

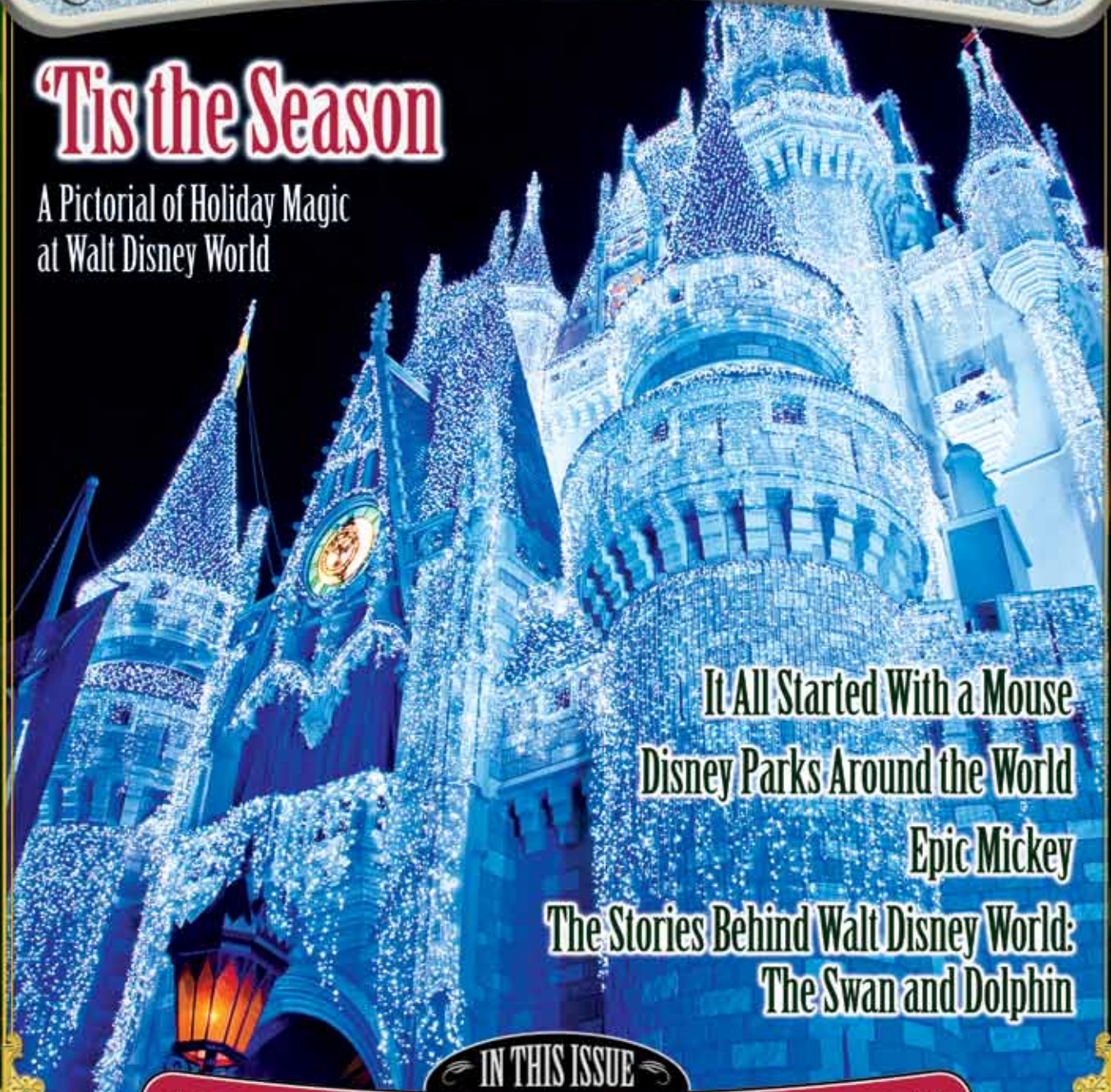
A WINTER WONDERLAND

CELEBRATIONS

DISCOVERING THE MAGIC OF WALT DISNEY WORLD

'Tis the Season

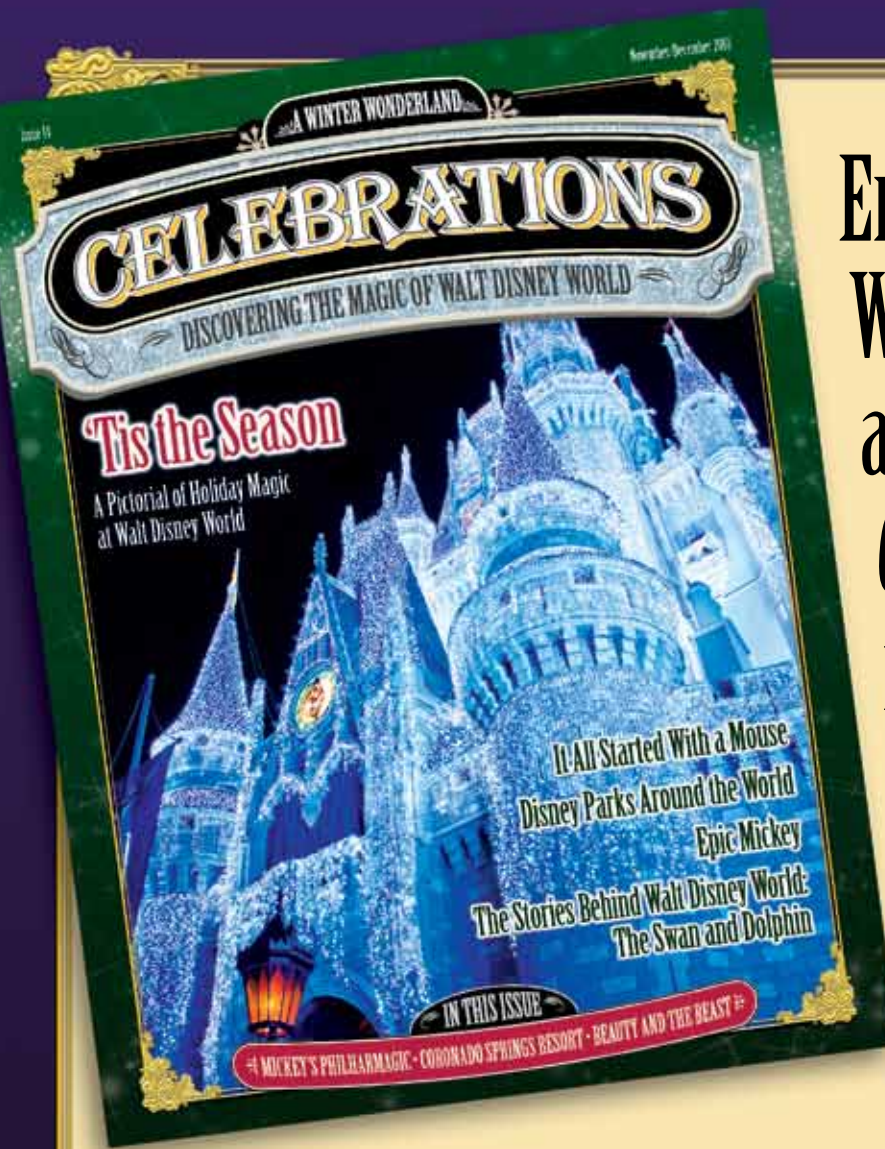
A Pictorial of Holiday Magic
at Walt Disney World



It All Started With a Mouse
Disney Parks Around the World
Epic Mickey
The Stories Behind Walt Disney World:
The Swan and Dolphin

IN THIS ISSUE

❖ MICKEY'S PHILHARMAGIC • CORONADO SPRINGS RESORT • BEAUTY AND THE BEAST ❖



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On the Cover: "Holiday Dreams", photo by Tom Bricker

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DISCOVERING THE MAGIC OF WALT DISNEY WORLD

Issue 14

A Pictorial Keepsake
of Holiday Magic at
Walt Disney World

42



It All Started With
a Mouse...

48



Disney Parks Around
the World

54



Epic Mickey

60



Stories Behind Walt
Disney World:
The Swan and
Dolphin

66



Contents

Letters6
Calendar of Events8
Disney News & Updates.....9

MOUSE VIEWS 15

Guide to the Magic
by Tim Foster.....16
Explorer Emporium
by Lou Mongello.....18
Hidden Mickeys
by Steve Barrett.....20
Photography Tips & Tricks
by Tim Devine22
Pin Trading & Collecting
by John Rick24
Disney Cuisine
by Allison Jones.....26
Travel Tips
by Beci Mahnken.....28
Disneyland Magic
by J Darling.....30

FEATURED ATTRACTION

Mickey's PhilharMagic 32

FEATURED RESORT

Disney's Coronado Springs Resort.....36

FEATURED FILM

Beauty and the Beast..... 40

Lou Mongello's Wayback Machine70
Wandering the World.....72
By the Numbers: Energy Pavilion.....73
Quick Quiz.....74
In Search of: The Faux Elevator.....76
Kids Korner78
Mystery Quest: Wilderness Lodge82
Tim & Lou's Top 10 84

Where It All Began...

You see them in the lobbies at many of the resorts. You can see them on your resort TV as you flip around the channels. You could see them in Exposition Hall (before the construction walls went up in advance of a new Mickey and Minnie Meet and Greet area). You can see them in Casey's Corner as you enjoy a steaming hot dog.

What am I talking about? Why, classic Walt Disney cartoons of course! You can settle back and enjoy many of the old favorites featuring Donald Duck, Chip 'n Dale, Goofy, and naturally, the Big Cheese himself. Sadly though, you might notice that, with the exception of young children patiently waiting for their parents to check in, most people pass these small treasures by without a second thought. In this day of dazzling 3D technology and innovative animation that may be understandable. But in dismissing the nostalgia of these treasured shorts, one is overlooking the rich history and very origin of all the magic that surrounds them.

I always find that it's a rewarding experience to enjoy the old cartoons. It gives a presence to this wonderful place that brings magic to life, and it gives an appreciation for the magnitude and impact that Walt Disney had on the entertainment industry. These aren't mere animated shorts. These are the building blocks of an empire. It's astounding to realize how Walt's early visions grew into what we see today. The next time you happen upon an old Walt Disney cartoon, make it a point to sit back and enjoy it. You're certain to look at Walt Disney World in a whole new light.

Besides that, there's nothing quite like seeing Donald wrestling with a folding outdoor chair!

Enjoy the Magic!
Tim Foster





CELEBRATIONS

DISCOVERING THE MAGIC OF WALT DISNEY WORLD

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Basic subscription rate is \$2999 for six issues (\$3599 for Canada residents, \$5499 for other international residents). To subscribe online visit www.celebrationspress.com. Single issue price is \$5.99. All orders must be prepaid and are payable in U.S. funds only. Celebrations (USPS 025-286) is published bimonthly in the U.S. by Celebrations Press, Inc. 308 Sundance Drive, Chester Springs, PA. 19425. Periodicals Postage Rate Paid at Chester Springs, PA and additional mailing offices. POSTMASTER: Send address changes to Celebrations, ATTN: Subscriptions, 308 Sundance Drive, Chester Springs, PA 19425. SUBSCRIBERS: If the postal service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year.

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All Good Things...

Time. It's your welcome companion when you pass through the gates of Walt Disney World. And it's your dreaded nemesis as your trip becomes closer to an end. Time is incredibly valuable and should be treasured when you're in the parks.

Some people measure time by how many attractions and shows (and meals!) they can cram into a limited amount of it. Invariably, they find themselves walking quickly from place to place and attraction to attraction. It's about spreadsheets, maps, quickest routes, and Extra Magic Hours.

While in the Disney Parks, I believe that time should be cherished. Whether you have an hour or a week, you should take that time to explore and enjoy the time that you have with your family and friends. Use your time wisely by not concentrating on how much you can squeeze into an hour, a day or week, but on how you can use your time most effectively to get the most out of your experience in the parks. You will cherish the memories of parading around with Pooh and his friends probably much more than separating from your family to grab some extra FastPasses for one more ride on his attraction in Fantasyland. The laughter and photos will remain far beyond the joy of that "one more ride."

It's about the quality of time and not the quantity of hours or E-Ticket attractions experienced in the parks that remain with us and instill a love and passion for Disney.

It's about the memories we create with family and friends and the forging of closer relationships with them that is of most importance. I enjoy my fair share of screams on Expedition Everest, and MuppetVision 3D keeps getting funnier every time I see it, but it's the memory of walking through Tomorrowland on my father's shoulders as a young boy that puts a smile on my face when I think of Walt Disney World. When I visit the parks with family or friends, I'm sure to appreciate every moment, laugh, detail, sound, and smell because each contributes to the memories I will carry with me forever.

Lou Mongello



Contributors



Jennifer Bright Reich is a writer, editor, and creator of DisneyWithKids.net, helping people traveling to Walt Disney World with kids save money, time, and sanity. Jennifer also founded the new parenting website MommyMDGuides.com, which is filled with tips that doctors who are also moms use for their own families.



