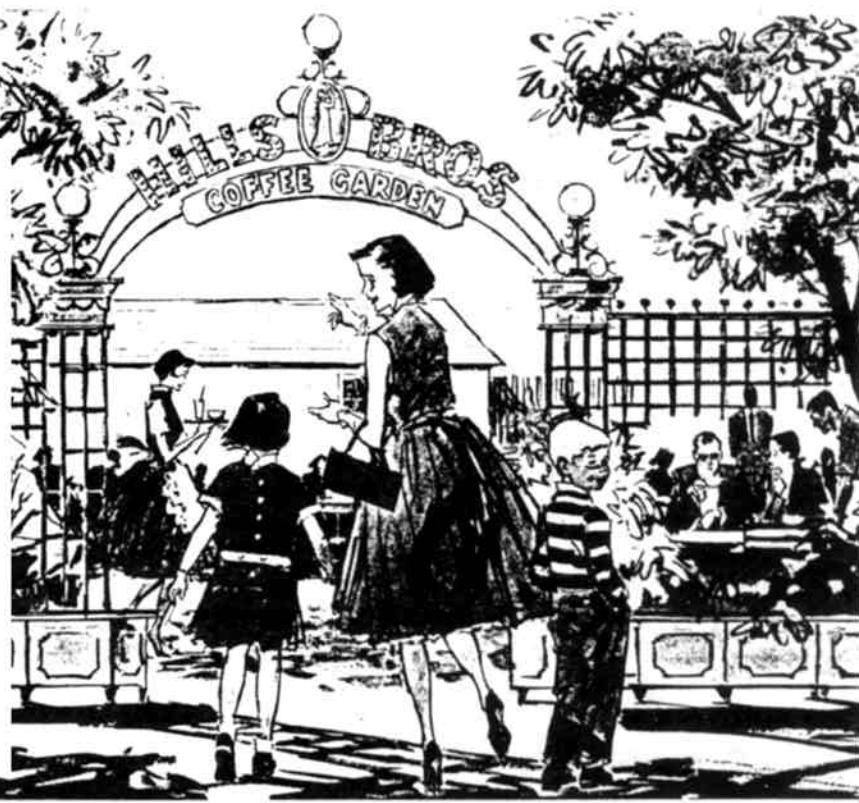


For this, our first "lost photo," our winner is co-editor Jack Janzen. He found this 1958 picture of the **Monsanto House of the Future** among other vacation snapshots at a flea market. It's an unusual elevated shot, possibly taken from the **Skyway** at a time when flagpoles were very important in Tomorrowland. The divided walkways and the hillside (lower right) that will later become the **Matterhorn** help date this early photo.

* * * PARK SNAPSHOTS * * *

One of Walt Disney's most active sponsors, both at Disneyland and on ABC television in the late fifties, was Hills Brothers Coffee. The Coffee House and Coffee Garden were open on Main Street for visitors seeking relaxation, sandwiches and "richer, stronger Hills Brothers Coffee" from summer 1958 through 1966.

This 1959 order blank offers a most impressive paper premium ... the Hills Brothers replica **Sleeping Beauty Castle**. The heavy paper castle came pre-cut with colorful detail printed on both sides of all components. Larger and more complex than most toys of this kind (see following pages) kids had to brave razor-edged coffee cans and parental help in assembling, but our guess is that it was worth it.



SLEEPING BEAUTY CASTLE

Box 46

San Francisco 1, California

Please send me _____ WALT DISNEY'S SLEEPING BEAUTY CASTLE kits. For each kit I enclose \$1.25 with the last inch of unwinding bands from two pounds of Hills Bros. Coffee or labels from two jars of Instant Hills Bros. Coffee... or one of each.

NAME _____

STREET _____

CITY _____

Allow 2 to 3 weeks for delivery. (Offer r

Disneyland



WALT DISNEY'S SLEEPING BEAUTY CASTLE

One of the most enchanting attractions at Disneyland, U.S.A., is Walt Disney's SLEEPING BEAUTY CASTLE. Now you can get a colorful replica of this castle — but only from Hills Bros. Coffee.

Comes in flat punchout sheets of sturdy tagboard with illustrated directions. Real fun to put together. When assembled, it's 23" high, 23" wide, 10" deep. Includes 16 separate Sleeping Beauty figures, a drawbridge with a secret lock, a catapult that works.

Also a 16-page colorfully illustrated "Sleeping Beauty" Storybook.



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Walt Disney Productions

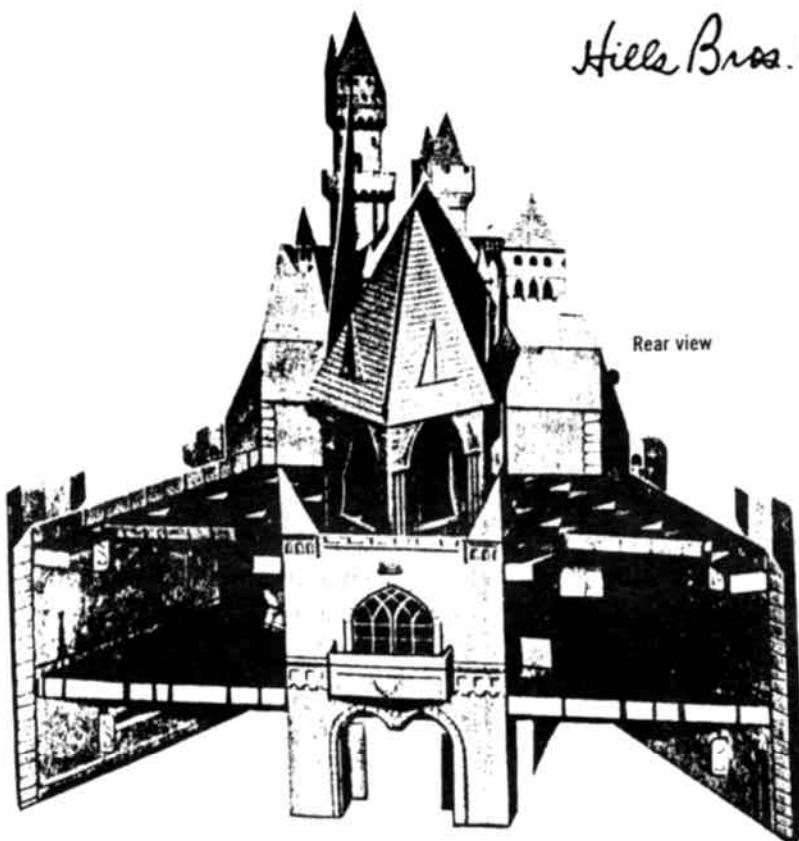
JUST SEND \$1.25 with the last inch of unwinding bands from two pounds of Hills Bros. Coffee... or labels from two jars of Instant Hills Bros. Coffee... or one of each. Order as many castles as you wish while supply lasts.



*** COLLECTOR'S CORNER ***

Here is your Walt Disney's Sleeping Beauty Castle.
We hope it will give you much pleasure.

Hills Bros. Coffee, Inc.



Rear view

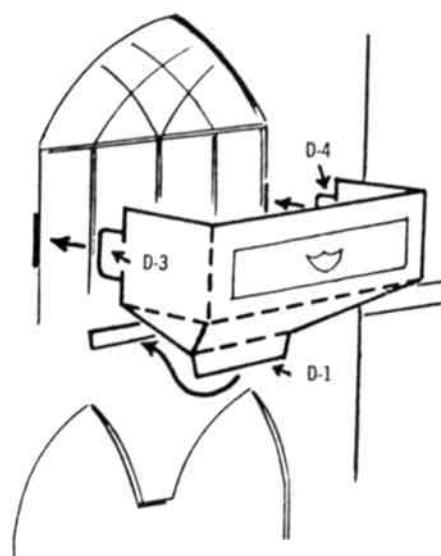


Maleficent



King Stefan

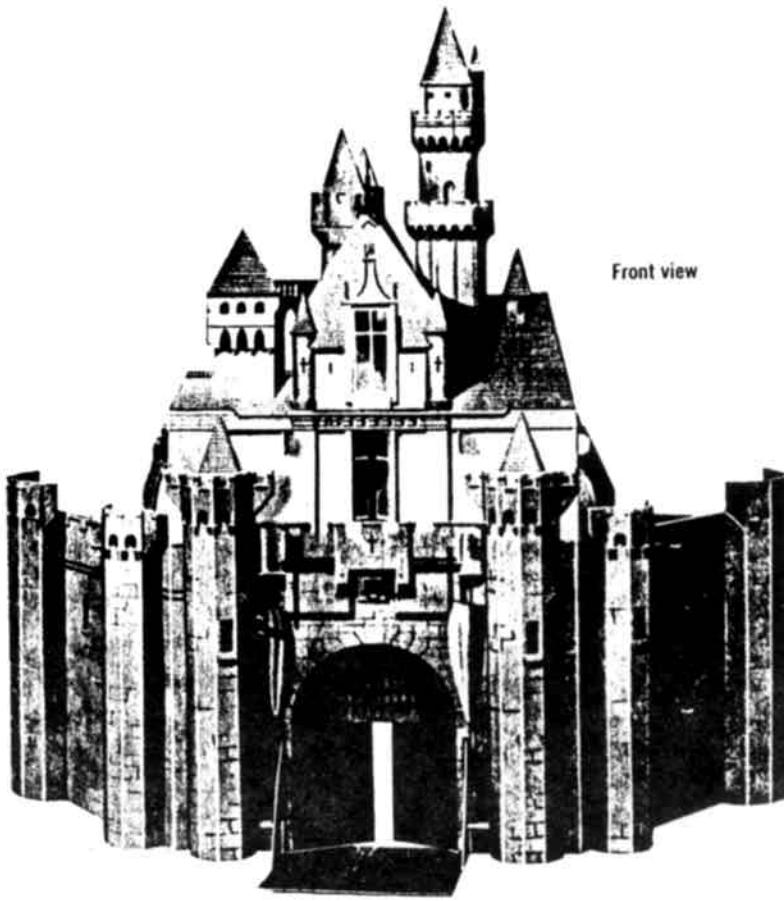
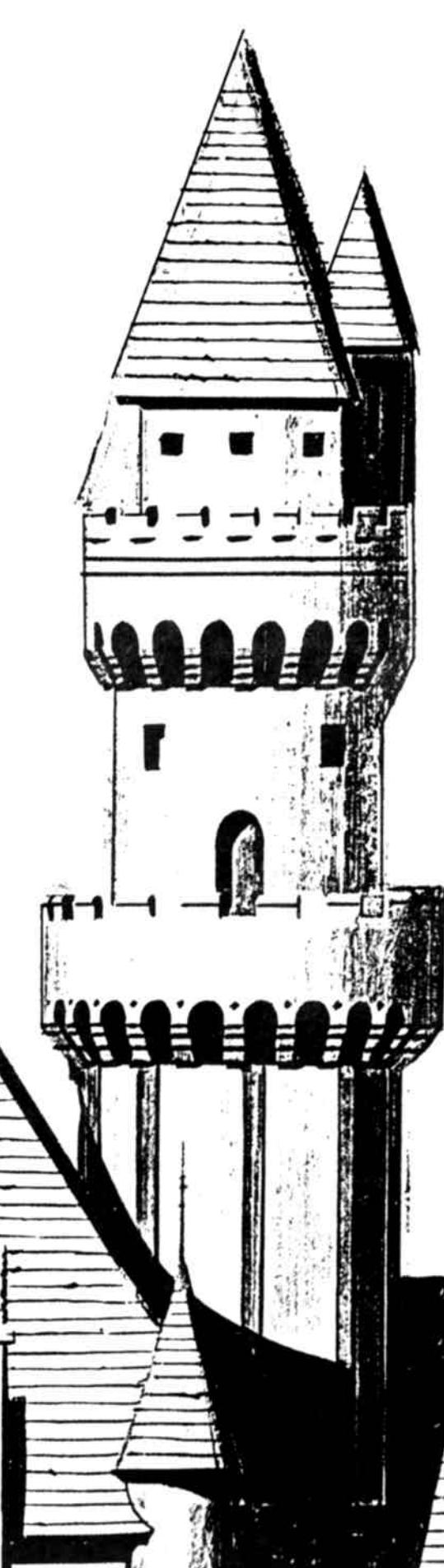
Fig. 6: BALCONY... Fold as shown in Fig. 6. Insert tab D-1 into slot C-3 above rear arch. Then insert tab D-2 and side tabs D-3 and D-4 into their proper slots. Lock all tabs now.