Joe Essaf was constantly surrounded by Disney as a child from the annual Walt Disney World trip to the VHS classic movies. Growing up during the Disney Renaissance has inspired his artistic abilities his entire life. His love for Walt's company is so grand that he is going to school for animation to follow in the footsteps of his heroes.



Ray Harkness thanks Disney for saving his marriage. After being shown the joys of a vacation by his lovely wife Nancy, he now cannot imagine being away from work if it doesn't involve a Disney resort. When not touring the parks, Ray writes for his blog Grumpy's Hollow under the name Grumpwurst (grumpyspace.blogspot.com).



Jim Korkis is an internationally recognized Disney Historian whose writing and original research has been utilized by other Disney Historians as well as the Disney Company.



As a full-time freelance journalist, Matt Cabral covers video games, film and television for a variety of online and print outlets. When he's not watching the latest blockbuster on the big screen or thwarting an alien or zombie threat on the small one, he's at Walt Disney World with his family; in fact, he just introduced his 1-year old daughter to the most magical place on Earth this past month. Feel free to look Matt up on Facebook and follow him on Twitter @gamegoat.



Donald Myers Jr. first trip to Disney in 1986 at age 4 forever sparked his passion for Walt Disney World. Don is not only a true Disney enthusiast, but also considers himself to be a "Disney traditionalist" as well. He loves the history of the resort and has a special place in his heart for all of the extinct attractions of Walt Disney World.



Roger Sauer has visited every Disney Park in the world over the past eight years, and he has visited Walt Disney World more than 25 times since 1985. He and his wife, Donna, live in Salem, Oregon, and they are avid travelers. They visited Mickey and friends in September 2010 on the westbound Transatlantic sailing of the Disney Magic after three weeks in Europe.



Kevin Carpenter works in professional soccer and enjoys writing from his home in Berea, Ohio. Kevin has been published on ESPN Cleveland, On the Fly, and Cleveland.com. Kevin is a life-long Disney fan with a particular interest in the life and works of its founder, Walt Disney.

Letters



A Magical Birthday!

I just thought I would share our most recent trip to Disney. Our daughter was turning 6 and when I asked what she wanted she said she wanted to go back to Disney. She has been going since she was a little over 2 and that's her response to everything. Let's go to DISNEY! So I started planning and invited



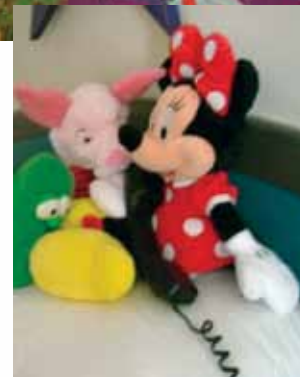
Dran *my mama* and Grandmother *Mother in Law* to come along and celebrate with us. My husband serves in the US Navy on submarines and we knew he wouldn't be able to go. What could be a better substitute

than two grandmothers? Of course I started working on a special outfit for her and had matching shirts made for us. She asked to go to the Animal Kingdom and ride the "Yeti" ride 6 times because she was turning 6. This is coming from a girl who doesn't like Barnstormer but loves the Yeti. She got to open presents at 6:30 am the morning of her birthday and then off we went. I had made reservations as a surprise for her at Tusker House for 8:20. The humidity was up to about 94% that morning and we knew it was going to be a hot day. Breakfast was wonderful! She got her cupcake and picked off the sprinkles then off we went to find the Yeti. We rode it once and that was enough to get us through the day. We had so much to do but she said she can't wait to go back and ride it again. She is already planning her 7th birthday and said she wants to go to Disneyland. I just hope we can make it happen. She had a lot of birthday surprises and a few of the cast members made her birthday trip one she won't forget for a long time. Thank you to everyone who made her birthday magical!!

*Dulcie Hayes
St Mary's, GA*

Going the Extra Mile

Hello Celebrations Staff!
A big component of Disney's magic is the way that Cast Members go the extra mile, even in the smallest of



ways, to make your trip memorable. During our last vacation, we looked forward to getting back to our room every night because the custodial workers would always leave my little sister Hannah a cute surprise on her bed. I have attached two pictures of my favorite arrangements. Thank you for your wonderful magazine that brings a little bit of the pixie dust home to keep me sane during the countdown to my next Disney trip!

*Erin Overton
Garner, NC*

Hidden Mickeys, They're Everywhere!

We went to Disney in July, and as your newsletter indicated it was a



very hot summer in the world. Anyway coming home we stayed at a local hotel. My girls(Amanda and Ashley) found this oil stain. Was Mickey following us?

Take care!

Gary Zerilli

Staten Island, NY

Discovering Something New!

We booked our annual camping trip to Fort Wilderness Campground for the first weekend in October and the day we were set to leave, I received the Sept/Oct 2010 copy of *Celebrations* magazine. I decided to take it along with me so I'd have something to read while trying to relax after a long day in the parks. After reading the article "Disney Unveils Unique Residential Resort Community at Walt Disney World Resort", I remembered seeing the entrance to it on our way into the campground. (At that time, I was wondering what it was.) So, I immediately grabbed my copy of *Celebrations*, the camera, my partner Kelly, jumped into the truck and headed over to the entrance of Golden Oak.



Why? Just so I could have Kelly take my picture, holding my *Celebrations* in front of Golden Oaks. Hey, I've done weirder things than that!

Thanks for the article. I'd probably still be wondering what Golden Oaks is, if it weren't for you.

Have a Great Day!

Rita Chmela

St. Petersburg, FL

Halloween Mischief

Here are some of our MNSSHP pictures from 2008. We invited both sets of parents along and I got everyone to dress up! Even the teenager agreed to dress up! We had a blast! I don't know how many times we sang the Mickey Mouse Club March that night. People would walk by and start singing it and of course we would have to finish it!

Jared & Staci Baer

Alhambra, IL

M-I-C...oops, sorry about that! We've received lots of great Halloween photos from you, our readers. We'll put them all together in a special gallery in our next issue. In the meantime, if you have any Halloween pictures that you're fond of please send them in, and don't forget to tell us the back story (after all, every picture has a story).



Calendar of Events

Epcot International Food & Wine Festival

October 1, 2010 - November 14, 2010

Celebrate a wide variety of culinary tastes from around the globe at the Epcot International Food & Wine Festival. This annual event transforms Epcot into a food and wine lover's paradise with specialty food items, culinary events, wine seminars and live musical entertainment.

Festival of the Masters

Downtown Disney

November 12, 2010 - November 14, 2010

Festival of the Masters is a complimentary open-air art festival held in autumn at the Downtown Disney Area featuring over 100 award-winning artists.

Mickey's Not-So-Scary Halloween Party

Magic Kingdom

October 21, 22, 24, 26, 28, 29 & 31

November 1

Get ready for some spooktacular fun at Mickey's Not-So-Scary Halloween Party. Guests can arrive in costume for some trick-or-treat fun, as well as lots of other ghoulish surprises! Requires a separate ticket to attend.

Mickey's Very Merry Christmas Party

Magic Kingdom

November 28 and 30

December 2, 3, 5, 7, 9, 10, 12, 14, 16, 17, and 19

Celebrate the seasons in Disney style at this one-of-a-kind Christmas extravaganza. Experience the magic and warmth of the holidays as you've never seen them before, it may even snow on Main Street, U.S.A.! Requires a separate ticket to attend.

Holidays Around The World/Candlelight Processional

Late November through December

This unforgettable event takes place nightly at the American Gardens Theatre in Epcot with beautiful music, stunning visuals, and guest celebrity narrators. You can also experience Christmas celebrations from around the globe throughout World Showcase during the holiday season.

The Osborne Family Spectacle of Dancing Lights

Late November through December

The Osborne Family Spectacle of Dancing Lights on the Streets of America at Disney's Hollywood Studios is a sight you'll never forget; millions of dazzling holiday lights perfectly synchronized to festive Christmas music.

Walt Disney Marathon Weekend

January 6-9, 2011

Join in the fun at the Disney Marathon Weekend. You can take part in all sorts of activities: kids races, a Family Fun Run 5K, the Goofy Race & a Half Challenge, the Disney Half Marathon and the Disney Marathon, plus the Health & Fitness Expo.



Disney News

Epcot Welcomes “La Hacienda” and “La Cantina” de San Angel

With all the color and cuisine that helps define Mexico, La Hacienda de San Angel and La Cantina de San Angel – two restaurants under one roof – have opened at the Epcot Mexico pavilion.

Overlooking World Showcase Lagoon, the lakeside house, or La Hacienda, is a 250-seat table-service restaurant, while La Cantina is a 150-seat quick-service restaurant. Together, the newly renovated and expanded restaurants, which originally opened in 1982 as a 3,500-square-foot, 288-seat quick-service eatery, will now boast 12,000 square feet, providing more seating capacity and variety of new dining offerings.

With the new architectural design, guests can fully enjoy the panoramic waterfront views of “IllumiNations: Reflections of Earth” fireworks and laser light spectacular while they savor authentic Mexican specialties made from the freshest ingredients at La Hacienda de San Angel. Combining two of Mexico’s most important cultural gifts – art and food – the restaurant transports guests back to a different time and place, one in which they are welcomed into the Old World, countryside house of their gracious Mexican hosts.

“It’s an honor to bring the traditions, style and flavors of Mexico to the World Showcase at Epcot,” said Richard D. Debler, president of San Angel Inn, LLC. “This project is filled with passion, inspiration and pride. As the beauty of the World Showcase has evolved over the past 20 years, so has San Angel Inn and we are thrilled to bring this level of cuisine and cultural exchange to Disney guests from all over the world.”

Original pieces of art adorn each room at La Hacienda, which are filled with zesty aromas set to resemble different living areas such as the living room, grand salon, pantry and artist’s studio. The outdoor, casual environment lends itself to the dazzling sights and sounds of Epcot where guests can indulge in the chef’s interpretations of the traditional



flavors of the Mexican taquerias and street food vendors.

La Hacienda de San Angel opens daily for dinner service at 4 p.m. The menu features starters like queso fundido (warm cheese with poblano pepper and chorizo) accompanied by fresh homemade tortillas. Entrées include a mixed grill for two with flank steak, chicken, chorizo and vegetables, or a seafood version with grouper, shrimp and scallops; roasted shrimp in pepper garlic broth; flank steak with spring onions, refried beans and cactus leaves; and grilled red snapper with roasted corn and cactus leaves. Dessert specialties include chocolate churros, sweet tamales and fruit empanadas. Refreshing margaritas are available for a mid-day break from the World Showcase journey, or to enjoy as the light of the night sky dances on the water.

La Cantina de San Angel opens daily at 11 a.m. and serves both lunch and dinner. The menu features many traditional favorites including chicken and beef tacos on fresh handmade corn tortillas; nachos; cheese empanadas; guacamole and chips, with warm churros and Mexican popsicles for a traditional Mexican treat.

Disney Guests Become Stars of Castle Show and TV Ads as Walt Disney World and Disneyland 'Let the Memories Begin'



search firm that tracks consumer insights and trends in travel, showed that vacation memories hold a special place in family history.

Nine out of 10 parents said they planned their vacations with the express hope that they would result in a lasting family memory, the survey showed. And those memories stuck with them – nearly three-quarters said they think back “often” or “very often” on their favorite vacation experiences.

‘Memories in the Making’ to be Shared on Disney Park Icons

Beginning in January 2011, some Disney parks Guests will find that the memory they just made has become a larger-than-life image during a “Let

In 2011, Disney Guests will become the stars of a nightly spectacular when photos taken in the park during the day become larger-than-life projections on Cinderella Castle at Walt Disney World Resort or “it’s a small world” at Disneyland Resort. This groundbreaking new experience will celebrate the family vacation memories created in Disney theme parks every day.

And Disney Guests will be seen starring on television, too, as part of the new “Let the Memories Begin” campaign. For the first time, Disney Parks is featuring the home videos and snapshots of real Guests in television ads and other marketing that will allow an audience of millions to share in true-life, heartfelt moments.

“A Disney vacation is the perfect way to create family memories that will last a lifetime,” said Tom Staggs, chairman of Walt Disney Parks and Resorts. “We’ll spotlight those ‘only-at-Disney’ moments with family and friends during our ‘Let the Memories Begin’ campaign.”

A recently released survey of U.S. and Canadian families conducted for Disney Parks by Ypartnership, a noted re-

the Memories Begin” nighttime experience.

At Walt Disney World Resort, the Guest photos will be projected on the soaring spires of Cinderella Castle in Magic Kingdom. At Disneyland Resort, the iconic façade of “it’s a small world” will be the canvas for the show.

In both locations, Disney PhotoPass photographers will capture Guests caught up in the Disney experience – a memory in the making – and as many as 500 photos will be used in each location every day, producers estimate.

The nighttime show will use the latest in high-intensity projection technology to create vivid visuals that seem to defy the architecture of the building. A new song commissioned for the show will provide an emotional context for these images of the Disney guest experience.