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The "E" Ticket / Summer 1990 18

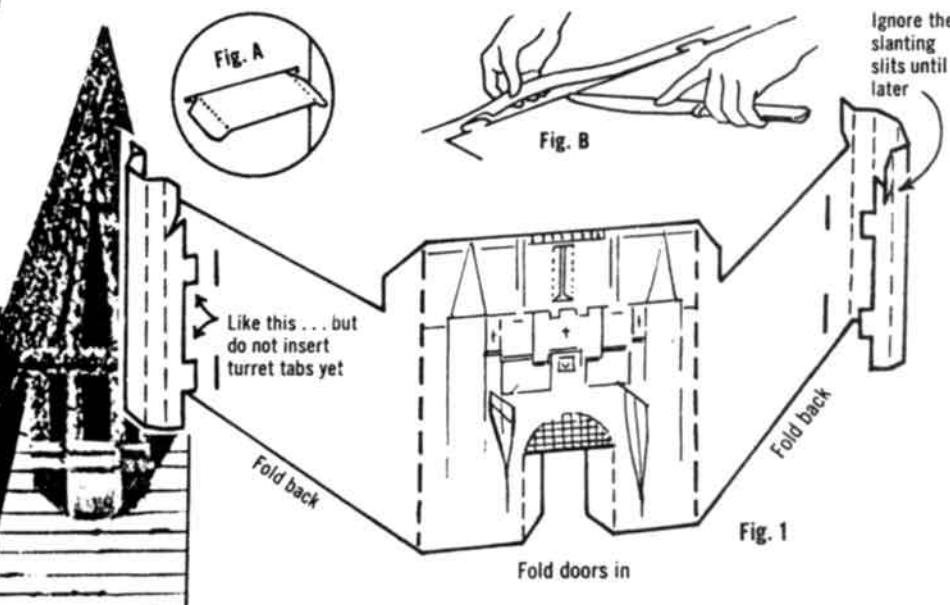


Front view

Nobody ever built a castle in just a few minutes... and this is a real big castle. So take your time, follow directions carefully step by step, and you will have no difficulty in assembling this wonderful replica of Walt Disney's Sleeping Beauty Castle. Children too young to read will require assistance.

You will need plenty of space, so clear a whole table for your working area. Once assembled, the castle can be lifted and moved to any location for play, but it is not designed to be taken apart after once being put together.

The identity of each section is printed right beside it on the large flat sheets. So, if you punch out parts **only as needed**, you will always know which piece you are working with. Most parts loosen freely with just finger pressure and a little wiggling. The flat side of a common table knife will help you press out cleanly any stubborn edge that might resist punching out (See Fig B).



Now you are ready to have all kinds of fun with your Sleeping Beauty Castle. Just in case you have forgotten any part of the story of Sleeping Beauty, the little book, with its colorful pictures — "Walt Disney's Sleeping Beauty" — that came with your Castle will refresh your memory.



MAIN STREET MAIL BOX

Quotes from our readers



"I wonder if Mr. Marc Davis (Issue #7) knows how many lives he's impacted with his creative talents? Thank you for your article on Tom Sawyer's Island in Issue #7. Without it we might not have visited the island this trip, and missed a happy time together. The front covers of The "E" Ticket are so enjoyable also. I spend time just looking at them, identifying the various attractions." - KG., Eugene, OR

"Here's some copies of some stuff you may want to use in The "E" Ticket ... you gotta do an article on the TWA Rocket Ship! By the way, Issue #8 was excellent. I remember riding in the Flying Saucers, and not knowing how to make them work. By the time I got the hang of it, it was over. Next year's visit, it was closed ... and gone altogether!" - P.M.N., El Macero, CA

"I can't tell you both just how grateful I am to you and your magazine for keeping me in touch with my younger years and memories. The 'E' Ticket fills a very wide gap in the Disney fandom world. All of the official company mags are basically full of surfacy articles and lack any in-depth articles. The fan magazines are too much in awe of anything Disney to be insightful or even, sometimes, honest. Corriganville! My God, somebody remembers Corriganville, and even has a map to boot! I remember visiting it as a little boy and watching the fake

"hangings"! They must have really impressed me, as I can still vividly see them in my mind." - L.N., Valencia, CA

"People from all over the world are familiar with Disneyland, and millions have memories of visits there. Articles on other 'lesser' parks are fun but lack an appeal other than regional. Only The 'E' Ticket covers the past. The Disney Company puts out plenty on new developments and receives wide coverage of its current actions (and occasionally revisits its own history). Your balance, so far in only eight issues is no problem ... ask again in 10 to 20 more issues. How do you always know just what questions I'd like to ask if I had access to the people you interview? The Flying Saucer article was best ever." - M.D., Santa Ana, CA

"Great article on the Saucers! Equally great story on Bob Gurr. The 'E' Ticket is definitely enjoyed by this reader and I also realize what a difficult task it must be to put your paper out each time. The diagrams and photos were wonderful. I'll continue to buy the magazine as long as it continues to cater to the esoteric interests of those of us whose hearts still race a little at even the mention of an 'E' ticket. I'm curious what you and your readers think of the present quality of Disney products and entertainment, as opposed to the quality of yesterday's Disney?" - J.R., Sacramento, CA

"Where have you guys been able to look up and talk to so many people important to the development of the Park? I sure wish I had some of your contacts. The information on the Flying Saucers was classic, as were the illustrations, on a ride that I had never been on as a youngster. I really enjoyed the patent office drawings. Could we have some more

information on the Autopia cars? I know there seems to have been at least 4 or 5 different versions made. I liked the picture of the Atwood Steamer (seeing it in person at the N.F.F.C. show was great, too). I know it sounds picky, but I like to see stuff which relates directly to the Park, such as toys and pictorial representations of the rides themselves. I feel that the carnival brochure shown had nothing to do with a theme park. Although interesting, I would have preferred an article on Pacific Ocean Park or one of the Eastern parks, or an obscure dark ride. The emphasis on Disneyland and its past is very appropriate. We, the readers, can find out about the new 'goings on' at the Parks by reading the glossy magazines such as Storyboard or the club newsletters, or Disney News, Time, Newsweek, etc. I would do nothing to change, except to detail some of the live promotions done at Disneyland such as the Mickey Mouse Club Circus, the Barbershop Quartets, Coke Corner Pianist, and especially the Golden Horseshoe Revue. - P.J., La Mesa, CA

"I just received my first issue of The 'E' Ticket (#7) and sat down and read it cover to cover. I am very pleased to find a publication dedicated to a deep interest of mine. I have enclosed extra \$ in hopes you may have a copy or two of issues #1 through #5. I am sure there are many of us that have found out about your publication at a later date, and would like the back issues. My main reason for this is the fact that you are collecting information that may be lost in the years ahead, as we lose the people that worked with Walt. I am looking forward to your next issue and the Flying Saucer ride information. I was lucky enough to ride the saucers during the last year of their existence. Again, thank you." - KS., Fremont, CA

"Disneyland should take precedence at all times in all issues! Disneyland was the beginning for all theme parks, and I definitely prefer the Park's history over its present status. There is too much room given for ads, but your superb descriptions of attractions of yesterday have the 'feel' and enthusiasm experienced at the time." - J.L.F., Campbell, CA

"The article on the Flying Saucers (Issue #8) was fascinating. As a child I would visit Disneyland three times a year, and the Flying Saucers was my favorite ride. However, more than once, the ride came to a complete standstill while I was on it! You have a unique publication that is excellent." - B.W., Arleta, CA

"The 'E' Ticket is like a Disneyland attraction ...you may have to wait awhile for it, but the anticipation is well worth the final experience. I am growing fonder of each issue. Thanks for the Flying Saucer story (Issue #8). I remember it from when I first visited Disneyland when I was ten years old. It holds a special place in my heart, as it was my father's favorite attraction during our visit."

- D.L., Seattle, WA

"The Flying Saucers is one of my fondest memories of Disneyland and somewhere my Mom and Dad still have 8mm film of my brothers and I (many years ago and many pounds lighter) enjoying these futuristic bumper cars. In fact of all the Disney attractions that have disappeared, this one ride always comes up in conversation when the family gets together, or visits the park together. As always, I'm pleased and greatly in awe that you found so much material on the ride to share with us readers. In today's overcrowded Disneyland, there would be no place for such a ride today ...it would be jammed! I do remember the ride going down often ... another situation unacceptable in the current Disneyland. But gosh, I loved that ride." - J.K., Glendale, CA

"As a fan of the Parks who lives at

too great a distance from both to make regular visits, your publication was a great pleasure. It's exciting to read the comments about the park history and planning from Marc Davis and others. Disneyland, in particular, is a special place for me as I sense more of Walt's personal touch there ... many of them like the 'Snow White Grotto' and the petrified tree trunk in Frontierland ... which serve no purpose other than enhancing the atmosphere, beauty and 'feel' of the Park. They aren't there to make money, but add immeasurably to the Park's experience. Thanks for bringing these small details out, as I fear many of them are overlooked by many visitors." - M.H., Sulphur Springs, TX

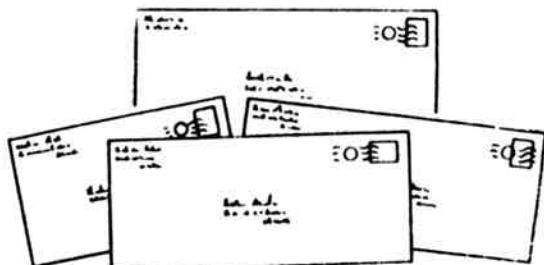
"Each issue is filled with pleasant surprises ... I enjoy the abundant photographs and in-depth comments. The Flying Saucer segment was the best, as I am most interested in the old Disneyland rides. I also enjoyed hearing about the Corriganville Movie Ranch. I love your fanzine, but it's unfortunate that I only recently learned about The 'E' Ticket. My first issue was #6 (and the 1988 Annual). Would you please consider reprinting some of the earlier issues. I understand they've become quite the collector's items. You could label them as reprints ... I'm mostly in it just for the information." - S.J., Eugene, OR

"You did an excellent job describing one of the favorite attractions at Disneyland. I am an engineer and have always been interested in the technology behind Disneyland. Your descriptions of the Flying Saucer operation were outstanding. The technical detail was presented in an easy to understand format and cleared up some old misconceptions I had about the attraction. As a child, my brother and I had to ride together to have enough weight to move the saucers. The attraction host asked us our weight ... I wonder if they asked everyone? Could be embarrassing. When I worked at Disneyland, I often had to ask women

if they were pregnant before letting them ride either the Matterhorn or Big Thunder. Most of the time I was correct ... but once or twice I was told "No, I'm just fat!" After reading the article, I realized you didn't mention what ticket the Flying Saucers took. I looked through some old tickets and found that it was an 'E' ticket as it should be." - B.J., Parker, CO

"Your excellent article on Tomorrowland's Flying Saucers brought to mind two party nights at the Park when I was assigned to that ride along with several other first-timers. I vividly remember us pushing the Saucers with poles to line them up correctly as the boom gathered them into the load/unload area. Once, one of the poles slipped off the Saucer and down through an air hole in the floor, only to have the boom snap it off with the greatest of ease. You can bet we were all very careful from that time on, as we envisioned our leg being in the same situation." - J.W., Buena Park, CA

"I just received #8 from a friend and I'm ravenous for the rest of your publications! My friend pointed out that my picture was in it, and there I am (on the 14th page) big as life sitting on one of the saucers in the front! I was one of the 'ride operations technicians troubleshooting the Saucer ride.' Thank goodness for my friend ... and now for your wonderful publication. The Flying Saucers was a great attraction to work on. The guests had such an enjoyable time on it and they were so disappointed when the ride was taken out. We did have our problems, I'll grant you that, but to see the enjoyment in the eyes of all who rode them made it all worthwhile." - E.R.A. Sr., Colorado Springs, CO



Frontierland Exhibit of

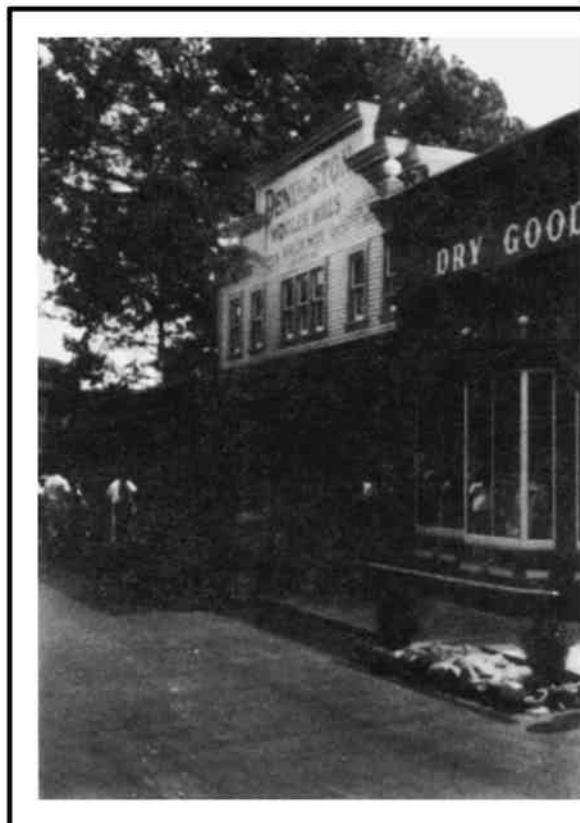
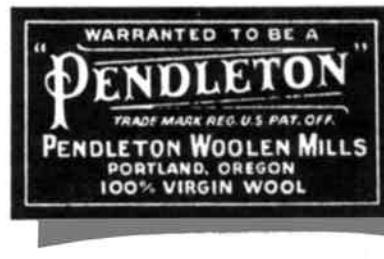
Pendleton Woolen Mills

Walt Disney once wrote that the, "Adventures in Frontierland are designed to give you the feeling of having 'lived,' even for a short while, during our country's days of pioneer development." The Pendleton Shop, housed in a row of western style store fronts, has certainly been true to this mission with its rustic interior and traditional line of merchandise. This unique retail outlet for fine clothing and accessories has been managed by Harv Johnson since it opened with the Disneyland park on July 17, 1955. Mr. Johnson believes the success of the long time association between Pendleton and Disneyland has been the result of a shared commitment to quality and customer satisfaction.

One interesting aspect of the Disneyland shop operation is that each customer who purchased an item was asked what clothing store he patronized in his home town. If the store held an account with Pendleton Mills, 50% of the markup on the item was sent to that store. This policy once led to an embarrassing moment for a new employee who failed to recognize a customer, and asked him for his point of origin. Harv Johnson quickly interceded and introduced Mr. Disney to the flustered youth. Walt was a regular patron of the shop, buying a variety of clothing for his daughters, bolts of yardage to be used in his wife's wardrobe, and the casual blue blazers that became so much a part of his image during the 1950s and '60s.

The Pendleton Mills Shop remained virtually unchanged during its long stay at the Magic Kingdom. It was a time capsule containing the essence of the Frontierland of our youth ... the subdued lighting casting a warm glow on the polished wood of the interior fixtures ... the sound of our shoes on the hardwood floors. There was no splash of day-glow colors on gaudy wall displays ...no deafening din of upbeat music as sales people pushed faddish merchandise. This was quality ... an old fashioned haberdashery of understated taste.

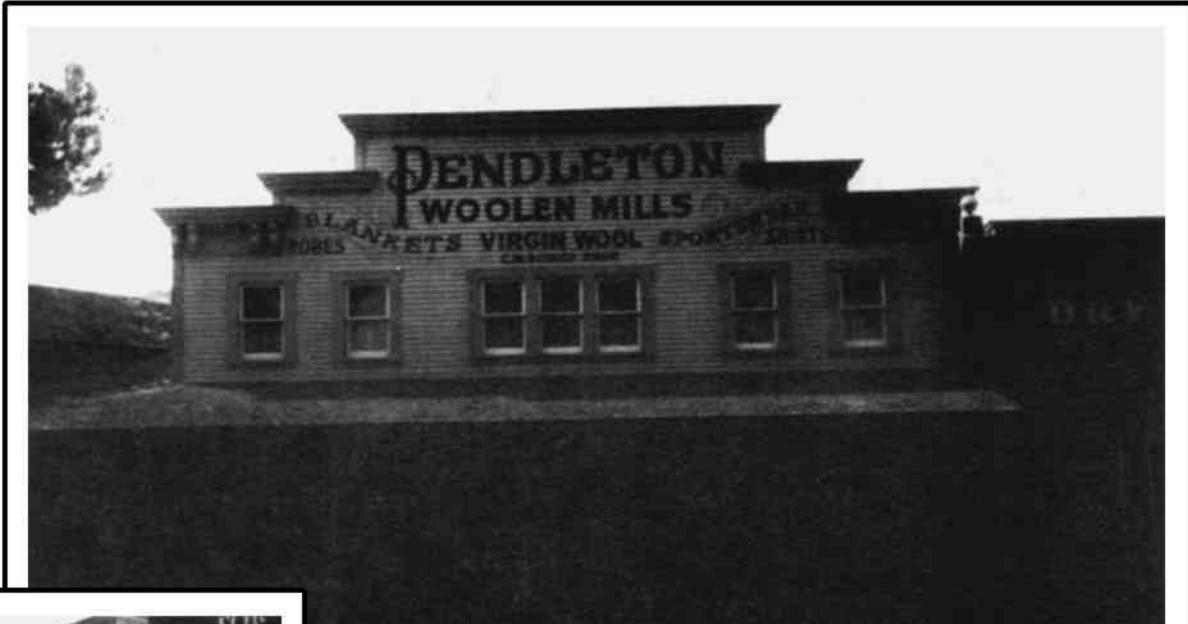
C. M. BISHOP, Founder



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DISNEYLAND - Anaheim, California