For TV Ads and More, Disney Parks Issues a ‘Call for Memories’

Beyond seeing their own projected photos in lights, Guests also could become the stars of Disney Parks television commercials, online campaigns and social media

opportunities that will showcase to the world the power of memories.

The campaign kicks off this week with a TV commercial created from videos posted online in social media forums.

For future TV commercials and other advertising and marketing programs, Disney Parks is asking Guests to share their memories by uploading photos and videos at a special "Let the Memories Begin" online hub at www.DisneyParks.com/Memories. From a first meeting with a princess to a laugh-filled watery touchdown on Splash Mountain, Disney Parks is looking for videos and photos that capture those never-to-be-forgotten experiences.

Some memories will be shared online, while others may be selected to share in print ads, brochures and other marketing – including television ads to air across the United States and Canada.

With real visitor images on iconic attractions and home video featured in commercials, the storytellers at Disney Parks are letting guests tell their own stories in 2011, Staggs said.

"We wanted to give our Guests a powerful way to share the memories they create every day in our parks," Staggs said. "Essentially, this becomes our first user-generated show and our first user-generated marketing campaign."

"A day at a Disney park is filled with magical experiences that become cherished and unforgettable memories – and now we're helping our guests share those memories with the world."

More Ways to Make Disney Vacation Memories in 2011

To help make special memories last a lifetime, Disney Parks is adding new theme park experiences in California and Florida, new vacation opportunities on the high seas with Disney Cruise Line, a new luxury resort on a breathtaking lagoon in Hawaii, and new ways to explore the world with Adventures by Disney.

Here's a snapshot of what's in store:

"World of Color" (Disneyland Resort): "World of Color," the new nighttime spectacular presented in Disney California



Adventure park, brings classic Disney and Disney-Pixar animation to life with nearly 1,200 powerful fountains, larger-than-life projections, lasers, fire, music and special effects.

Disney California Adventure Expansion (Disneyland Resort): Next up for the continuing expansion of the park is the first major attraction based on the modern Disney classic, *The Little Mermaid*. The Little Mermaid ~ Ariel's Undersea Adventure will treat Guests to a musical retelling of the classic motion picture as the best-loved songs come alive in magnificent scenes all around them.



New Star Tours 3-D Adventure (Walt Disney World Resort and Disneyland Resort): Bridging that "long time ago" between the two "Star Wars" trilogies, Star Tours: The Ad-



ventures Continue will take flight in 2011 and take voyagers to thrilling destinations throughout the “Star Wars” galaxy. And it will all happen in brilliant, 3-D technology.

Disney Cruise Line: The Disney Dream, the newest ship of the Disney Cruise Line fleet, launching January 2011, will bring to life grand innovations and more, offering a cruise experience from stem to stern that caters to preferences



of the entire family. The Disney Wonder cruise ship will “go west” in early 2011; and new West Coast itineraries for Disney Cruise Line will include, for the first time, Alaska cruises sailing from Vancouver.

Aulani, a Disney Resort & Spa, Ko Olina Hawaii: A first-of-its-kind Disney resort in Hawaii creates a perfect setting for family fun. The new resort, which includes traditional hotel rooms and Disney Vacation Club villas, is being



built on 21 acres of oceanfront property, 17 miles from Honolulu International Airport and approximately 30 minutes from Waikiki.

Adventures by Disney: In 2011, Adventures by Disney guests will step off of planes, cruise ships and camels into living chapters of history during seven- and nine-night Egypt itineraries. These guided travel vacations allow families to visit destinations they never dreamed possible – including Italy, South Africa and China – with the assurance of the Disney name.



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Announcing the Newest Edition of the Guide to the Magic for Kids!

Walt Disney World Resort

Guide to the Magic For Kids



Guidebook, Journal, Photos, Stickers, Autographs & More!

By Tim Foster



All new facts! All new photos!
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The new edition will be arriving in November, but you can preorder yours now and save over 20% off the cover price!

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www.guidetothemagic.com



MOUSE VIEWS



Welcome to MouseViews, a special section of *Celebrations Magazine* where you'll get an insider's peek at the Walt Disney World Resort. In every issue we'll bring you a treasure trove of tips, secrets, magical moments, special insights, little known facts and a whole lot more! Whether it's a different look at a familiar attraction, a hidden secret waiting to be discovered, or a helpful piece of advice for your upcoming trip, you're sure to find lots of fun-filled information inside.

So put on your Mickey ears, set your imagination free, and get ready to discover all of those things that make Walt Disney World the most magical place on Earth.

Ready? Then here we go...!

A Magical Winter Wonderland

Could there be a more magical time to be at Walt Disney World than during the holiday season? Okay, there might not be that crisp winter chill in the air, but when it comes to lights, decorations, music, and holiday festivities, no other place in the world celebrates the season quite like this! Whether you're touring the parks or visiting the resorts, you'll find yourself immersed in a winter wonderland filled with Christmas cheer—but without Jack Frost nipping at your nose. Nearly 11 miles of garland, 3,000 wreaths, and 1,500 Christmas trees deck the halls at Walt Disney World (as well as the lobbies, streets, and shops), creating a magical picture postcard that you will never forget.

Additionally, many regular events get a special "plussing" during the holiday season, and it's here that you'll discover some truly magical moments.

Main Street Magic

The Magic Kingdom celebrates the holidays in grand style with Mickey's Very Merry Christmas Party. The highlight of the evening is certainly the beloved fireworks spectacular, *Holiday Wishes: Celebrate the Spirit of the Season*. Tinker Bell makes an appearance, and the evening sky is filled with dazzling fireworks accompanied by remixed classic Christmas songs. Grander and more spectacular than the regular edition of *Wishes*, this special holiday version features jaw-dropping pyrotechnics that seem to wrap around you. To top it all off, you'll actually get to see it snow on Main Street, and what better way to experience the unexpected snowfall than with complimentary hot chocolate!

A Home away from Home

Viewing *Holiday Wishes* in front of Cinderella Castle is a sight you will never forget, but catching a glimpse of them from the monorail has its own special charm. It's also a great way to kick off a holiday tour of the Walt Disney World resorts. From the Victorian splendor of the Grand Floridian Resort & Spa to the rustic charm of the Wilderness Lodge, each resort offers a unique Christmas display that ties in beautifully to the theme of the resort. For a nautical flair, visit the Yacht Club where young children will be entertained by a sea-faring storyteller while sitting under a uniquely decorated tree. Many resorts also feature delectable chocolate displays that will make your mouth water. You'll find a delightful carnival display at the BoardWalk Inn, complete with a working Ferris wheel. But don't get your hopes up, these treats are meant to be seen, not eaten. For that you'll want to venture over to the Grand Floridian and visit the life-size gingerbread house. No, you can't eat it, but you can purchase some tasty treats inside.

Trees, wreaths, and confectionery delights aren't the only thing you'll discover. What would Christmas be without Christmas lights? You'll find plenty here, 700,000 in fact, strung up throughout the resorts. If you were to string the LED bulbs end to end, the strand would stretch for 96 miles, long enough to light the path from Jacksonville to Orlando, all while using 1/10th of the power of traditional incandescent bulbs.



by Tim Foster



Tim Foster is the author of the Guide to the Magic book series, which includes the Guide to the Magic for Kids, the Lost Journals, and the Guide to the Magic Autograph & Sticker Book. Tim is also the creator of the www.guidetothemagic.com website.

Holidays around the World

Epcot is home to some very unique, but very enchanting, holiday celebrations of its own. You can tour World Showcase and see how other nations from across the globe commemorate the holiday season. Storytellers and Santa Clauses can be found in every country, each one offering a memorable tale of how Christmas is celebrated in their homeland. You can also put together a unique souvenir. Our Kids Korner correspondent Meredith (of "Ask Meredith" fame) has a tradition of having her picture taken at every Christmas display in every country every year. That's a lot of pictures, but it also makes for a lasting memory that is sure to bring a smile for years to come. Give it a try!

My nomination for the Most Magical Holiday Moment is IllumiNations. Spectacular in its own right, the holiday season sees the addition of a special holiday tag—or extended ending. At the conclusion of the regular show, the new addition begins with an announcement, "And now, at this special time, as we embrace a promise of a new year, we would like to offer one final message." The song "Let There Be Peace on Earth" is played, followed by messages of peace on Earth and good will to men expressed in several languages. Each pavilion lights up in turn as their language is heard, creating a worldwide holiday celebration. Next is the familiar voice of Walter Cronkite who offers this holiday wish, "During this glorious time of year, there is one message that rings out around the world in every language. Peace on Earth. Good will to men is a wish to hold in our hearts throughout each passing year. A gift of immeasurable value. A treasure being handed down with care, from generation to generation. And so our holiday wish is that everyone, everywhere share in the spirit of the season. Peace on earth, good will to men." At that point the attention goes back to the skies as fireworks burst over the lagoon in a myriad of Christmas colors. The finale is simply amazing, as the explosions build to a dizzying crescendo of light and sound. Just when you think they couldn't possibly set off anymore fireworks, they do just that until the skies are filled with countless cascading streamers glowing with shimmering colors.

The current holiday addition started in 2005, but its origins go all the way back to 1994, when the original Holiday IllumiNations (sponsored by General Electric) made its de-



but. Even though it closed a mere four years later, the final part of the show was resurrected and added to the holiday celebration that Epcot Guests enjoy today.

Another Epcot holiday tradition, and one that I dearly miss, was the Lights of Winter. More than 30,000 lights illuminated a series of arches that lined the promenade to World Showcase. The lights were synchronized to a musical soundtrack that played classic Christmas songs. Even though a similar display has been on hand during the holidays at Disneyland Paris, there was something about the Lights of Winter that was so, well, Epcot. It was a mesmerizing blend of technology and holiday whimsy, the perfect way to connect Future World and World Showcase. Sadly, the Lights of Winter were retired before the holiday season last year, and even though there are persistent rumors that the structure is heavily wrapped and sitting behind Epcot somewhere, there are no formal plans to bring the display back. That's a shame, as there was nothing quite like walking up the World Showcase promenade underneath a canopy of twinkling lights. Better yet was that magical moment when you rode the monorail right through the display as you circled around Future World. Depending on when you passed through, you could witness a once-in-a-lifetime holiday spectacle from a decidedly unique vantage point.

But even though one holiday display has become a distant memory, there is so much Christmas magic to enjoy at Walt Disney World that it truly is one of the most magical times to be in the Land of the Mouse. So grab a hot chocolate and a handful of cookies and celebrate the holidays with a bit of pixie dust—and Florida snow!

Interview with Dave Smith

The name Dave Smith is synonymous with Disney history. He has had a long tenure with the Disney Company as the head of the legendary Disney archives, and he is also an author with numerous titles and publications to his credit. What was supposed to be a temporary role evolved into what is generally considered to be the model for corporate archives around the world. He has a Master's degree in Library Science from the University of California at Berkeley, and interned with the Library of Congress in Washington D.C. In his 40-year career with the Disney Company, Dave acted as the final authority on all matters of Disney history, and he had a vital part in spreading that Disney magic to countless smiling faces worldwide. In the first part of our interview, we got the chance to discuss the origins of the Disney archives.

Lou Mongello: Let's go back to the beginning; tell us how you started off as a librarian at UCLA before working for the Disney Company.

Dave Smith: I was in the right place at the right time. Disney was beginning to wonder what they were going to do about preserving its history, and this came to a head with the death of Walt Disney in 1966. I was working as a librarian at UCLA and had done some work on a Disney bibliography, so I got to know some people at Disney. I was around when they began to wonder how they could preserve the history of the company, and I thought I could help. So they procured my services and hired me.

Was the Disney bibliography that you were working on a personal project or something that you were doing for the company?

It started out as a personal project. I had done several other bibliographies, including what had been published by UCLA. So I started out this way, but as I got farther into it, the people at the Disney Studios felt this was very useful to them, and when I finished they bought it from me.

When you first talked to them, were you surprised to learn that there were no archives in existence?

I don't know that I was surprised. I knew very little about archives and never had a class about this. I had studied library science and had worked in a number of different departments at the Library of Congress with rare books, manuscripts, photographs, and maps. So I was familiar with how to do archives and archival materials, but I don't think it ever crossed my mind that there were a lot of business archives in the country. It wasn't until I started talking to Disney about an archive that I actually did a little research and found out that there weren't many archives in the United States at that time.

When you started, did you basically say, "Okay, here is my dream of what I want to do with this archive," and did they say, "Sure, that is a good idea. Go do it"?