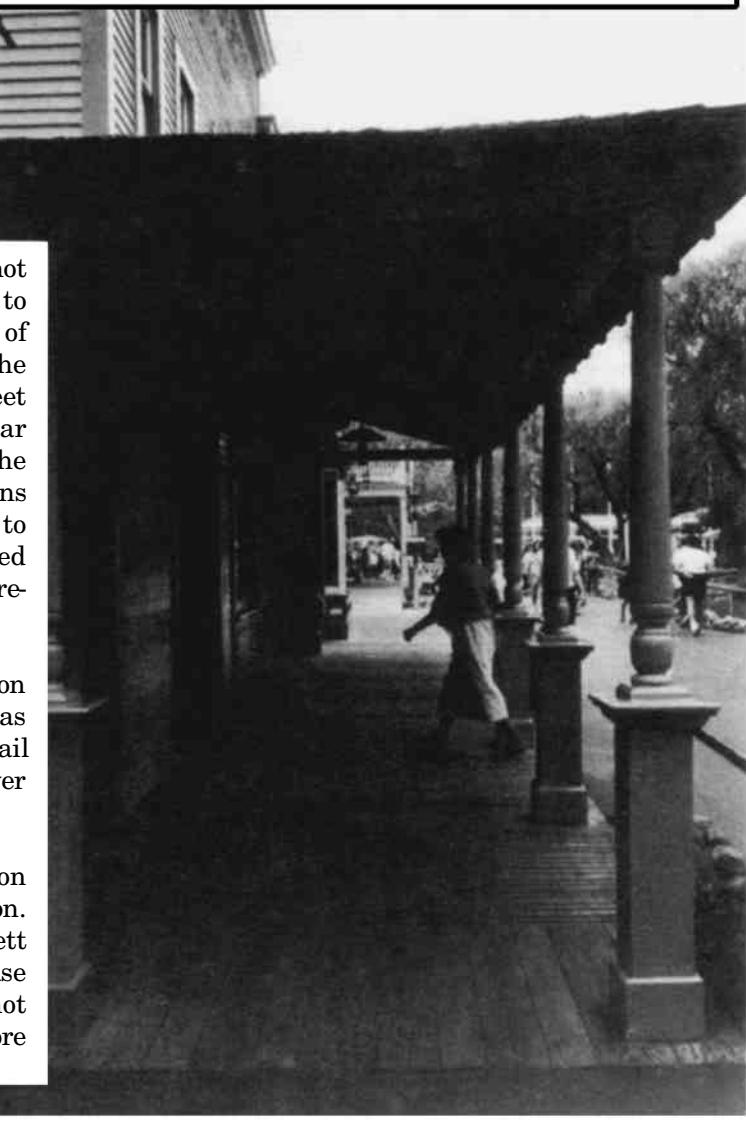
The "E" Ticket / Summer 1990 22



The store played a part in the Frontierland history, not only as a familiar merchant, but also as a backdrop to the staged stunt shows that were once a part of Disneyland's daily routine. Outlaws hiding on the rooftop would take potshots at the sheriff in the street below. The cashier's cage in the interior was a regular stop for hold-up gangs too lazy to go all the way to the Bank of America on Main Street. On many occasions the editors of The "E" Ticket would visit the shop to reminisce about the woolen shirts we had purchased there, and appreciate this quiet place which had preserved our memories so well ...

The Pendleton Company did not pick up their option on the Disneyland lease in 1990. The new contract was deemed too expensive for the 2,000 square foot retail outlet. The annual rent had gradually increased to over twenty times the original 1955 agreement.

The Disneyland Pendleton Shop closed its doors on April 30, 1990 in the 35th year of Disneyland operation. Next year, the store fronts between the Davy Crockett Mercantile and the Golden Horseshoe Saloon will house something new for us to enjoy. Most visitors will not know, or will have forgotten what had been there before ... let's hope we all remember.



ROLLY CRUMP and the MUSEUM OF THE WEIRD

by Leon J. Janzen

Roland (Rolly) Crump began his diverse Disney career as an "in-betweener" in the Animation Department, on the classic film *Peter Pan*. He continued to work on animated features throughout the 1950s, and contributed to both *101 Dalmatians* (he did the spots on the Dalmatian puppies) and *Sleeping Beauty* feature films. By the mid-50s, the changing styles and rising costs of the animated films brought questions about their future, at least within the relatively traditional Disney Studio. This was a time when other animation studios like U.P.A. and Warner Brothers were enthusiastically extending the borders of style and content beyond what had been proven successful during animation's "golden era." The public was showing a willingness to accept the novelty (and less expensive simplicity) of *Mister Magoo* in place of the more polished, full animation found in the films of prior years. By 1956, Walt Disney was selling for \$30,000 each the Mickey Mouse and Donald Duck short cartoons that had cost \$50,000 to produce.

Rolly Crump, then in his late 20s, realized that he was beginning a career as an animator during what appeared to be the industry's "last hurrah" in an art form that had been created and defined during the previous decades. He saw (at least from that late-50s perspective) that animation would probably not retain the longevity that it had once shown, during the '20s and '30s ... the period when many of the animators at the Studio had "grown up" with Walt Disney. He could see the handwriting on the wall.

During this same late-50s time period, Walt Disney began making inquiries throughout his organization ... asking the senior animators who had come up with him over the years to help him identify the animators and designers who might fit well as members of his new Disneyland design project. He used this method to find the artists within the studio organization who he could transfer, as show designers, into the new group known as WED (Walter Elias Disney) ... people who would come to be known as Imagineers.

Rolly Crump's interest in "kinetic sculpture" was known at the Disney Studios ... his operating mobiles, propellers, and three-dimensional models were established fixtures. When they offered him the opportunity to move to WED, to help develop and build themed attractions for Walt's brand-new Disneyland, he was thrilled. Although he "didn't have a clue" as to what he'd be doing when he started on his new job, he reported with enthusiasm.



His first assignment at WED was on the **Wizard of Oz** ride then being developed, under the leadership of Claude Coats, for Fantasyland. Disney owned the rights to the *Oz* books (all but the first of the series) and the plan at that time was to use *Oz* as the theme for a deluxe boat ride, larger than the **Storybook Land Canal Boats**. Although some initial renderings and storyboards were done picturing the attraction, Walt Disney preferred to use three-dimensional models early in the planning process because they "told the truth." Rolly started out building these small models, which were then used to visualize and confirm the ride as conceived by the designers. At that same time, probably because of his sculptures and "propellers," Rolly Crump was asked by Claude Coats to work on the entrance area. Eventually, like many other Imagineering projects, the *Oz* attraction was shelved and never completed.



It was at this point that Walt Disney asked Rolly Crump and Yale Gracey to pursue ideas and develop illusions for the proposed **Haunted Mansion** attraction (described in an interview with Rolly Crump in this issue). For most of the year 1959, they worked together at the Studio, demonstrating various haunted house concepts and inventions dimensionally through the use of model "boxes" which they built as they went along. Later, they were able to construct full-size mock-ups of their illusions using techniques of projection, mechanical action, reflective glass ... and liberal quantities of imagination.

In 1960 WED relocated to the current Sonora Street location in Glendale and Rolly Crump moved with it. He got his first solo assignment as a theme park designer in Disneyland's Adventureland during 1962. This was a time of major remodeling and expansion for the Adventureland area. Rolly was given the task of tearing out and refurbishing the Adventureland Bazaar trading post area along the river, and he had about 6 weeks to do it! His resources included 5 painters, 5 carpenters, and a budget of \$38,000 ... and he did most of the designing (and the drawings) on-site. He solved his budget restrictions through creative use of the Disneyland "boneyard" ... the backstage place where excess and cast-off materials are stored. Much of the exotic interior we're familiar with came from recycled materials previously used around the park. In 1963, Rolly helped in the design and creation of the "Tiki Gods"—an animated display in the pre-show area of the **Enchanted Tiki Room**.

By 1963, Disney's interest was sharply focused on the upcoming New York World's Fair. WED had an almost impossible commitment to open 4 different shows at once. Rolly Crump, like most other WED staff members, found himself in the midst of a whirlwind effort to design, test and install these shows simultaneously. Rolly attended the brainstorming meetings which took place with Walt Disney, Marc Davis, Mary Blair and others who were rushing to start the **It's A Small World** show ... with only 9 months remaining before the Fair's opening day! Walt selected Mary Blair as the "stylist/colorist" for **Small World** because the artwork she had done for the little *Golden Books* matched closely his philosophy of the attraction. Walt felt that the attraction should convey the idea that children were not political ... that they would always hold hands, all around the world. Rolly Crump, working with Jack Furges, began designing the various animated toys and mechanical images for the ride's interior, using tracings of Mary Blair's artwork, until she arrived on the project. They elected to do this in order to faithfully transfer her style, not theirs, to the show. Rolly Crump's "kinetic sculpture" found full expression throughout this timeless ride in the shapes and motions of the toys inside.

By the latter part of 1964, the World's Fair was over and the Imagineers began to concentrate, once again, on Disneyland. The atmosphere within WED had become somehow different ... there seemed to be fewer assignments, less direction, and less interaction with Walt Disney, himself. Although it was not widely known within the organization at that time, Walt Disney's periods of absence were due to illness. This was felt immediately within the WED group of that era because, up until that time, most assignments had been made by Walt Disney personally. Most projects underway were staffed by creative people accustomed to receiving feedback and guidance from Walt while the work was in process, and this was quickly missed.



Rolly Crump tells of his decision, at that point, to stop drinking coffee and reading magazines, and to start working again on the **Haunted Mansion**. His memories of his last contribution to the **Mansion** project and his description of a rare later meeting with Walt are fascinating for many reasons. As fans of Disneyland's past, we are constantly speculating about "lost rides" ...the attractions that were planned but never built. Here is a description of a project that was planned, defined, and supported by Walt Disney, but never completed: the **Museum of the Weird** ...

Redirecting his efforts to the **Haunted Mansion** seemed natural to Rolly Crump, since much of his time had gone to that project just prior to the New York World's Fair. He recalls a feeling that much of the work done on the **Mansion** to that point was of the "Cat and the Canary" kind, referring to a '40s era "spook house" film

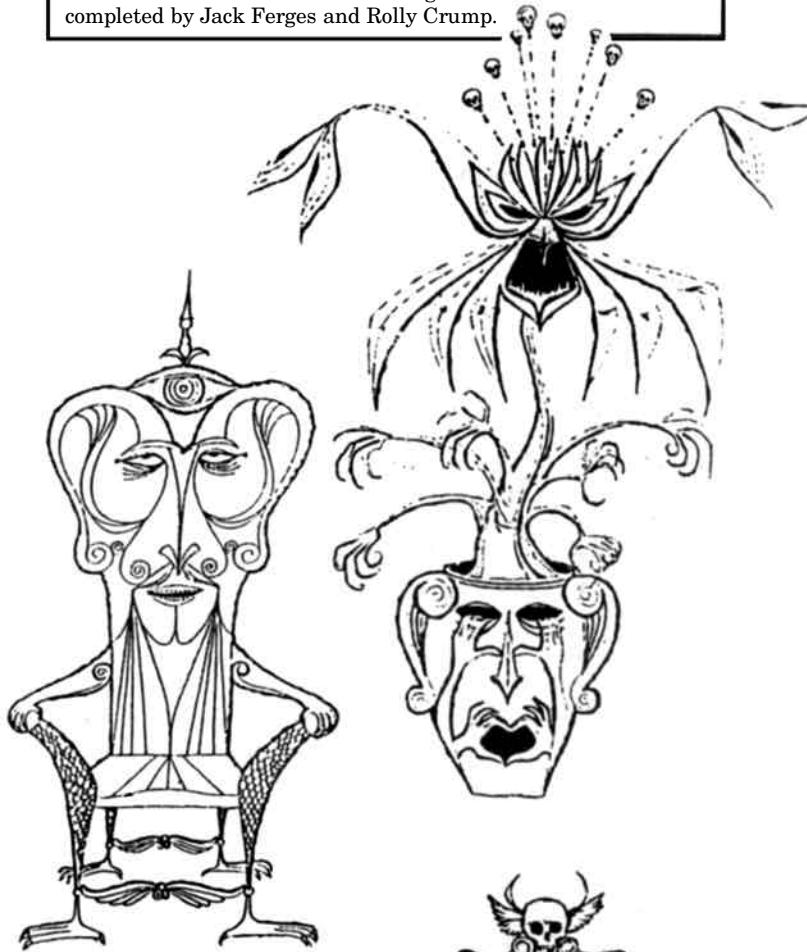
which depended heavily on such cliches as secret panels, portraits on the walls with eye holes, sliding panels with grasping hands and so forth. His concern was that the **Haunted Mansion** concepts might be based on these cliches, unless they got started doing something different.