Yes, essentially that is the way it happened. I did a two-month consulting job for them in 1969 and wrote my proposal in January of 1970. It took them six months

MOUSE VIEWS



by Lou Mongello



Lou Mongello is the host of the award winning WDW Radio podcast and the author of the definitive Disney trivia books, 'Walt Disney World Trivia' Volumes I and II. He is also the producer of the newly released Audio Guides of Walt Disney World, a CD series that gives you a personal tour of the happiest place on Earth. You can listen to the show and discover more secrets, rumors and facts at Lou's website: www.wdwradio.com



That's right. Walt's secretary actually stayed on the job about a year after he died, cleaning up the files and answering correspondence. They eventually shut up the office. This would have been toward the end of 1967. For two years, it had been pretty much closed up. The only one to go in there was the janitor, who cleaned every week or two. Nobody else really had access to the office. When I started, one of the first jobs they asked me to do was to make an inventory of the offices because they knew this valuable space at the studios couldn't just be sitting there. They really needed that space. They wanted to make sure we documented exactly how it was when Walt was there, which included making an inventory, photographing the office from all angles, and drawing up blueprints of how it was laid out.

Did sitting at Walt Disney's actual desk have special meaning to you?

Sure, there was that aura around the offices. As a brand new member of the staff, being the only person to have access to the offices really seemed eerie to me. I had a heavy mantle on my shoulders. I was hoping that I would be worthy of the task.

Were there a lot of personal things that were not appropriate for the archives, things that went back to the family?

There weren't a lot of personal items or memorabilia, primarily because the family had already taken them home. The office had been open for a year after Walt died, and his secretaries were in there. I know that Mrs. Disney came in on occasion and took some of the personal things home. So there wasn't a lot of that when I came.

What are some of the things that you collected for the archives?

Surprisingly, the one thing that we don't have in the archives is a lot of artwork. Other departments in the company, such as Animation and Imagineering, maintain the artwork for the films and the theme parks. We also don't archive the films. For that, there is a separate film department in the company. But everything else is represented in our collection, from correspondence files of Walt and Roy Disney and other Disney executives, to books, magazines, comic books, photographs, and awards. It's a little bit of everything. 🐻

(Be sure to read Part 2 of our interview in our next issue)

to give the go-ahead, and we started the archives in June of 1970.

What was that first day like? How did you start putting together the Disney archives?

When it actually began, there was a semblance of a start from when I was doing my consulting job for those two months. I just went back to the same office. During that two-month period, I had contacted other companies to see what they had done with their archives, but I was also going around the studio and to various areas of the company itself to find out the quantity and quality of the materials that had been saved. I was getting to know people through the company, and they were getting to know me. So when I came back in June of 1970, it was just a continuation of what started in the fall of 1969.

Tell us about Walt Disney's office. Is it true that it was locked up after he passed away and that you were one of the first to gain access to it to start archiving what was in there?



Rafiki's Planet Watch Hidden Mickeys

One of the most concentrated areas for Hidden Mickeys in Walt Disney World is Conservation Station at Rafiki's Planet Watch, Disney's Animal Kingdom. It's a true treasure trove of the little gems! Take the train from the back of Africa to search for some of my favorite Hidden Mickeys inside Conservation Station, highlighted below. Enjoy!

1. The front wall inside the entrance has a section of changing, repeating panels. A small side profile of Mickey Mouse is in the center of the orange starfish. Mickey is looking left.
2. A hippopotamus is the fifth animal from the left at the bottom of the entrance mural on the left wall. A side-profile Mickey is on its lower jaw, under the middle tooth. In the same photo, a squirrel under the hippopotamus has a black classic Mickey pupil.
3. The entrance murals curve toward the inside of the building. On the right curving mural, look for the butterfly with an image of Mickey's face on its body.
4. Toward the top and near the end of the left side of the entrance mural, a dark classic Mickey, partially hidden by an octopus nearby, is on the side of a fish, to the left of the fish's fin.
5. Near the bottom of the mural on the right as you approach Rafiki's Theater, and just before the theater, a side-profile Mickey is in a silver frog's left pupil.
6. A fly with a tiny classic Mickey on its back is on the left panel of the first entrance to the "Song of the Rainforest" area. One of the smallest Hidden Mickeys anywhere!
7. Inside the first entrance to the "Song of the Rainforest" area, a side-profile Mickey shadow is about seven feet up from the floor on the front of a tree.
8. Above and in front of door number eight in the Rainforest area, you can spot a dark classic Mickey shadow on the ceiling to the right. The photo was taken with a flash; this Hidden Mickey is in the dark and difficult to spot!
9. A classic Mickey on a "Microtiter Plate" is usually in the first display room to the right in the rear of the lobby, in the second window of the "Wildlife Tracking Center." The plate changes colors from time to time.
10. A classic Mickey made of three containers with reptile skins is on a ledge in the far left window of a room with reptiles.

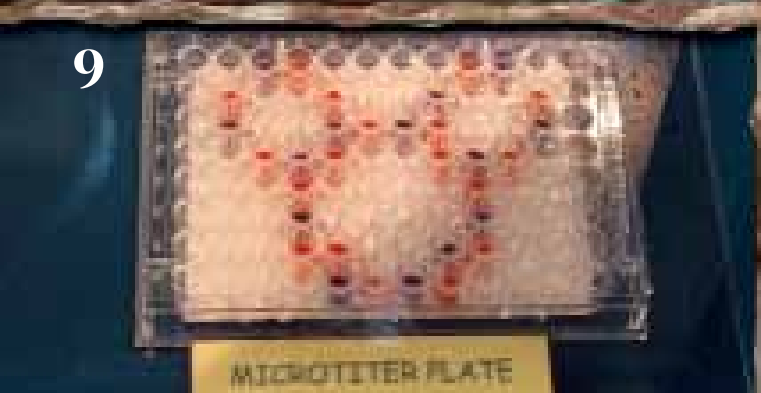
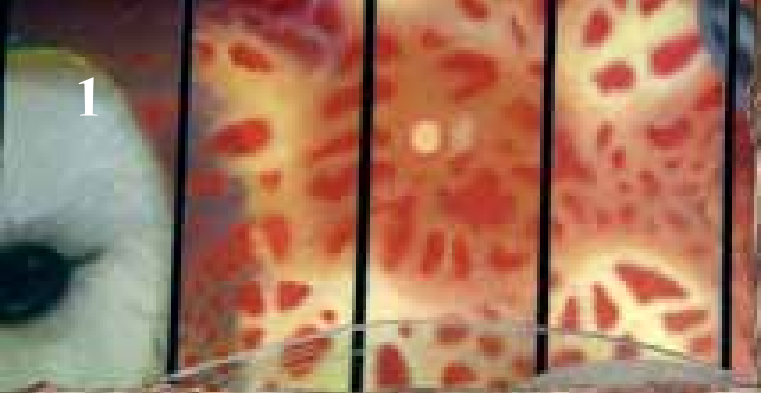


by Steve Barrett



Steve Barrett is the author of three Hidden Mickeys Field Guide books (Walt Disney World, Disneyland, and the Disney Cruise Line) and "The Hassle-Free Walt Disney World Vacation" book, as well as an iPhone app for Walt Disney World Hidden Mickeys. You can check out more Hidden Mickeys at Steve's website: www.hiddenmickeysguide.com





Looking for the Story Within the Story

The Miniature Train and Village is one of the main landmarks of the Germany Pavilion in Epcot's World Showcase. Although most people stop to look at the incredibly detailed village—complete with markets, churches, transportation platforms, and homes—how many have really tried to look for the story within the story? If you haven't, then you're in for a real treat. There are so many little vignettes and sub-contexts within the display that you could spend hours just looking and letting your imagination run wild. Let's explore and learn some photography tips at the same time!

When I was taking the photos for the Germany Miniature Train and Village gallery on TheMagicInPixels.com, I used my Sigma 50-500 OS lens for maximum reach and also tried to blur some of the backgrounds to really focus the attention on the subjects in the frame. If you recall, to blur the background, you can use a combination of wide aperture (smaller f/number) along with a longer focal length (more "zoomed in") to compress the depth of field and really focus the attention on a smaller portion of the frame.

We are looking to capture the story within the story, so little details are important, but don't overlook the big picture as well. If you recall a previous edition of "Shutters and Lenses," we discussed taking photos with a movie-making approach of taking long, medium, and tightly cropped pictures to tell the entire story. The fun thing about photographing the Miniature Train and Village is you can capture exactly how much or how little of the scene you want. If you have a versatile lens, such as my aforementioned Sigma 50-500 OS, you can cover a huge range, from fairly wide angle to extreme close-up.

Get a Little Closer

Extreme zoom also brings up a previous tip about keeping your shutter speed up or finding a way to stabilize your lens to avoid the dreaded camera shake that can result in a blurry photo. The general shutter speed rule of thumb is $1/x$, where x is the focal length in millimeters. It thus stands to reason that the longer focal length you use, the faster shutter you should have, or else you should try to stabilize your lens with a tripod, monopod, or the stabilization feature if your lens/camera has it. Thankfully, the Disney Imagineers did photographers a favor by providing a low railing all the way around the exhibit, which is perfect for resting the camera lens on to provide the stabilization you want.

Here are some of the wonderful little vignettes to look for:

- Man with a surprise rose for his love in a gazebo
- Man feeding his baby on a bench
- Newlyweds coming out of the church after their wedding
- Woman with her baby at the train station
- Family eating dinner on their balcony
- Woman farmer feeding her pigs
- Mailman making a delivery and talking with his customers

MOUSE VIEWS

SHUTTERS & LENSES
PHOTOGRAPHY TIPS & TRICKS

by Tim Devine



Tim Devine is an avid photographer and the owner and webmaster of www.themagicinpixels.com, a website created for and dedicated to fellow Disney Photography Enthusiasts. In addition to a large gallery of photos you can browse, you'll also find tips, articles and equipment reviews to help you create magical photo memories of your Walt Disney World Resort vacation. Tim lives in South Jersey with his wife, Karen, and their son, Billy, and recently celebrated the birth of their second son, Ryan Christopher, on May 12, 2009. Be sure to check www.themagicinpixels.com for current information on Pixelmania! a festival of Disney photography, friends, and fun in Walt Disney World December 3 through 6, 2009.

Photo ©Tim Devine

- Townsfolk getting ready for church
- Man and woman embracing at the transportation platform

Here's one final tip: Get down as close to the model's level as possible. This leads to better perspective and much tighter framing, and it avoids the look of shooting from six feet up. Getting down low will make your photos more intimate, powerful, and likely to convey the story that you want. Go, experiment, and have a lot of fun with this. I always do!



As a side note, the Christmas Train Village in the Yacht Club Resort lobby offers much of the same opportunities as the Germany Miniature Train and Village with a Christmas theme. It is also raised off the ground, so you can easily take your tripod and shoot away and capture all of the splendor that is the Christmas season: ice skaters, Santa, churchgoers, snow, and beautiful lights. If you have never been to the Yacht Club Resort to see this spectacular display, you really owe it to yourself to make your way over (you want Beaches & Cream anyway, admit it) to check it out. You will be so glad you did!



The Future of Yesterday

Perhaps during your travels to Walt Disney World recently, you've notice some new pin designs that vary from the traditional look we have come to expect from the Disney Design Group. These new design treasures appear to have a Jules Verne or H.G. Wells influence. This style of design is called "steampunk," and Disney steampunk pins are becoming increasingly popular with many pin collectors.

"Steampunk is like imagining today's world with a Victorian-era perspective," explained Disney Design Group Artist Mike Sullivan. "For example, let's pretend people in the 19th century created the technology we use today. What would it look like? I think of these larger than life, steam-powered contraptions with lots of gears and switches."

Steampunk is a sub-genre of science fiction, alternate history, and speculative fiction that came into prominence during the 1980s and early 1990s. The term denotes fictional works set in an era or world where steam power was still widely used, usually the 19th century and often Victorian-era Britain. It has prominent elements of either science fiction or fantasy, and it often features futuristic innovations as Victorians might have envisioned them. Based on a Victorian perspective on fashion, culture, architectural style, and art, this technology may include such fictional machines as those found in the works of H.G. Wells and Jules Verne.

Let's have a look at this new theme in Disney pins. Being a true Steampunk fan, Sullivan created a pin collection called the "Mechanical Kingdom."

This amazing collectors set was released in April of this year at both Walt Disney World and Disneyland. The seven-pin set was packaged in a specially designed box resembling a storybook. The book opens to reveal pages that tell the complete story of the Mechanical Kingdom. The box set had an edition size of 500, and five of the pins were available individually each with an edition size of 2,500. Pirate Pete and Mickey were the two pins only available in the seven-piece collectors set.



The pin collection's backstory is told from an excerpt from the journal of Professor Ludwig Von Drake, the Kingdom's lead inventor. Von Drake relates the tale of a castle made of polished wood, brass, and steel surrounded by a trio of mountains where the lands of Frontier, Adventure, Fantasy, and Tomorrow meet. To begin the story, Von Drake's upper body is featured as a slider over a sculpted metal background of a light bulb.

Another pin features Von Drake's assistant Mickey, who proves that his innovation and imagination can help solve any problem. Mickey's other endearing qualities are bravery, charm and politeness. Mickey is dressed as a Steampunk inventor/engineer complete with workshop apron, gloves, hat, goggles, and a pocket watch.



by John Rick



John Rick founded the Central Jersey Disney Pin Traders in 2002. You can visit the website at www.cjdpt.com and contact him at john@cjdpt.com. John is also one of the Hosts of the Disney Pincast- the only weekly podcast dedicated to Disney Pins. It can be found at www.disneypincast.com. John and his wife Sheila live in central New Jersey.