Crump was also influenced by other classic motion pictures. His imagination had been stirred by foreign films such as *Beauty and the Beast* and the films of Federico Fellini. He began doing sketches derivative of the atmosphere found in these motion pictures, utilizing the human body as architecture. He visualized arms holding torches as you walked by ... and faces over the fireplace that would look at you, while smoke came out of them. Some of these sketches were almost surrealistic. One of the model builders at WED, Jack Ferges, had some extra time and began sculpting some of the figures. He and Rolly worked together on these ideas for several months.

Walt Disney began spending small amounts of time at WED, and he and Dick Irvine focused more people on the **Haunted Mansion** project. Senior designers including Marc Davis, Claude Coats and Chuck Miles were brought in ... and the shape and direction of the attraction began to evolve and reflect the many contributions being made. Finally, in late fall, 1964, Dick Irvine called the artists and designers then working on the **Mansion** into a meeting with Walt for an overall review of the **Haunted Mansion's** progress.

The renderings, storyboards and models completed by each of the teams were put on display in different locations around the room, with the drawings done by Rolly placed in a corner. Walt Disney sat at the table, listening as the senior design teams outlined their ideas

One of several Man-Eating Plants that would make strange, digestive sounds behind their solarium glass. Models of these were completed by Jack Ferges and Rolly Crump.

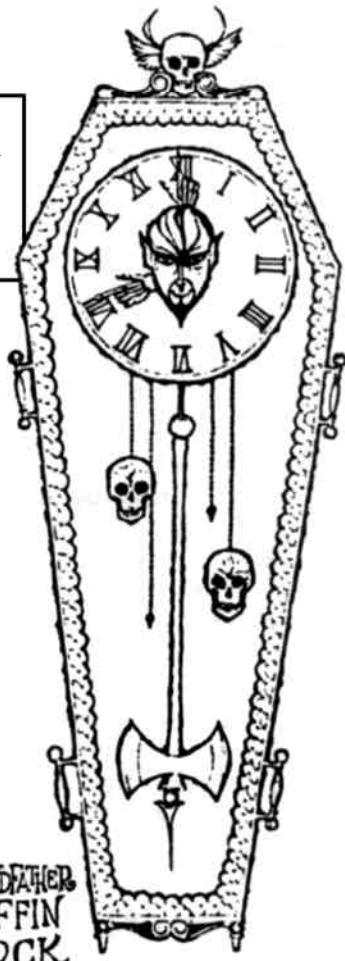


A chair, in the Museum, designed to stand up and speak to visitors. A model was completed of this. Plans included an entire room of furniture that would come to life and converse with each other.

© Disney Enterprises



This sketch of the Gypsy Cart was one of several that kept Walt awake the night before he proposed the Museum of the Weird attraction.



The "E" Ticket / Summer 1990 26

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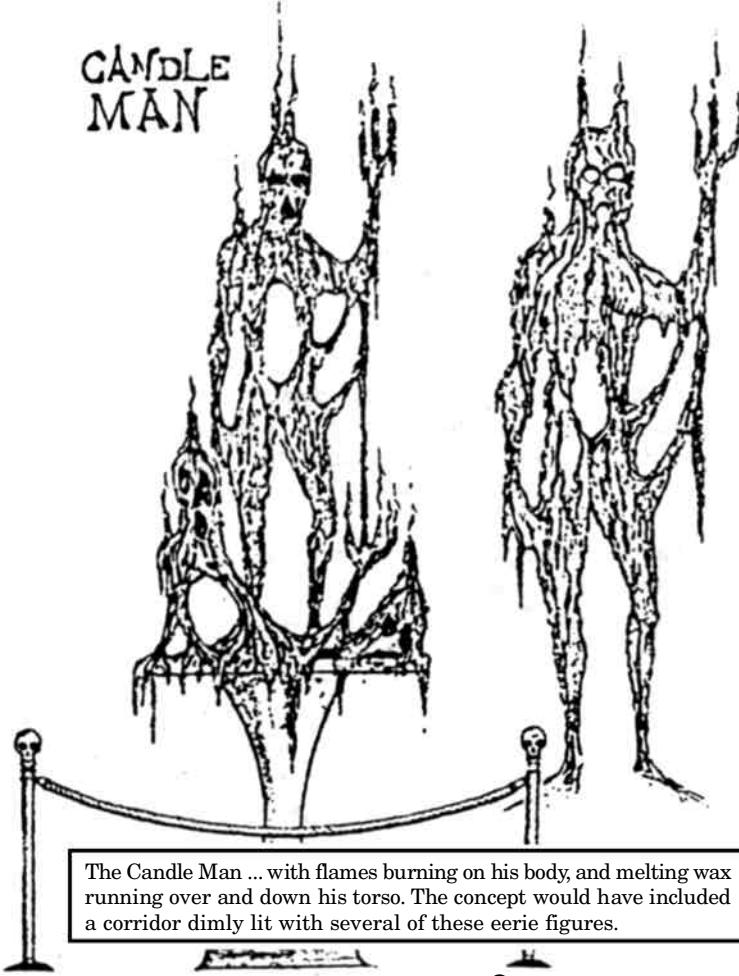
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9-26

and drawings, each taking about 45 minutes or so for their presentations. After about four hours the meeting reached its conclusion, with no discussion about the drawings brought to the meeting by Rolly Crump ... but then Walt asked to be shown Rolly's work. When asked by Walt to explain his ideas, Rolly said, "I'm not sure what they are, Walt ... but I feel that unless we put something in that's different, the **Haunted Mansion** is going to be just the same old thing." Rolly describes Walt's reaction as, "This stuff is really weird, Rolly! What the hell are we going to do with that?" Rolly replied, "I know it's weird ... that's why I did it!" and they all laughed. Walt got up and said, "Well, that's it!" and he left.



The next morning Rolly Crump arrived at work earlier than usual. He went into the office area where his desk was located, and found Walt Disney sitting on his desk looking at the **Mansion** drawings. He looked up, smiling, and said, "You son of a 'gun'... I couldn't sleep last night! All that stuff you showed me yesterday ... it drove me crazy all night ... but I know what we're going to do with it." Walt went on to describe the **Museum of the Weird** ... a place where strange and unusual artifacts were kept that had been collected from around the world ... and brought to Disneyland to

be seen by people while they waited to enter the **Haunted Mansion**. People would wander around in the **Museum**, viewing these displays animated with the illusions developed by Yale Gracey and Rolly Crump. At that time it was planned that the **Haunted Mansion** would be a two-sided attraction (like the **Country Bear Jamboree**) and the **Museum** would serve as a "spill area" for people entering and leaving the **Haunted Mansion**.

Walt and Rolly were joined by Jack Ferges and the three of them talked of this new attraction until about 9:30 in the morning ... when the rest of WED discovered that Walt was in the building. When Dick Irvine found them, Walt got the **Mansion** group together and described the **Museum of the Weird** to them and announced that Rolly Crump would head up the project. A few months later, in a 1965 Disney television program, Walt was shown with John Hench at WED to promote the **Haunted Mansion** and other future attractions. In the course of this show, Walt asked Rolly what he was working on. Rolly answered, "The **Museum of the Weird**," and went on to demonstrate the "ghost and organ" illusion.

Rolly Crump was working with others on the New Tomorrowland installation when they heard of Walt Disney's passing. He remembers a prevailing sense of loss, shared by everyone within the organization regardless of whether they knew him or not ... and attributes this to the strength of Disney's presence everywhere within the company. A few months later, Rolly and about fifteen or so WED staff members met for the ribbon cutting of the New Tomorrowland, and agreed to go out afterwards for a drink. All the shows were working fine, the ceremonies ended, and they stood there feeling totally lost ...

Eventually, Dick Irvine and other senior Imagineers reestablished the momentum at WED and went on to complete project after project. Rolly Crump headed the effort to relocate **It's A Small World** from New York to Anaheim ... designing and installing the complex 300-foot long facade in Fantasyland. It was decided to replace New York's Tower of Four Winds with a giant animated dock in Disneyland which Rolly and Yale Gracey built from a sketch (done quickly on an airplane) by Mary Blair. Rolly went on, at Disneyland, to become Chief Designer, working directly at the Park improving its "look" with complex exterior lighting plans for the major attractions and themed areas. His tendencies towards the more unusual projects and challenges stand him well, as he continues to do theme design for his own firm, Mariposa.

And the **Museum of the Weird** ...well, it exists only in memory, and in these sketches by Rolly Crump, from another time.

EARLY ILLUSIONS FOR THE HAUNTED MANSION

The **Haunted Mansion** remains an extremely popular and successful attraction at the Disney theme parks. Like all the major attractions designed and completed by Imagineering, the **Mansion** evolved and changed significantly before eventually opening to the Disneyland public in 1969. It began as a WED project in the mid-50s, and gained direction (and momentum) over the years from the contributions made by various Disney design teams.

One of these teams, Yale Gracey and Rolly Crump, did some of the earliest work on the **Haunted Mansion** ... back when it was one of the ride concepts Walt Disney had on the "back burner." Many of the illusions and magical effects that are so familiar to us now can be traced to this point in time, when they were given a free hand to experiment and invent on their own. Rolly Crump, in a May 1989 interview with The "E" Ticket, shared his memories about this early period in his career about the creative process, about Yale Gracey, and about working with Walt ...

THE "E" TICKET: When did you first move from animation to WED?

ROLLY CRUMP: In 1957 or 1958 I was working as an assistant to Eric Larsen. Eric was one of the "nine old men" ... and Walt had asked Eric if he felt that I might be a good choice for WED. Eric and I were very close and we were working very well together, so he told Walt that he thought I should stay in animation. A little while later Walt was asking around again about potential WED employees and Ward Kimball brought up my name as a candidate. When Walt said that I was "too important in animation," Kimball argued that I'd do very well at WED because I thought "dimensionally" ... so they took a crack at me again. Eric Larsen was on vacation when they called me in and asked me if I'd like to go to WED. I said, "How about tomorrow?" (laughter) When Eric came back from Europe, I was over there.

THE "E" TICKET: What was the attitude then, among Disney employees, about moving to the theme park side of the company?

ROLLY CRUMP: A lot of guys had mixed emotions about it. I'd say, generally, that it was considered to be a good idea. One guy in particular used to refer to WED as "cannibal island" because of the way it would eat up Studio employees.

An interview with

THE "E" TICKET: The **Haunted Mansion** has long been one of our favorites ... one of the biggest and best of all the Disneyland attractions. We'd really like to hear how it got started.

ROLLY CRUMP: Well, the mansion was conceived about 1955 or 1956. Wathel Rogers and Ken Anderson worked on it, Yale Gracey and I worked on it, Roy Williams worked on it, and later Marc Davis. A lot of other "story guys" were involved.

The best thing that happened to me at that time was a gentleman named Yale Gracey. Yale started out with the Studio on Hyperion in the early '30s, and did background paintings and layouts for the features. Walt moved him over to WED because of all the "gadgeteering" that Yale was doing around the Studio. He was a "tinkertoy man" ... an honest to God "Gepetto" with his airplane models and trains, experiments and funny little things.

We all built stuff ... I built mobiles and propellers. My stuff was more contemporary ... I was into "kinetic sculpture." Yale was doing fun little things, like a kid ... I think Yale even had a little train layout.

Anyway, Walt put Yale and I together. He said that he wanted us to work on illusions for a haunted mansion. This was in 1959. On Walt's direction, we took over the back half of one of the 2nd floor wings at the Studio in Burbank. This was when WED was still in Burbank ... it didn't leave the Studio lot until 1960. During that year, Yale and I developed many of the first versions of the illusions for the **Haunted Mansion**. To be honest, Yale did about 85% of the designing ... he was a mechanical genius, and I was 28 years old and just learning. I made the "boxes" for him, and worked with him ... and came up with as many ideas, as much imagination as I could.

THE "E" TICKET: What do you mean when you say you made the "boxes"?

ROLLY CRUMP: We were making small models of illusions, and often they were in simple little boxes. We would build a box, with a glass on the "forty-five." We would have two lights, one in front and one behind, and we were able to bring the light levels up and down. We just had little cut-out paper doll stuff in there to show Walt what we had ... to show him how the illusion worked. The "boxes" were little displays, with glass, to demonstrate how the illusion would appear.

Rolly Crump

THE "E" TICKET: So you didn't actually make true models of these set-ups?

ROLLY CRUMP: No ... not at that point. That's when we began developing "Pepper's Ghost." That's an illusion that was used by magicians since the Victorian era, with reflective glass and other stage effects. It had been used once already at Disneyland ... in **Sleeping Beauty's Castle**. There was a small illusion in there,

using reflective glass, for the sequence where the "goons" are dancing around in the smoke ... You know, I don't know how far we want to go in explaining the technical side of what was actually used in the Park ... we don't want to give away too many secrets!

THE "E" TICKET: That's right. We're not here to spoil anything for anybody ...

ROLLY CRUMP: As time went on, I went a lot further with what the "Pepper's Ghost" illusion could be than Yale did. Yale stayed mainly with the true stock idea ... he was, as I said, a "Gepetto," and he excelled in the inventing of mechanical ideas and solutions. He was imaginative in coming up with ideas for mechanical devices ... like he did for the fireflies in the **Pirates of the Caribbean**. It's an incredible, wonderful little illusion. And so damn easy it's incredible!

THE "E" TICKET: And he did the "mouse eyes" too, didn't he?

ROLLY CRUMP: Those were "rat's eyes" and they weren't really anything ... but the fireflies effect was just incredible. All Yale did was take a "grain of wheat" bulb, on its own wire, with a little piece of black tape on one side of the bulb and a "squirrel cage" fan underneath to blow it around. When it blows so that the tape covers it, you don't see it. I mean, we've got all this advanced technology so that **Lincoln** can stand up and talk for twenty minutes ... and over here we've got this effective little firefly thing. That was what was so wonderful about Yale Gracey. I really loved that man ... he taught me so many wonderful things.

Yale and I worked on the **Haunted Mansion** illusions for about one year. We eventually took our illusions from the "boxes," the models and so forth, to where we had the room to actually build them full size. By the end of '59 we had pretty much worked out all the illusions, and we said we'd like to do them full-size. Walt was kind enough to get us the end of one of the sound stages, and we took a lot of the sets that were left over from movies and "jerry-rigged" them together.

THE "E" TICKET: So all of this work in the sound stage, at the Studio, was taking place in 1959. Was there a time when you formally presented all of this to Walt Disney?

ROLLY CRUMP: Well, no, he just came by all the time. Somebody would say, "Walt's gonna stop by," and we'd rush around trying to get everything working (laughter) ... especially the "pop-up head."

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THE "E" TICKET: Did many of these early effects make it all the way into today's **Haunted Mansion**? How about the "converse bust" effect, where they follow you with their eyes?

ROLLY CRUMP: The way that happened is kind of a funny story ... that was a happy accident. Yale and I were building this particular room, and WED had already begun doing **Mister Lincoln** at this point. We happened to get hold of a "vacu-formed" face of Lincoln, made of a clear plastic. We "fogged" it so you couldn't see through it, and we put it in a frame, with the framed face looking toward you ... like a bas-relief bust on a wall.

We had a little 35mm projector behind it, and we were doing something that was a lot of fun at the time. We had a circular transparent disk, turned by a clock motor, in front of the projector lens. We had melted portions of the disk, and we had sprayed other parts black, and this caused the images on the face to slowly change. As the disk turned in front of the projector, first you'd see black, then, all of a sudden, the melted section would come on and the face would appear all "wormy." Then, slowly, as you got past the melted part, the image would become sharp and the face would appear as a skull. Then the changes would repeat and the face would become normal, then disappear.



Dear Wathel -
I didn't find the books
but I came across these
prints which cover all the
effects we had before
we started the book. There
were only a few more listed.
I hope these help.
Sincerely
Yale

Yale Gracey (above) saved the following sketches of his illusions and gave them to co-worker Wathel Rogers in the early '60s. They were simple concepts back then ... some became elaborate effects in later use on the Pirates and the Haunted Mansion attractions.

Yale Gracey 
© Walt Disney Productions

We tried this in conjunction with "Pepper's Ghost." Yale and I took a screen and projected this weird character onto it, then reflected it into the glass with the ghost. Well ... the problem with that was when you looked at it you could tell that it wasn't dimensional ... it was flat! Even though it was in space, it wasn't round. We realized that the projection of an illusion onto a screen wasn't going to work. That's why everything that we did involved mannequins, props and furniture ... and the illusion of depth was incredible.

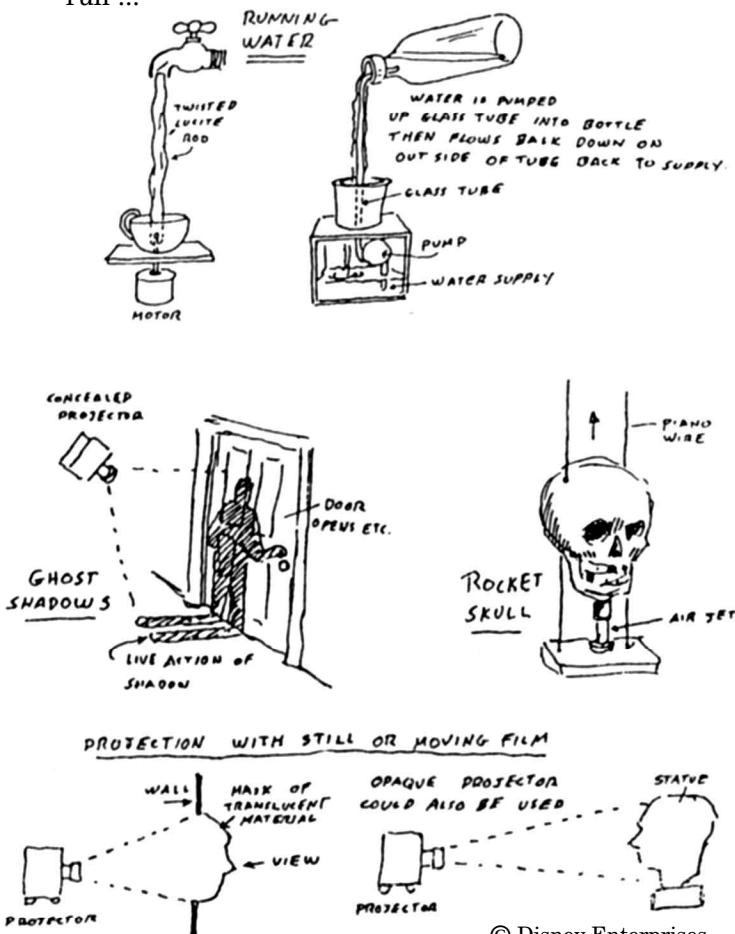
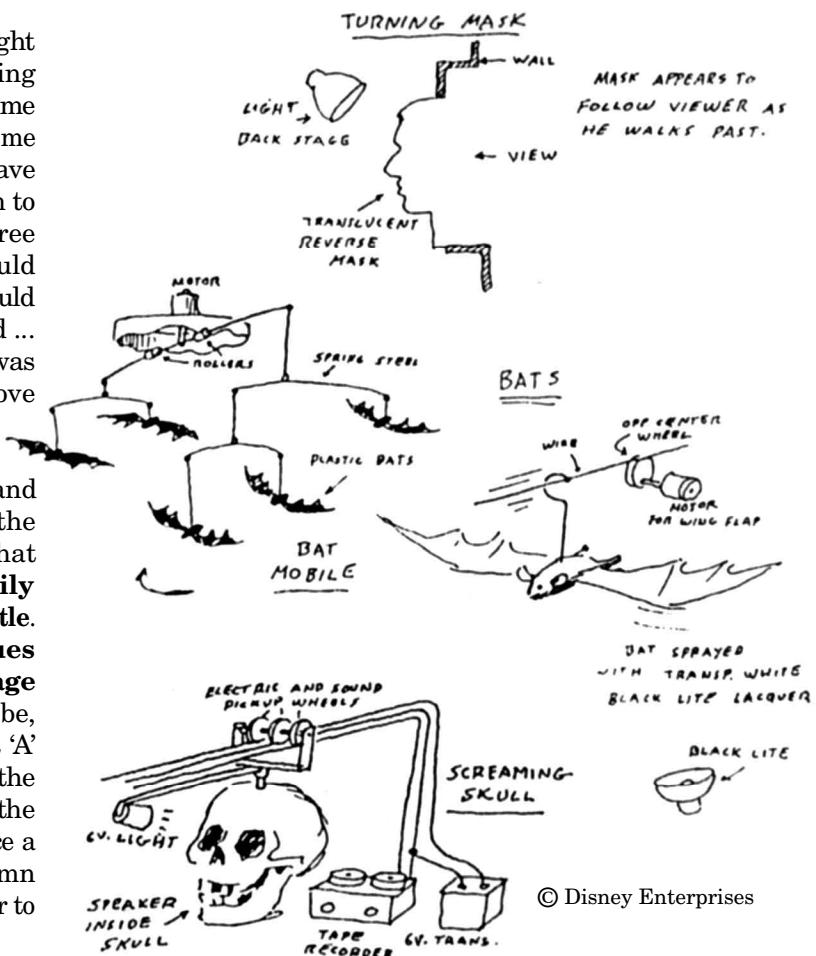
We had this little projection set-up, with Lincoln's face and everything, working for about a month, or so. Finally, we were "behind the scenes" one day for some reason, and Yale said, "Look at that, Rolly ..." And I said, "What?" And he said, "If you walk around behind that face, the eyes follow you!" And we knew at that time that the illusion would have to be used in a corridor for it to work properly.