Mickey is featured as a pin-on-pin over a sculpted metal background.

Goofy is the sheriff of the territory. His intentions are always good; however, he has a tendency to make a mess of things. Fortunately, because the population is peaceful, there's not much trouble, and if it should arise Goofy likes to settle matters so everyone wins. Goofy can be seen dressed in a steampunk Western sheriff's outfit, hat, and boots with spurs. Goofy is featured as a pin-on-pin over a sculpted metal background that depicts a sheriff star badge. Across the bottom of the pin it reads Frontierland.



Donald Duck is the explorer who has just returned from one of his adventures into the wild. His steampunk explorer's outfit also includes a walking stick, and he is wearing a pith helmet, complete with a mechanical telescope.

Donald is featured as a pin-on-pin over a sculpted metal background that depicts a native mask. A dangle above his head reads Adventureland.

In Minnie's role as princess of the kingdom, she is anything but typical. Rather adventurous, kind and sweet, she spends much of her time with the common folk, including her favorite inventor who always seems to have a new gadget to show her. Minnie is dressed in a steampunk princess/maiden outfit, and she is holding an umbrella in front of a steampunk-style castle. Behind Minnie is a sculpted metal ship's helm wheel that spins.



At her feet in a cloud is the word Fantasyland.

The story continues to describe Daisy as always seeking new challenges, sometimes even convincing her best friend Princess



Minnie to join her. Other times she travels with Donald on his excursions, which usually lead to conflict. Here Daisy is dressed as a steampunk aviator, complete with aviator hat and goggles. Daisy is featured as a pin-on-pin over a sculpted metal background that depicts the Tomorrowland logo.



In our final pin of this series, the peacefulness of the kingdom is disrupted when the mysterious Pirate Pete kidnaps Von Drake. Pete and his villainous crew have taken Von Drake to force him to create vehicles and weapons for them to use in their plundering. Pete is dressed as a pirate or cyborg-type villain. He's holding a sword and wearing a belt with a skull icon on the front. Pete is featured as a slider over a sculpted metal background that depicts crossed swords.

It's up to Mickey and his friends to search the kingdom to rescue Von Drake and stop the evil pirates.

Have I left you wanting to hear more about the saga of the Mechanical Kingdom? Good news! The story of the kingdom will continue in 2011.



A multi-pin set featuring two new characters, along with some returning favorites, will be released during the "Sci-Fi Academy" Experience coming to Disneyland next June. Is that a steampunk tiki from Adventureland? We'll have to wait and see. The castle is once again the centerpiece in the illustration shown with many turrets rising into the sky with ventilation pipes here and there. You can see the moat that is used to help power the kingdom around the castle. The moat's water is heated to create steam that runs all of Mickey's inventions, so there's always a cloud of steam around the castle's base, giving it the impression of floating. Instead of using fire to heat the water, Mickey has found a way to use the sun's rays.

Disney's fascination with steampunk can be traced back to 1954 and a little film that introduced us to the futuristic world of Captain Nemo and his amazing submarine, the Nautilus. For a peek into some steampunk inspired technology, check out the Sci-Fi channel's original series Warehouse 13. I think Mickey and Von Drake would benefit from the show's "Farnsworth" gadgets to stay in communication.

A big thank to Sullivan for the amazing pins and story of the Mechanical Kingdom. I can't wait for the next chapter!



MOUSE VIEWS

DISNEY
CUISINE

By Allison Jones



As an Orlando local, Allison has seen the growth of the Walt Disney World Resort. She experienced the inside as a Disney Cast Member and has planned Disney vacations for over 10 years. Allison Jones is a travel consultant with Destinations in Florida Travel and MouseDine. Destinations in Florida is an Authorized Disney Vacation Planner selling Disney vacations. MouseDine is a restaurant consulting company for Disney World Dining Reservations. Visit www.destinationsinflorida.com or www.mousedine.com for more information on Disney Dining.

Via Napoli

One thing that had always been difficult to find at Walt Disney World was a great pizza. But now the wait is over! The Italy Pavilion at Epcot recently opened an authentic pizzeria called Via Napoli Ristorante e Pizzeria. Via Napoli is located at the very back of the Italy Pavilion near Tutto Italia Ristorante. This restaurant serves the same menu for lunch and dinner, and it includes salads, hot entrées, and pizza. Via Napoli is a large open restaurant with 14,000 square feet of dining. The restaurant architecture is a mix of Italian influences, which you can easily notice by the exterior of the building, decorations, and statues.

As you glance around the restaurant, your eyes will immediately zoom into the open kitchen in the back of the restaurant. This is the pizza preparation area where you will see the chefs quickly moving around the kitchen preparing your favorite pizzas. Behind the chefs, you will see three large stone ovens shaped like faces. These stone ovens are faces or masks with wide mouths to cook the pizzas. The chefs cook the pizzas right in the mouths of the masks. Each mask represents a volcano in Italy: Mount Etna, Mount Vesuvius, and Stromboli. Guests love watching the chefs prepare the pizzas in these huge masks, adding true entertainment during the meal.

The menu at Via Napoli is very basic compared to other restaurants at Walt Disney World. For beverages, they offer wine, beer, mineral waters, sodas, and their signature beverage called Acqua Fresca. This beverage is a house-made seasonal fruit juice cooler in the flavors of limonata, blood orange, and strawberry.

For appetizers or antipasti, you can enjoy Caponata alla Siciliana, Insalate del Contadino, Minestrone, Arancini, or Calamari Fritti. The Caponata alla Siciliana is eggplant salad with olives, capers, tomato, and raisins or you can try the Insalate del Contadino with fresh greens and veggies. For a hot appetizer, you can enjoy the Arancini, fried risotto balls filled with mozzarella and meat ragu, or Calamari Fritti, corn-crusted rings served with spicy tomato sauce. If you want a lighter appetizer, you can enjoy the tasty Minestrone soup with fagiolini, zucchini, peas, tomato, cannellini beans, and pesto. The appetizers range in price from \$8 to 14.

The highlight of the menu is the pizza of course, but you can also try several other hot entrées, including Piatti Alla Parmigiana, Fritto Misto, Pasta Al Forno, or Pasta Di "Via Napoli." The most popular entrée is the Piatti Alla Parmigiana, with tomato sauce topped with parmesan and mozzarella and served with spaghetti torta. Another favorite hot entrée is the Pasta Al Forno that is baked in the wood-fired ovens. These choices are Lasagna Verde with spinach, parmesan, and besciamella or Candele with candle-stick pasta, sausage ragu, polpettine, mozzarella, and ricotta cheese.

Some of the other entrées include Fritto Misto with an assortment of fried seasonal vegetables, fish, and cheese, perfect for sharing with the whole family, and Pasta Di "Via Napoli" with Mafaldine Amatriciana, Spaghetti e Polpettine, and Fusilloni Trapanese. The Mafaldine Amatriciana features ribbon pasta, guanciale, and pomodoro sauce with pecorino cheese. The Spaghetti e Polpettine entices your taste buds with hand-crafted veal meatballs and tomato sauce. This is a perfect entrée for kids who do not like pizza. The Fusilloni Trapanese is large cork-screw pasta tossed with vine-ripened tomatoes, almonds, and basil. The hot entrées at Via Napoli range in price from \$12 to 24.

This Pizza Delivers

Most Guests come to Via Napoli to eat pizza, and there are lots of choices. The pizza is authentic wood-fired Pizza Napolentana. If you want true authentic Italian pizza, Via Napoli delivers. The flour is actually imported from Naples. The tomatoes are San Marzano tomatoes. The mozzarella is handmade fior di latte mozzarella. Even the water used to make the pizzas comes from their own wells, which is identical to the water found in Naples. The Patina Restaurant Group, which runs the restaurant, wanted you to get the same authentic pizza that you would find right on the streets of Naples in Italy.

You can choose from three pizza sizes, including individual for \$16, large for \$27, and "1/2 Meter" for \$36. There are also nine different pizzas. The most popular is the Margherita with tomato, mozzarella, and basil. Some other pizzas include Quattro Stagioni (eggplant, artichokes, parma cotto, and mushrooms), Pepperoni (spicy pepperoni, tomato, and mozzarella), Calamari (fried calamari, arugula, and fennel), Ortolano (tomato, mozzarella, and vegetables), Piccante (Italian spicy sausage, broccoli-rabe, tomato, and mozzarella), Carciofi (artichoke, pecorino, mozzarella, and truffle oil), Prosciutto e Melone (fontina, mozzarella, pecorino, prosciutto, and cantaloupe), and Quattro Formaggi (mozzarella, parmesan, fontina, and provolone). The portions for these pizzas are quite large. For our visits, two people enjoyed one individual pizza, and we still had slices left over for a snack. The pizza is all very thin crust and cooked right in those amazing pizza ovens.

Be sure to save room for dessert. At Via Napoli, their desserts are incredible! The number one dessert at Via Napoli is Zeppole di Catarina, which is certainly my favorite, too. This dessert is ricotta cheese fritters served with whipped cream and chocolate for dipping. Some other delicious desserts include Tiramisu, Gelato Frizzante, Gelati E Sorbetto, Coppa De Brutti Ma Buoni, and Torta Di Sarena. The Tiramisu features mascarpone cream, espresso coffee, lady fingers, and chocolate. The frozen treats including Gelato Frizzante features ice cream soda with San Pellegrino aranciata and vanilla ice cream or Gelati E Sorbetto in flavors of vanilla, chocolate, pistachio, or lemon. The Coppa Di Brutti Ma Buoni is an Amarena cherry and vanilla gelato sundae with cookies. Finally, the Torta di Sarena is an apple cake with almond sorbetto. These desserts range in price from \$7 to 10.

The most popular dessert is the Zeppole, and we got the recipe, just for the readers of *Celebrations* magazine. This recipe makes about 38 zeppole, so get the family together



for pizza night and dessert from one of the newest restaurants at Disney World, Via Napoli. Enjoy

Zeppole di Catarina from Via Napoli at Epcot

- 1 pound ricotta cheese
- 3 eggs
- 2 ounces granulated sugar
- 4 teaspoons baking powder
- 5 ounces A.P. Flour, sifted
- Pinch salt
- Powdered sugar

In a medium bowl, mix together the ricotta, eggs, sugar, and baking powder, adding the eggs slowly. Add the flour and sugar and mix until smooth. Use a small scoop to scoop the mixture into balls and release into 340°F degree oil. Fry until golden brown.

Dust with powdered sugar

Serve with chocolate sauce and whipped cream for dipping.

Executive Chef Charlie Restivo and the whole team at Via Napoli make this dining experience at Epcot a unique experience. It is true Italian pizza, right in the middle of a Disney Park. Via Napoli is on the Disney Dining Plan and is considered a sit-down restaurant. To make Advanced Dining Reservations, talk with your travel agent or call 407-WDW-DINE. For video of the new Via Napoli Ristorante e Pizzeria, you can visit www.youtube.com/DestinationsFlorida.

Buon appetito!



The Most Wonderful (and Crowded) Time of the Year

There's no denying that Walt Disney World is a wonderful place to spend the holidays, especially on Thanksgiving, Christmas, and New Year's Eve. Each day offers unique experiences full of holiday magic. But if you decide to visit the parks on one of these dates, you'll quickly discover that a lot of Guests had the same great idea you did.

Plenty of People

In terms of most crowded days of the year, Christmas, Thanksgiving, New Year's Eve, and Easter are the top four most crowded days every year. Quite often the Magic Kingdom will reach capacity. When this happens, Cast Members will not allow additional Guests to enter the park for part of the day. So be sure to arrive early.

The holiday season typically starts off with a very crowded Thanksgiving day where the parks are full of Guests enjoying a quick trip to Walt Disney World while the kids are out of school. Within a few days after Thanksgiving, crowd levels drop to some of the lowest of the entire year because most children are back in school. When kids are out for winter break (which usually starts a few days before Christmas and runs through New Year's Day), the crowd levels at Walt Disney World skyrocket with extreme peaks on Christmas Day and New Year's Eve.

Just because the parks are crowded doesn't mean you won't be able to do anything. Here are some holiday hints.

Arrive at least 30 minutes before the park opens. More than any other time of the year, you need to plan out your day. If you're staying at an on-property resort, take advantage of Extra Magic Hours, which are available only to resort Guests. This way, you can be ready when the rope-drop occurs. This will allow you a chance to catch a few attractions and perhaps a quick ride on a major attraction like Space Mountain or Soarin'.

Take advantage of FastPass. This is especially true for the major headline attractions. These attractions will become crowded quickly. By around 11 a.m., the crowd level starts to get very high with standby wait times of 120 minutes or more. This is when FastPass is a must. FastPasses might run out during the day (sometimes in only a few hours), so decide which attraction is most important and get FastPasses as early as possible.

Stay in the park. Remember that on the most crowded days of the year, the parks (especially the Magic Kingdom) might reach capacity and close for a while. If you leave the park, you might not be able to re-enter. If you want to see a nighttime parade or watch fireworks (like the special fireworks show on New Year's Eve), you don't want to risk not being able to get back into a park if you decide to leave earlier in the day. It's far better to tough it out and stay in the park all day.

Find a spot early. If you want to have that perfect spot in front of Cinderella Castle to watch Wishes or the New Year's Eve fireworks, you need to find a place at least an hour in advance – 90 minutes might be even better. The same is true at Epcot if you want to watch IllumiNations: Reflections of Earth with the special holiday tag (one of

MOUSE VIEWS

DISNEY
TOURING TIPS

By Beci Mahnken
CTC-MCC



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Visit www.MouseFanTravel.com or follow her on Twitter @beci_mousefan.

my personal favorites!). Keep in mind that you don't have to be on Main Street to see the holiday fireworks. There are a lot of great viewing locations elsewhere in the park.

Check special-events schedules before booking. On certain nights between early November and about a week before Christmas, Disney puts on the biggest, most holly-jolly and, well, merriest Christmas party around. It's called "Mickey's Very Merry Christmas Party," and it's something I highly encourage Guests to experience at least once. The problem for those Guests coming to Walt Disney World for Christmas or New Year's is that the parties end a week before Christmas. So if you want to experience one of these special events, you'll need to come to the parks a little earlier in December or November.

Another common myth that some people believe is that the annual Walt Disney World Christmas Day Parade that airs on ABC is a live event that happens on Christmas Day. Sorry, but this just isn't the case. Actually, the Christmas Day Parade is taped in early December and is usually announced in the fall. The parade taping takes several hours with the actual parade stopping and starting (or restarting) several times. If you plan to be at the Magic Kingdom during the taping, be prepared for a lot of stop and go.

Decisions, Decisions

There's so much to do at Walt Disney World during the holidays that it's tough to get to everything. Often Guests have to decide which is more important: going to attractions or experiencing the holiday decorations and events. Personally, I recommend spending time appreciating the special holiday events because they are only available for a short time. Don't forget to allow some time to visit the different resorts, especially the Grand Floridian to see the life-size gingerbread house in the lobby. It's an incredible sight, and the gingerbread is really good. No, you don't get to eat the house, but you can purchase a small gingerbread house of your own to take home or shingles if you just want to nibble on this yummy treat. They are also available at the Beach Club Resort.

If you happen to be at Walt Disney World on Thanksgiving, be sure to make a dining reservation at one of the many restaurants on property. Most restaurants have special menus featuring traditional (and non-traditional) Thanksgiving favorites for you to enjoy.

One thing I highly recommend making time for is the Osborne Family Spectacle of Dancing Lights. I'm a big fan of Christmas lights. So when I want to see lights, I want to see



a lot of them, and this show at Disney's Hollywood Studios delivers. If you thought you put up a lot of lights during the holidays, just wait until you see this! Each year Disney puts up more than four million lights along the Streets of America. There are so many lights that Imagineers have to start in early fall just to get them all up in time. As if a street full of Christmas lights wasn't enough, the Imagineers made them dance to some all-time favorite Christmas tunes. I really enjoy the Osborne lights, and I make it a point to go to Hollywood Studios in the evenings just so I can stand in the middle of the Streets of America and wonder at the spectacle.

But wait, there's more: Not only do you get millions and millions of lights, you also get snow! That's right; it snows along the Streets of America! Okay, it is Florida, so it's not real snow. Actually the Imagineers developed a special device that creates millions and millions of tiny soap bubble clusters that really look like falling snow. A word of advice: Don't try to catch this kind of snow on your tongue. Trust me on this one.

If you decide to experience the magic and merriment of Walt Disney World on Thanksgiving, Christmas, or New Year's, be sure to give a little more thought to your planning. You'll be very glad you did! Happy holidays!



By J Darling



J Darling is a California native and life long Disney fan. Her parents first took her to Disneyland when she was 2 years old. According to them, her eyes just popped out of her head, and apparently they never went back in. Outside of her Disney fandom, J is a singer, songwriter, blogger, and theatrical actress.

You can find her music at www.jdarlingmusic.com and on Myspace at www.jdarlingmusicmyspace.com. Her blogs are available at www.jjourneybook.blogspot.com.

Disneyland Ignites the Night

Most residents of Southern California will tell you that the best thing about living there is the weather, which is mild and beautiful. There's nothing like a cool, clear, California evening to set the stage for exciting nighttime Disney magic! And 2010 brings a new nighttime spectacular to the lineup.

Disneyland: Fireworks and Imagination

Debuting in 1958, *Fantasy in the Sky* was the first show to sparkle over Sleeping Beauty Castle. This show was Disney's big bang into the world of nighttime pyrotechnics. Cast Members would carefully set fireworks into cannons during daylight hours. Come show time, they would walk down each row, lighting the fireworks one by one with railroad flares. Tinker Bell, originally played by Tiny Kline (a 71-year-old circus performer) would fly from the tip of the Matterhorn Mountain, over the castle in a single pass and land with a thump against mattresses well out of sight of the Guests.

Disneyland's fireworks have come a long way. Not only has Tinker Bell perfected her flying skills, but Disney has improved its fireworks technology as well. Instead of the fireworks igniting by railroad flares, fireworks are now shot out of nine compressed air cannons hidden throughout Fantasyland and Frontierland. Computers now synchronize the ignition sequence to match up with the music. Effects from the castle and projections on other landmarks ("it's a small world," the Matterhorn Mountain, and Tom Sawyer Island) add to the feeling of immersion. Fireworks reach an arch of about 600 feet. But don't worry; Tinker Bell and her friends are safely soaring about 75 feet away from the high flying pyrotechnics. Disneyland Resort fireworks, any time of year, are on the not-to-be-missed list.

Fantasmic is the second bright spot in Disneyland's nights. The nearly year-round show debuted May 13, 1992. Originally intended to be a temporary show, it's been running for 18 years, due to popularity. Taking place on the edge of the Rivers of America in Frontierland, Guests watch the spectacular from waterside seats along Frontierland, New Orleans Square, and near the entrance to Critter Country. The show became so popular that the viewing areas required expansion. Once punctuated with grassy plots and trees, the area now has several built-in raisers and a few less trees to obstruct the view. There are no seats. Guests at the water's edge are requested to sit, while others stand to get a better view.

The remarkable thing about *Fantasmic* is that the core of the show hasn't changed much in the 18 years it's been running. Yet it still has a strong appeal, awing first-time viewers and bringing Guests back again and again. It's been polished up to keep pace with the growing Disney film cast of characters, but the core of the show—Mickey's imagination vs the Villians' nightmares—remains solid.

This show is similar to the Hollywood Studios performance in several ways. However, Disneyland had the unique challenge of using attractions that were already there. For example, instead of John Smith climbing a rock face, Disneyland sails the sailing ship *Columbia* before Guests. Guests are treated to some expert swashbuckling as Peter Pan fights Captain Hook, and Wendy wrestles some pirates of her own.

The battle includes suspension sword fighting in the rigging and acrobatic prat falls from the doomed pirates—all while the ship is underway.

Late in the summer of 2009, a new dragon was introduced. Though its short lifespan was riddled with technical difficulties, Guests who saw shows between September 1, 2009, and August 30, 2010 may have been treated to a performance by Murphy (as she's affectionately referred to by Cast Members and designers). Murphy was an 18,000-pound, fire-breathing dragon taken right from the screen of *Sleeping Beauty* itself. Maleficent's alter ego, unfortunately, had to be retired unexpectedly, and now Maleficent herself battles Mickey. Though short lived, the effect of this new dragon just proves what Disney can do to bring the classic legacy of the films to life. No doubt Disney is already hard at work finding someone, or something, big enough to fill Murphy's shoes. But, dragon or no, Fantasmic is still on the not-to-be-missed list.

California Adventure: Color and Dance

While Fantasmic ushered in the technology of projecting animation on screens of mist and water, World of Color takes that to a new level. This show has definitely been worth the wait. Older Guests will recognize the theme music to the World of Color. The Mark Hammond/Dave Hamilton arrangement is straight from the classic television show. Played by the London Symphony Orchestra and sung by Amy Grant, it's a sweeping piece that welcomes Guests into the display to follow. It's a display so amazing that nearly all of Paradise Pier shuts down for it.

World of Color isn't a story-based attraction. It truly is a collection of some of Disney's best moments, including films from Disney/Pixar. The display uses 1,200 fountains that shoot up to 200 feet in the air. Differing from displays like the Fountain of Nations, these fountains are equipped with LED lighting, allowing each of them to take on a life and light of their own. Images from favorite Disney movies almost seem 3D as they reach straight into the hearts of audience members of all ages.

World of Color isn't just a water and lights show. Many moments are punctuated by fire cannons that shoot flames up 50 feet in the air. Mickey's Fun Wheel gets in on the action

with synchronized lights to go along with the show. Special sequences were designed by using paper animation, which is animation accomplished by paper stop-motion animation.

The viewing area for this not-to-be-missed show is directly across from Mickey's Fun Wheel in an area known as Paradise Park. Designed to hold about 4,000 people, this is full to capacity even at the earlier shows. FastPasses are highly recommended, and you can get them near Grizzly River Rapids upon entering the park. Another viewing option is to order a dinner package online, or pick up a picnic lunch package. These include FastPasses and will eliminate that rush for a FastPass first thing in the morning. One special tip for viewing: Bring a light hooded sweater or jacket. If there is a slight breeze, Guests often discover they are getting lightly rained on during the entire performance. Expect World of Color to change with the seasons in the future!



This past year, the Hollywood area of the park has been transformed into a dance party at night. Glowfest took over during the summer, offering adult beverages and dancing in the street when the lights went down. A similar event will be taking place this fall/winter. ELECTRONica is coming! Hollywood will be transformed into a Tron-inspired world, including the addition of Flynn's arcade, and a few life-sized game pieces from the world of Tron. At night, it's sure to come alive with another dance party in the street!

FEATURED ATTRACTION

Mickey's

PhilharMagic

By Tim Foster



Mickey's PhilharMagic is a breathtaking 3D musical concert starring Donald Duck, Mickey Mouse, and the rest of the gang. Featuring incredible 3D effects, stunning visuals, and a few other surprises, Mickey's PhilharMagic is pure, well, magic!

The show starts as Mickey asks Donald to help out by setting up the orchestra. (Not everyone is quite ready, you see.) As Mickey races offstage to get ready, he reminds Donald not to touch his sorcerer's hat. Naturally, Donald puts on the hat (how can he resist?) and decides to take a crack at conducting the magic orchestra. Recognizing that it's Donald, not Mickey, who is wearing the hat, the orchestra decides to have a bit of fun. Infuriated by the lack of cooperation from all of the instruments, Donald decides to take his frustrations out on a little flute. The rest of the orchestra is not amused, and they come to the flute's rescue.

In the ensuing mayhem, Donald loses the sorcerer's hat and starts out on a quest to retrieve it. Along the way, he meets Lumiere from *Beauty and the Beast*, who welcomes Donald (and you) to a fabulous dinner. After a splash-filled encounter with the enchanted brooms from the "Sorcerer's Apprentice" scene from *Fantasia*, Donald finds himself swimming about with the beautiful Ariel. A case of mistaken identity leads to a "shocking" encounter with an amorous eel, and our hero soon finds himself in the pride lands of Africa. Donald always seems to be one step behind the magical hat, but after some encounters with Peter Pan, Tinker Bell, Aladdin, and Jasmine, Donald finally retrieves the hat, or so he thinks. Iago suddenly swoops in to knock it out of his hands, and as Donald leaps after it a swirl of instruments and musical notes spin around him in a massive tornado. Suddenly, the familiar shape of Mickey Mouse can be seen, and after a few lunges he manages to grab his hat, raise his arms, and restore order to the orchestra. Donald sheepishly returns Mickey's baton to a curt "Thank you!" whereupon Mickey leads the orchestra in his favorite song. Unfortunately, Donald managed to get himself stuck in the giant tuba, and as the music comes to a crescendo, the orchestra gives Donald one last parting shot!

A New Show for an Original Building

The building that is currently home to Mickey's PhilharMagic has seen many changes over the years. It was originally known as the Fantasyland Theater and hosted an opening day attraction, the Mickey Mouse Revue, which was an Audio-Animatronics stage show, featuring Mickey Mouse and friends performing a selection of favorite Disney tunes, including "Zip-a-Dee-Doo-Dah" and "Who's Afraid of the Big Bad Wolf?" The attraction, which opened on October 1, 1971, with the rest of the Magic Kingdom, closed in September 1980. That year, the show moved to Tokyo Disneyland, where it became an opening day attraction in 1983. (It continues to play at Tokyo Disneyland today.) The 3D film Magic Journeys was relocated to the theater from Epcot in 1987, to make way for the Captain EO 3D film. In December 1993, Magic Journeys was closed in preparation for the opening of the live puppet show, Legend of the Lion King. The new show gave its first performance in July 1994, shortly after the release of the modern-day classic film, *The Lion King*. Legend of the Lion King occupied the theater until the installation of Mickey's PhilharMagic. At that time, the Fantasyland Theater was renamed the PhilharMagic Concert Hall, and Mickey's PhilharMagic made its debut on October 3, 2003.