THE "E" TICKET: There is some of the "corridor" approach in place in the **Haunted Mansion**, like the area with the changing portraits ...

ROLLY CRUMP: Yes ... but it doesn't have the impact that some of the rooms we built would have had. When we built our illusions full-size and tested them, they

were really very well done. The **Mansion** was thought of as a "walk through" in those early days, working with Walt on the concepts, and it is unfortunate in some ways that they changed that. The **Mansion** at that time was envisioned as a series of rooms, and you would have had a hundred people at a time going from one room to another ... and you'd be in each show for two or three minutes before moving on to the next. You would experience a complete storyline, where the ghosts would appear and disappear, and objects would fly around ... with very little cycle animation. Later, the decision was made to make it into a ride, based on the need to move more people through it ... and that's valid, too.

"Walk-through" attractions can be very effective and scary ... there was a lot we could have done in the **Mansion**. I always felt that this was something that they didn't expand upon, except for **Swiss Family Robinson Treehouse** and the **Sleeping Beauty's Castle**. You know, this is interesting ... the **20,000 Leagues Exhibit** actually out-earned the **Submarine Voyage** ride one year! Everybody said, "How could that be, with the **Leagues Exhibit** being only a 10 cent 'A' ticket?" It was because it cost a fortune to maintain the **Submarines** while there was zero maintenance on the **Leagues Exhibit**. Once in a while they would replace a couple of light bulbs in the exhibit ... while the goddamn **Submarine** ride cost them a million dollars every year to run ...



THE "E" TICKET: Would you describe for us some of the specific images and illusions you and Yale demonstrated on that sound stage?

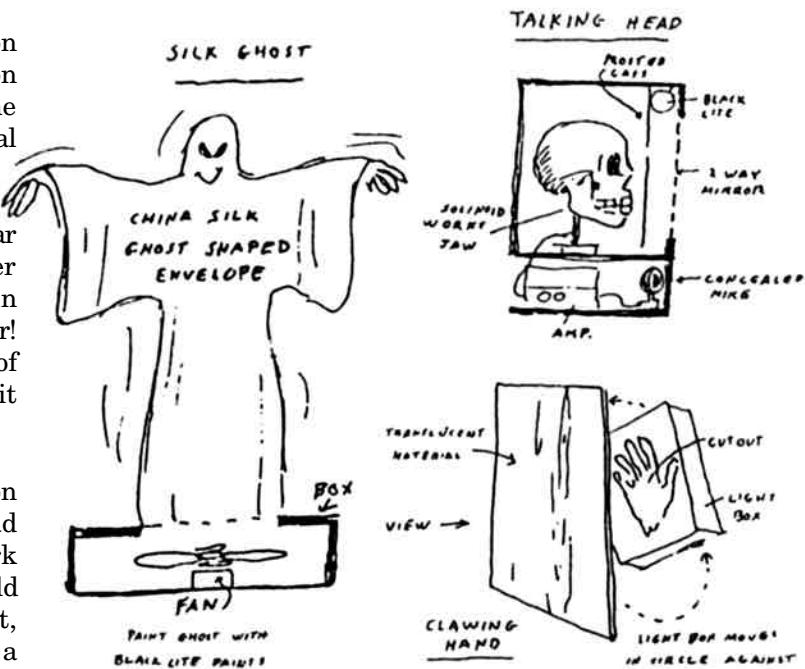
ROLLY CRUMP: Well, we were making them up on a daily basis. We tried to work out every illusion we could think of where you used reflection as a gag. We began working to a little storyline ... and I don't remember where the story came from. I don't know whether Ken Anderson came up with the storyline, or that Yale made it up, or where it came from. We had an "Old Sea Captain" ... and there was a "Sea Captain's Room" in the **Mansion**. You could look through his window and see the ocean waves breaking outside. He had gone to sea and then drowned, but before he went to sea he had killed his wife and bricked her up in the wall.

The sequence that we were showing was when he periodically came back to his home, and was wandering through the **Mansion**. We had actually built, off-stage and reflected into the room, a mannequin that was covered with seaweed, and an old slicker and raincoat, with a lantern in his hand. We put him in a pan of water, with mirrors down in the water, and we had a shower above spraying water down over him when we wanted it. This was all off-stage ... so all of a sudden you'd see this guy slowly appearing from nothing. And you'd see the water running off of him, and the water

would reflect, and you could see it running around on the floor of the room. It was an incredible illusion because then he would slowly disappear, and all the water would be gone! And you could see that it was real water.

And, of course, the murdered wife would slowly appear behind her brick wall. Suddenly she would raise her arms and FLY OUT through the wall towards him in the middle of the room ... and then she would disappear! We actually built all that ... we "jerry-rigged" it out of clothesline and wooden pulleys, spit and glue. But it worked, and it was wonderful!

The illusions Yale and I were perfecting were based on the "black art boxes" and "spirit cabinets" that had been used for many years by magicians. I would work backstage much of the time, doing things that would appear on stage that nobody was able to figure out, because I was dressed completely in black. We had a little fake fireplace in one of the rooms with what appeared to be fire made from a little "flicker bulb" light. This light was on a long extension cord and Yale would say to whoever was there watching, "We have a tremendous power here in this room ... if you look closely at the fireplace, the flame may just come right out of there." When I heard that, I'd pick up the light and start walking with it. I would be invisible backstage, and the reflection of the light would make the fireplace flame appear to actually go up into space. There were two candles, one with a flicker bulb, on the mantle. I would have a black two by four lined up perfectly with the other candle on the mantle, and there was a flicker bulb on the end of it. At the right time I would just move around, making the flame for the other candle move up and down around the room ...



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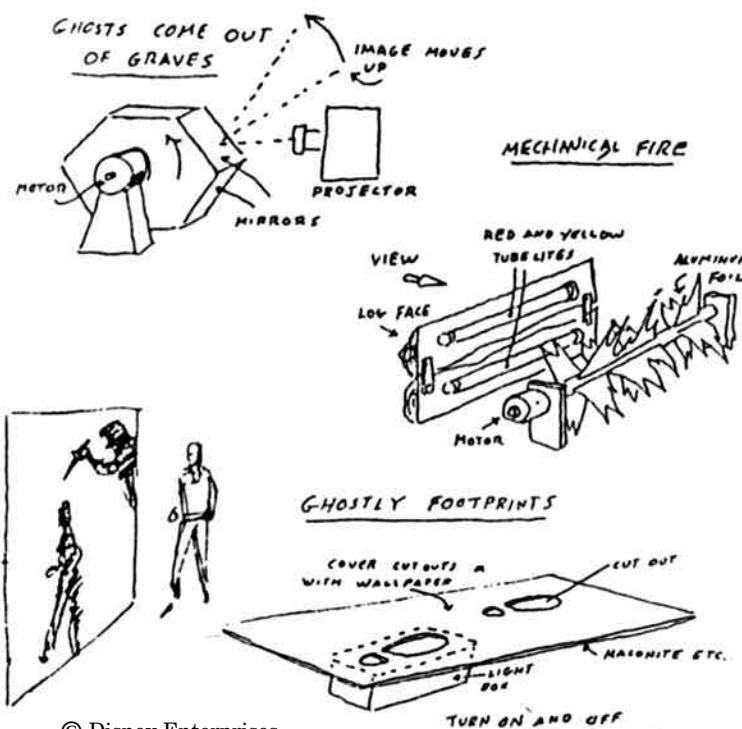
THE "E" TICKET: Were there scenes, when you worked on the **Mansion**, that turned out to be similar to the ones that were ultimately used?

ROLLY CRUMP: A few things, like the clock ... but we never really finalized any of these scenes. We had a lot of ideas, like the library ... where the whole thing came alive. Paintings would talk to paintings across the room, and the statues would begin talking to each other. The whole room would suddenly be filled with spirits. We worked very hard on a "ghost host" concept.

THE "E" TICKET: When we think about your work on the World's Fair, and on **It's A Small World** ... it seems like such a strange jump from the **Haunted Mansion** project.

ROLLY CRUMP: That was the excitement of working with Walt ... you never knew what he was going to put you on next. One day Yale and I were walking down the hallway with Walt, and Walt turned to me and said, "Rolly, why don't you work on what the **Haunted Mansion** might look like ..." And after Walt turned the corner, Yale said, "Rolly, you're not an architect ... you don't know how to draw houses." And I said, "I know it ... but if Walt says do it, I'll do it!" And I did. I mean, I didn't design the final Haunted Mansion, but I did everything that the "old man" asked me to do, even if I'd never done it before in my life.

I will always look back and remember ... I had a very special relationship with the man. He backed me, probably because I was always very open with him. He never changed anything that I had designed, and he backed me on everything that I ever did.



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FOR SALE - Buttons and Lapel pins, write.

FOR SALE - Private collection of Disney Park, films and T.V. items. Please send \$1 cash in large SASE for list.

FOR SALE - Send \$1 for Disney reissue movie poster list and current movie poster list.

FOR SALE - New Condensed Edition of Tomart's DISNEYANA catalog and price guide now available. Contains updated prices on thousands of the most popular Disneyana collectibles, all new color pages, a "Where to Buy and Sell" section, and a complete index to all five books in the series. 5 1/2" x 8 1/2", 312 pages. The most authoritative Disneyana price guide available. Send \$19.98 plus \$2 postage and handling.

FOR SALE - Drawing for Pan America's "Fly To Rio" poster featuring the "Three Caballeros" challenging an angry bull with picture of Delores Del Rio's sister. Condition is excellent. \$2500.00 call or write.