Mickey's PhilharMagic represents the first time that Mickey Mouse has been rendered in Computer Generated Imagery (CGI). Glen Keane, the original animator of Ariel in *The Little Mermaid*, returned to re-render Ariel in 3D especially for Mickey's PhilharMagic. Animator Nik Ranieri, who brought Lumiere to life for Disney's animated classic *Beauty and the Beast*, returned to render him in 3D. The show features the largest cast of classic Disney animated stars who have ever performed together in a single 3D show.

Mickey's PhilharMagic was the result of an unprecedented joint effort between the Disney Imagineers and Walt Disney Feature Animation. What they came up with is a unique show that combines 3D visuals, a memorable soundtrack, interactive scents, and special effects to create a breathtaking presentation that's overflowing with Disney magic.

Hidden Mickeys & Secrets

Look on the wall in the queuing area to find several white Hidden Mickeys among the specks surrounding the musical instruments.

Find the French horn on the right-hand pillar of the movie screen to find another Hidden Mickey.

During the Flying Carpet sequence, keep an eye out for the cloud that forms the shape of Genie's lamp.

The apple pie scent is a favorite magical moment, but you can also get a whiff of jasmine during the Aladdin sequence.

At the end of the show, you can catch a glimpse of Donald's, um, bottom half after he crashed through the rear wall of the theater. Visit the gift shop on your way out to see the rest of him!

The long mural that spans the lobby is a composite of imagery from animated classic Disney movies with musical themes: *Toot, Whistle, Plunk & Boom*, *Melody Time*, and *Fantasia*.



Little Known Facts

Mickey's PhilharMagic features the world's largest seamless projection screen. The opening screen measures 40' by 16', and it gradually expands to an impressive 150' long and 24' high.

The theater features a state-of-the-art audio system, with nine full behind-the-screen audio clusters. Note the use of "traveling sound," particularly before the curtain rises, as Goofy's footsteps move throughout the theater as he runs from back to front.

The interactive lighting system features a series of "cyber lights," which are precisely synchronized with the on-screen action via computerization. Smoke effects enable Guests to see the lights, casting shadow elements that are integrated into the performance.

The voice of Donald Duck was created out of classic performances from the past by Clarence "Ducky" Nash, the original voice of Donald. Tony Anselmo, the current voice of Donald, added a few lines that were not recorded by Ducky in the past, such as the humming of the melody to "Be Our Guest."

Touring Tips

Although there really isn't a bad seat in the house, the best views are toward the middle of the theater. (Some of the 3D effects might be hard to make out if you sit too close.) The best way to ensure a seat in the middle of a row is to let a lot of people in ahead of you when the doors open. That's because when you enter a row, you need to move all the way across to make room for everybody. Look for a row in the middle of the theater, then enter after a sizable number has gone in ahead of you. By letting people in before you enter, they should fill in the far end of the row, thereby enabling you to sit in the middle. However, if you do see a lot of empty seats ahead of you, don't stop midway through the row! Other folks won't be able to find a seat (assuming the theater is at or near capacity), and you'll just have to move over anyway. A few minutes before the doors open, you'll hear Minnie and Goofy give you some last-minute instructions. If you want to let a large group of people in ahead of you, this is the time you'll want to hang back a bit as everyone starts to shuffle for position in front of the soon to be opening doors.

Having trouble seeing the 3D effects? It usually helps to try and focus on where the action is supposed to be happening—a few feet in front of you. Some people try to focus on the screen itself, making the effects somewhat blurry and hard to make out.

If you wear glasses, the 3D glasses should fit over them without too much trouble. It's particularly important that you try to sit further back; that will make the 3D effects easier to see.

It doesn't make a big difference which door you enter; you'll be able to pick the row you want to sit in without too much trouble. Roughly speaking, the doors to the left will put you closer to the front, but you're free to pick the row of your choosing. Just be sure your group stays together!

If you're touring with a group, it's very helpful for everyone to know the plan of where you'd like to sit so there's no confusion once you enter the theater. For example, if you intend to let a large group of people in ahead of you to ensure a seat in the middle, make sure everyone knows so there isn't any confusion.

If you're touring with small children, keep in mind that even though you can leave the theater during the show if you need to, you won't be able to reenter.

Mickey's PhilharMagic is a FastPass attraction. If the standby wait time is 15 minutes or less, you just have to wait for the previous show to let out. If the lines are longer and you use a FastPass, keep in mind that this will put you in the group that will see the next show. Depending on when you arrive, that can still mean a wait of 10 to 15 minutes. The bottom line is, use FastPass if the wait is exceptionally long (more than 30 to 40 minutes), but for shorter wait times, FastPass doesn't help you a lot. At that point, it's better to use the FastPass option for another attraction.

Mickey's PhilharMagic is usually open during Extra Magic Hours and other special occasions. That's a great time to tour.

A large, colorful sign for Disney's Coronado Springs Resort. The sign features a black arched top with the words "FEATURED RESORT" in white. Below this, the word "Disney's" is written in its signature script. The main part of the sign is a red rectangle with the words "CORONADO SPRINGS" in large, white, serif capital letters. The word "RESORT" is written in smaller white capital letters below "SPRINGS". The sign is decorated with yellow diamond shapes and is set against a blue sky background.

FEATURED RESORT
Disney's
CORONADO
SPRINGS
RESORT

By Don Myers

The year is 1540. Spanish explorer Francisco Vázquez de Coronado embarks on an exciting journey to the New World. His mission: to locate the Seven Cities of Gold. Coronado's adventure took him through the area that today makes up the Southwestern United States, but ultimately he was unable to locate the fabled cities. But don't despair, the end of Coronado's adventure means the beginning of yours. Today you're the explorer. It's your turn to discover the tranquility and beauty of this region. Your backdrop: Disney's Coronado Springs Resort.

Tucked between Disney's Animal Kingdom and Hollywood Studios is Coronado Springs Resort. But don't let the fact that it's in between two parks fool you. Coronado Springs is far from small, and it's anything but cramped. The resort is set up on a sprawling 125 acres, and it houses almost 2,000 rooms. The rooms are spread out over three very different and uniquely themed areas: the Casitas, Ranchos, and Cabanas.

The Casitas (which means "little houses") section is located in the western area of the Coronado Springs property. The buildings here feature a terra-cotta architecture style, which is found in the urban areas of the U.S. Southwest.

Next we have the Ranchos section, which is located in the northern area of the Coronado Springs property. The buildings here feature a rustic-style of architecture, something you might find on a ranch or pueblo.

And then there's the Cabanas. They are located in the eastern section of the Coronado Springs property, and the buildings here resemble the beach-front architecture that can be found along the Mexican coastline.

The Casitas, Ranchos, and Cabanas all surround the crown jewel of Disney's Coronado Springs Resort: Lago Dorado. At an impressive size of 22 acres, Lago Dorado (which means "golden lake") makes up nearly 18 percent of Coronado Springs's total acreage! The shoreline of Lago Dorado is made up of tranquil white sandy beaches, where

you're sure to find a hammock calling your name. And if you're looking to get out on the water and fully explore the lake, watercraft rentals are available at La Marina.

When you're at Coronado Springs, you're reminded of the resort's theme everywhere you look. But nothing ties that theme together quite like the Dig Site. Mayan relics and statues litter the area. And the foreboding ruins of an ancient Mayan Pyramid loom over the Dig Site, its presence serving as a gateway into the civilization's past. Right in the middle of these ruins is where you'll find the Lost City of Cibola Pool. Looking at the name, you notice right off the bat that it's clearly playing into the resort's theme, suggesting that this Dig Site could actually be the location of one of the

Seven Lost Cities of Gold! The Lost City of Cibola Pool serves as the resort's main pool, and it measures a spacious 120 feet by 90 feet. You'll also find a kiddie pool in this area, as well as a hot tub with room for 22. But for many, the big highlight here is the 123-foot long Jaguar Pool Slide. Just how did the slide get its name you might ask? Well, as you approach the bottom of the water slide, you'll find the statue of a water-spitting jaguar waiting there to squirt you!

Coronado Springs is also home to one of the five convention/conference centers at Walt Disney World. (The other four are located at the Boardwalk, Grand Floridian, Contemporary, and Yacht & Beach Club.) Coronado's Con-



vention Center covers a massive 220,000 square feet, making it the largest of the five centers by a sizeable margin. The next closest is the Contemporary's, which features 115,000 square feet of meeting space. Coronado's Convention Center also boasts the distinction of featuring the largest ballroom of the five centers as well. Known as the Coronado Ballroom, it covers an area of 60,214 square feet. The next closest is the 44,000 square foot Fantasia Ballroom, which is housed inside the Contemporary Convention Center. In addition to being the biggest convention center and housing the largest ballroom, Coronado's Convention Center is also home to the Veracruz Exhibit Hall. It covers an area of 86,000 square feet and was added to Coronado's Con-

vention Center in 2005. And here's an astonishing fact to put the Veracruz Exhibit Hall's size into perspective: The Yacht & Beach Club Convention Center covers an area of 73,000 square feet. So you could put the entire Yacht & Beach Club Convention Center inside the Veracruz Exhibit Hall, and still have a little room left over!

Coronado Springs Resort features the uniqueness and charm of the old Southwest all wrapped up in the three themed areas of the Casitas, Ranchos, and Cabanas. Combine that with Lago Dorado, the beaches, the watercraft rental options, the Lost City of Cibola Pool, as well as the Dig Site, and you've got all the ingredients you need to make a memorable Disney vacation for everyone!



Coronado Springs Resort Facts and Secrets

Disney's Coronado Springs Resort was the last Moderate Resort to open up on Walt Disney World property.

Additionally, Coronado Springs is one of only two Walt Disney World Resorts to open up in the month of August. (The other is Bay Lake Tower.)

The Casitas is the largest of the three sections. In fact, the Casitas has more Guest rooms than the Ranchos and Cabanas combined.

Coronado Springs is the only Walt Disney World resort to feature a sit-down restaurant, a quick-service restaurant, and a food court.

At a size of 125 acres, Coronado Springs is almost as big as Disney's Hollywood Studios, which covers 135 acres.

Lago Dorado's size of 22 acres is nearly twice the size of Discovery Island, which covers 11 1/2 acres.

The Mayan Pyramid at the Dig Site is 46 feet tall.

You can find loads of Hidden Mickeys at Disney's Coronado Springs Resort. For starters, check out the ceiling in the lobby to find an illuminated Mickey. Next, head over to the Dig Site and give the left wall at the main entrance to the swimming pool a close look.

For more Hidden Mickey fun at the Dig Site, shift your focus over to the pyramid. Carefully study the stones on the wall that overlooks the pool. Hint: It's near the pyramid's top. For Hidden Mickey fun inside the Guest rooms, head into the bathroom and look closely at the mirror frame.