FOR SALE - Guidebooks: D'land: '83, '85, '86, '87, '88, '89, W.D.W.: '84, '86, '89 Epcot: '82, '83, '89 M.G.M.: '89, bathroom items from D'land Hotel and W.D.W. resorts, D'land tickets, park paper items. Send SASE.

EMPORIUM

FOR SALE - Disney postcards, D'land, W.D.W., Epcot, Disney/M.G.M., Tokyo Disney - old and new - list revised monthly, over 500 diff cards in stock. Send large, SASE (65) for list.

FOR SALE - Disney items - books, guidebooks, magazines, placemats, postcards, records, etc. Send \$1 for list.

FOR SALE - Animation Cel from Robin Hood, of Sir Hiss, with Disney Seal, unframed \$300./best offer - write or call for xerox.

WANTED - Posters, animated and live action films.

WANTED - Any cut-aways of new or old rides, any memorabilia from Adventure Thru Inner Space, full size attraction posters, any film footage (VHS or 1/2" or 3/4") of Disney's Inner Space, Knott's Beary Tales ride. Am willing to trade copies of sound effects tapes (audio) of Pirates, Haunted Mansion, (with audio no longer used in the ride!) and Star Tours. Also photocopies of early '50s souvenir books from P.O.P. and D'land, and early '70s Knott's.

WANTED - Mary Poppins (press books, original soundtracks, lobby cards, etc.) A to E ticket books. Will pay fair price.

WANTED - Empl name badges from either Disney Park: 'Bob,' 'Patti,' 'Steven' or 'Michael.'

WANTED - Anyone in A.C.E.

WANTED - Lamppost plaques from Tokyo D'land, D'land, W.D.W. and Disney/M.G.M.

WANTED - D'land memorabilia and employee items. Also Disney pins and buttons, and unusual D'land items such as props, trash cans and signs.

WANTED - D'land and W.D.W. giveaway guidebooks, plates, pins, postcards ... anything D'land.

WANTED - The Atwood "Jungle Princess" steam craft.

WANTED - Would like to find a "backwards Goofy" wristwatch, preferably in working condition.

WANTED - Would like video copies of the following: "D'land Grand Opening Special" 1955, "D'land U.S.A. 1956, "Gala Day at D'land" 1959 - Please write.

WANTED - Early postcard from W.D.W., an artist's rendering of Thunder Mesa (not to be confused with Thunder Mountain) with Tom

Sawyer's Island raft in the foreground.

WANTED - Storyboard magazine, issues #1 and #2.

WANTED - Tom Sawyer attraction poster.

WANTED - D'land Employee name tag "Jay."

WANTED - Storyboard #1.

WANTED - D'land items, especially menus, place mats, napkins, postcards from the Red Wagon Inn or the Chicken Plantation, or any restaurant. Also older D'land china used in the restaurants.

WANTED - D'land postcards - please send description and pricing.

WANTED - Any audio recordings (W.D.I. preferred) of Big Thunder Mountain Railroad, Matterhorn, Space Mountain, Fantasyland dark rides (old or new).

WANTED - D'land items wanted: wall maps, lamp post signs, posters, publications, special tickets, cast member materials, New Fantasyland items, project report and plans, blueprints, anything paper.

WANTED - Epcot Xmas ornaments 1983, 1984, 1986. White pinback button with picture of parrot given to chaperones at the Caribbean Beach Resort at opening 1988-89.

WANTED - Parker Bros D'land Games.

WANTED - The Reluctant Dragon storybook, any cond.

WANTED - The following spiral-bound books from the Art Corner at D'land: "How to Draw Jiminy Cricket," "How to Draw Goofy" and "How to Draw Pluto." I'll even settle for good Xeroxes of these books. Thanks.

WANTED - Flying Saucers attraction poster.

WANTED - Alice in Wonderland attraction poster, also back issues of The "E" Ticket #1 through #5.

WANTED - Storyboard #1 & #2, Animation Magazine #1, any issues/Xeroxes of Funnyworld, any Disney News previous to Vol 23 #3.

WANTED - (badly!) The 5 Pirates of the Caribbean kits by MPG.

WANTED - D'land orig attraction posters - serious collector seeking "all" posters, the older the better - good or better only, no reasonable offer refused!

WANTED - D'land and W.D.W. attraction posters from '70s and '80s, especially "People mover Through Tron," "People mover Thru Super Speed Tunnel," "W.D.W. Railroad" and "Space Mountain."

WANTED - Either of the two 1958 D'land wall maps.

WANTED - 1957 D'land guide book very fine/mint, Issue #5 of The "E" Ticket, nice condition. Describe exact cond/price.

WANTED - Any buttons, watches, records, or printed material on any part of the Disney org..

WANTED - I'm interested in early "E" Tickets, and old Disneyland maps (55 to 78).

WANTED - Metal boat-shaped player pieces for Parker Bros Adventureland Game, anyone have any spares to sell? Also want any of the Frontierland 14 x 18 reprint attraction posters, also D'land Viewmaster packets w/booklets.

WANTED - D'land attraction posters: 20,000 Leagues, Tiki Room, Rainbow Caverns, Haunted Mansion - have People mover and Small World, others for trade.

WANTED - Cast Member name tag "Michael" from any Disney park - send asking price.

WANTED - Any info/photos on Guy Williams/Zorro - especially interested in his personal appearances at D'land as Zorro in late '50s.

WANTED - The "E" Ticket #1 thru #4 - I would be happy to have photocopies of any or all.

WANTED - Original attraction poster (36" x 54") of the Matterhorn. Must be perfect/will pay \$300.



* * * OF INTEREST * * *

This ad, from a late fifties Disneyland mail order catalog, answers a question raised in Issue #8 ... the Atwood *Jungle Princess* really was available to Adventureland visitors, in both steam and battery versions (we've used our photo for clarity).

A black and white illustration of a boat, identified as an "Explorers' Jungle Boat". The boat has a dark hull with a light-colored stripe along the waterline. It features a prominent white funnel with horizontal stripes at the front. The boat is shown from a three-quarter perspective, moving towards the right. The background consists of stylized trees and foliage, suggesting a jungle environment. The entire illustration is framed by a decorative border.

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THE "E" TICKET'S CONTENT – Our intent is to experience, in these pages, Disneyland and the other early theme parks as they were when they made their first wonderful impact ...in the '50s and '60s. We will do this in at least three ways: 1) by presenting historical information about the parks 2) by relating personal experiences, and 3) by exploring the growing hobby of theme park collectibles.

THEME PARK – "An amusement park where rides, activities, and thrills are presented within an atmospheric environment. A place where your ride admission (especially if it's an "E" Ticket) will carry you to another place or time."

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9-35

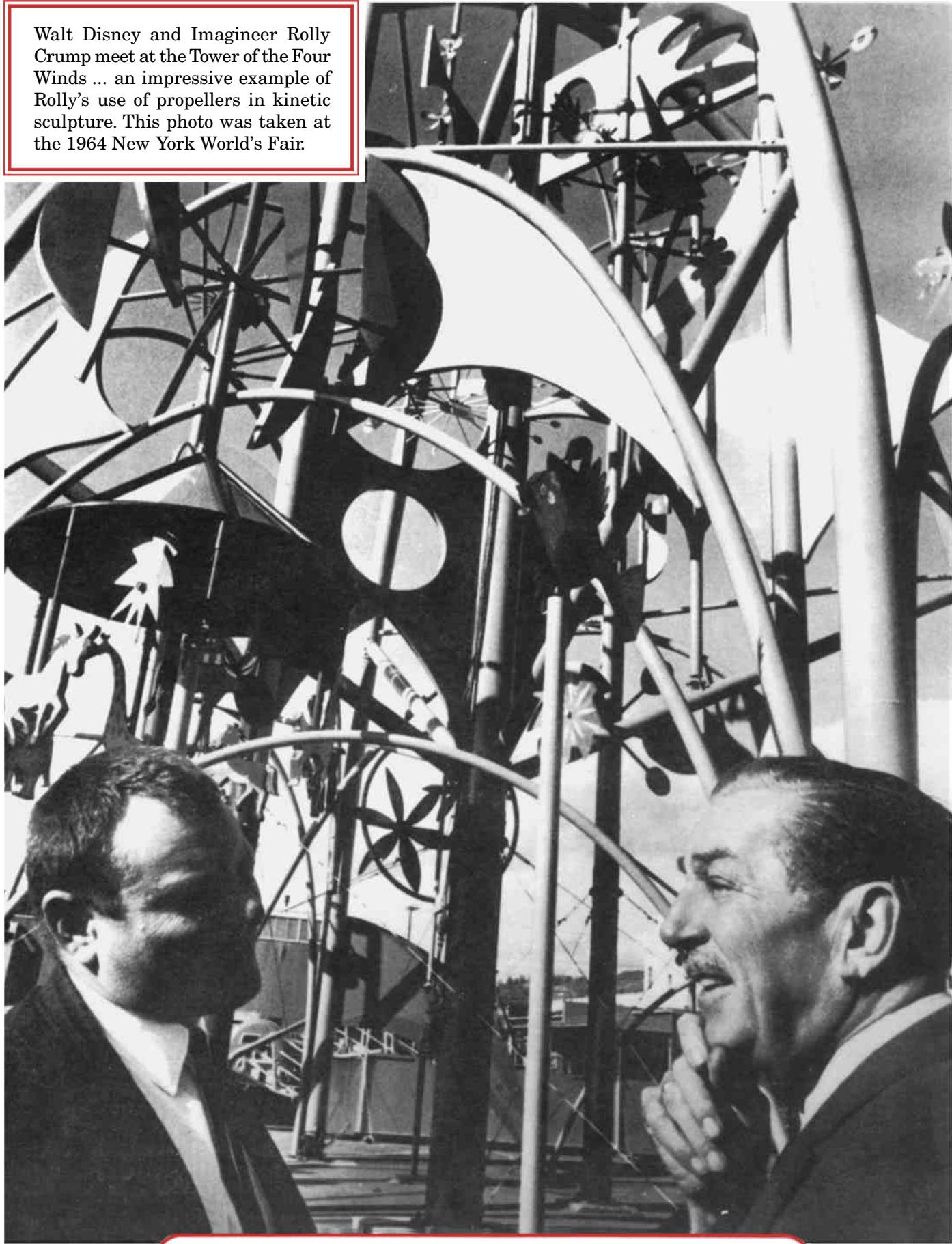
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THUMBNAILS



Walt Disney and Imagineer Rolly Crump meet at the Tower of the Four Winds ... an impressive example of Rolly's use of propellers in kinetic sculpture. This photo was taken at the 1964 New York World's Fair.



The "E" Ticket - P.O. Box 800880, Santa Clarita, CA 91380



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