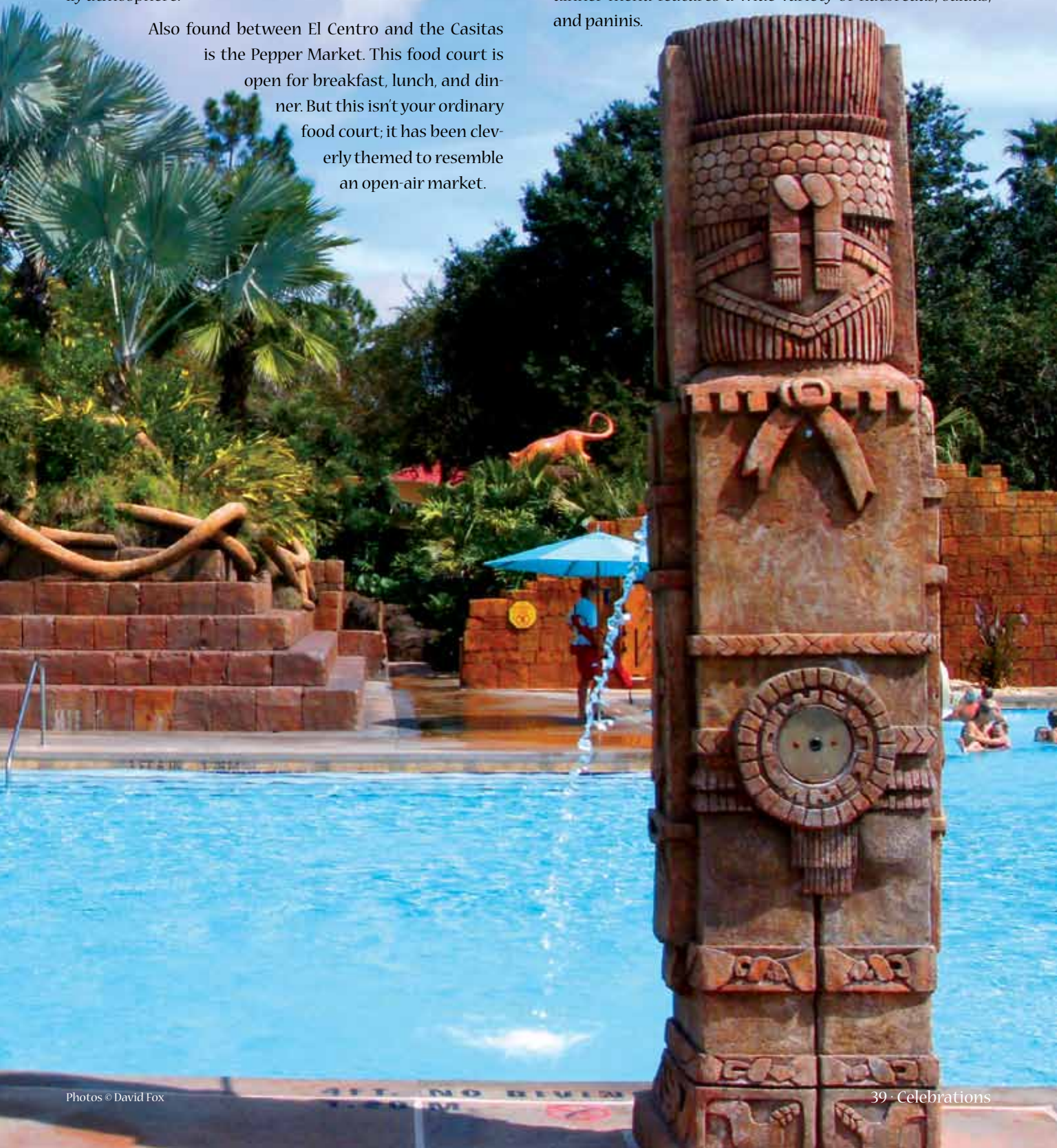


Coronado Springs Resort Dining

The Maya Grill is located between El Centro and the Casitas. Open for breakfast and dinner, the Maya Grill offers up a mix of American and Latin cuisine served in a relaxed family atmosphere.

Also found between El Centro and the Casitas is the Pepper Market. This food court is open for breakfast, lunch, and dinner. But this isn't your ordinary food court; it has been cleverly themed to resemble an open-air market.

Café Rix is a quick-service restaurant that is open for breakfast, lunch, and dinner. Breakfast sandwiches and fresh pastries are available in the morning hours, and the lunch and dinner menu features a wide variety of flatbreads, salads, and paninis.



FEATURED FILM

Beauty and the Beast

By Joe Essaf

‘If he could learn to love another, and earn her love in return by the time the last petal fell, then the spell would be broken. If not, he would be doomed to remain a beast for all time. As the years passed, he fell into despair and lost all hope. For who could ever learn to love a Beast?’



Thus begins the epic enchanted legend from Walt Disney Feature Animation marking the 30th animated film for the company and their third during the world-changing “Disney Renaissance” period. This remarkable piece of art from 1991 was the first of two animated films ever to be nominated for the Academy Award Best Picture. The other film to be nominated was Pixar’s *Up*, which wouldn’t be released until 2009, 18 years later! *Beauty and the Beast* is a tale of discovering inside oneself what’s important and what really matters. It’s a story that will live on for ages; a tale as old as time.

Beauty and the Beast is based off the traditional fairy tale of *La Belle et la Bête* by Jeanne-Marie LePrince de Beaumont, which is the most popular written version of the story. De Beaumont’s adaptation was done as an abridged portrayal of Gabrielle-Suzanne Barbot de Villeneuve’s 1740 original, which was the first written copy of the fable. De Beaumont wasn’t credited in the English version, but was credited as the writer of the novel when the film was brought over to France.

There are many similarities—as well as certain differences—between de Beaumont’s version and Disney’s. Instead of

Gaston being the evil villain that attempts to destroy the Beast’s and Belle’s relationship, Belle has two wicked sisters who fool her into disobeying the Beast. Besides the few differences, there is still the overarching story of an enchanted castle, a dreadful curse, and an everlasting love.

The idea for creating a film based off this fairy tale was around for long time. In fact, Walt Disney himself had tried to develop the story in the 1930s and 1950s. After *Who Framed Roger Rabbit* in 1988 was finished, the concept was brought to the table once again. Richard Purdum was asked to direct a non-musical version, and a script was written, a first for the company since storyboards were always created first, but Michael Eisner insisted on the traditional live-action process of scriptwriting. After a year, then-chairman Jeffrey Katzenberg saw some early storyboarding and decided the film needed to be trashed and started over. Kirk Wise and Gary Trousdale were asked to fill in as directors. They had previously worked on the animated parts of the *Cranium Command* show in Epcot. Eventually, the story started taking shape with Howard Ashman and Alan Menken coming in to write songs for the newly established musical rendition of the story.

And here we are, 19 years later, still cherishing the moments shown between the girl and the prince. This enchanted story will forever be shared among all cultures. For now it is completely certain, we all could love a Beast.

LITTLE KNOWN FACTS

- The film contains 1,295 painted backgrounds and 120,000 drawings.
- A total of 370 people were involved in creation of the film, including 43 animators.
- The songs themselves make up about 25 minutes of the movie. Adding in the score, only five minutes of the film are without music.
- Lumiere's flames necessitated about 19,000 drawings.
- Belle wears her blue-colored outfit to make her stand out from the rest of the villagers, who have brown, red, yellow, or green in their palette. Her blue clothes mark her as different. Then she meets the Beast, somebody just as different from everyone as she is, who also wears blue.
- Chip started out with only one line, but he was developed more when the producers heard and highly enjoyed Bradley Pierce's voice.
- It was the first full-length animated feature to win the

Golden Globe for Best Picture (Musical or Comedy) and the Annie Award for Best Animated Film.

- This was the second film to fully use the CAPS system, which is a digital ink, paint, camera, and animation process.
- Angela Lansbury, the voice of Mrs. Potts, didn't think her character should be the one to sing during the dancing ballroom scene. The director asked her to make a recording just in case as a backup, and they ended up using that recording in the final piece.
- The smoke used during the Beast-to-Prince transformation is actual real smoke, not animated.
- Linda Woolverton, the screenplay writer, stated she focused more on an idea of Katharine Hepburn from *Little Women* for the part of Belle rather than that from the original Jean Cocteau 1946 film.
- Many of the paintings on the walls of the castle are undetailed versions of paintings from famous artists, such as Rembrandt, Vermeer, and Goya.
- Most of the sculptures seen in the castle are early concept versions of the Beast.
- The Latin words *Vincit qui se vincit* in the first stained glass window in the prologue mean "He conquers, who conquers himself."



A Pictorial Keepsake

OF HOLIDAY MAGIC AT
WALT DISNEY WORLD









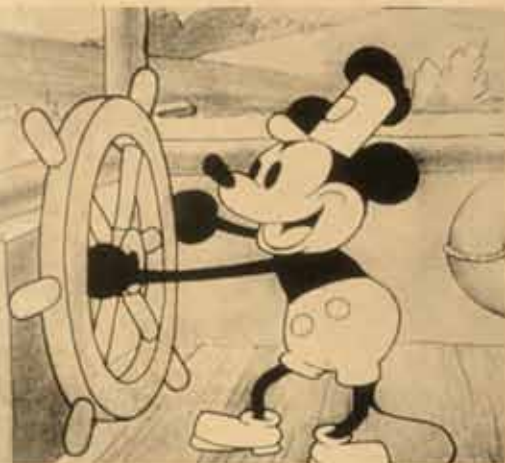






"It All Started with a Mouse..."

by Kevin Carpenter



Walt Disney had officially arrived. The date was November 18, 1928, and the character of Mickey Mouse had just debuted in the animated short Steamboat Willie. The New York City crowd's standing ovation and waves of applause washed over Walt. It was a fitting end to a year filled with struggle, deception, and betrayal. Who would have guessed that there was such a dark side to the animation business?

Only nine months earlier, it would have been hard to believe that the Walt Disney Studio would encounter such trouble. The studio worked together seamlessly. Walt supplied the creative genius behind the Alice Comedies (featuring a live-action girl in an animated world) and the more recent Oswald the Lucky Rabbit shorts. Roy Disney worked magic with the finances and balance sheets to fund his brother's unique vision. Finally, the animators brought Walt's ideas to life, producing the enchanting animated shorts for which the studio had become known.

A Crushing Blow

In February 1928, Disney's Oswald the Lucky Rabbit contract was beginning to wind down. Walt planned a trip to New York City to personally speak to Charles Mintz, his distributor, regarding a new contract and pay raise for his studio. Disney expected no resistance from Mintz to this request. After all, Oswald had been an undisputed financial success for all involved.

Brimming with confidence, Walt and his wife, Lillian, traveled cross-country by train from Los Angeles. It seemed that finally the Walt Disney Studio would be rewarded for its hard work and brilliant animation. No one, least of all Walt himself, imagined that this trip to New York would completely reshape the trajectory of his career.

Upon arriving in New York City, it didn't take long for Walt's supposedly "easy" negotiations to turn disastrous. Charles Mintz flatly refused the request for more money, and he instead sought to decrease the studio's pay. Walt was furious.

Walt knew he could never accept this low offer. Such a reduction in pay would have led to the studio losing money every time it produced a new Oswald short. Disney had no choice but to refuse Mintz's proposal.

Looking back, perhaps Walt should have expected more resistance from Mintz. After all, history has a funny way of repeating itself. Past negotiations between the studio and Mintz had not always been particularly rosy. In 1925, Mintz had unsuccessfully attempted to reduce the number of completed animated shorts that Walt's studio could submit. Already working on a razor-thin margin, this reduction would have led to the Walt Disney Studio losing money on every completed Alice Comedy. With the memory of Mintz's tough tactics in mind, Disney would have been wise to prepare for more difficult negotiations.

While the proposed pay cut was a stinging blow to Walt, he still had not seen just how far Mintz was willing to go for business and profit. Mintz revealed that



he had gone behind Disney's back and reached separate contract agreements with almost every member of the studio's animation staff. These animators would now be working for Mintz—not Walt.

Most of these animators had started with Walt back in Kansas City and had moved to Los Angeles to continue working with him. Their defection was a crushing betrayal. Only Ub Iwerks and two assistant animators remained loyal and refused to sign with Mintz.

Even worse for Disney, Mintz had not yet played his final trump card in these negotiations. He was now prepared to take the studio's beloved Oswald away too. Because Disney did not hold the copyright to Oswald the Lucky Rabbit, refusing to sign Mintz's contract meant Walt and what was left of his studio would be cut out completely.

Walt realized that he could no longer work for a man who had betrayed him, and so Walt was forced to make the dif-

icult decision to press on with his few loyalists and leave Mintz behind. After refusing Mintz's contract for the final time, Walt and Lillian made the long trip home from New York City with heavy hearts.

Even in his darkest dreams, Walt could never have imagined that his studio would lose almost all of its employees, its star creation (Oswald the Lucky Rabbit), and the financial security of a major distribution contract.

Amazingly, Roy Disney was never fully aware of the situation as it was unfolding between Walt and Mintz. Back in Los Angeles, Roy relied on the occasional telegram from his brother for updates. After Walt had refused the final offer and prepared to return home, he sent one last telegram to Roy. Its message reassured Roy that "everything is OK."

A Star Is Born

More prophetic words were never spoken. After return-

ing to Los Angeles, Walt quickly discovered the silver lining within the cloud of Mintz's betrayal: the continued loyalty of animator Ub Iwerks. This one extraordinary animator proved to be all that the Disney brothers needed.

Iwerks had been with Walt since the very beginning, working on the short-lived Laugh-O-Grams before moving west with Walt to work on Alice and Oswald. Now Iwerks would become indispensable in the realization of Walt's newest vision. Walt and Iwerks worked so well together that the loss of all the other animators was soon overshadowed by their creation of a new animated character: the one and only Mickey Mouse.

For such a legendary character, perhaps it is appropriate that the details of the creation of Mickey Mouse remain shrouded in myth. Many conflicting versions exist of how exactly Mickey Mouse came into being, with most giving credit to either Walt himself or Iwerks.

One very popular story relates that, with his back truly up against the wall, Walt created Mickey Mouse during the train ride home after the Mintz negotiations. Walt showed his newest creation (then named Mortimer Mouse) to Lillian. She loved the mouse but hated his name, so they eventually compromised on the name Mickey. While historians remain doubtful about parts of this story, one aspect that is not disputed is that Walt wrote the narrative for Mickey's *Plane Crazy* while on that train.

The most likely version is that Mickey Mouse was jointly created by Walt and Iwerks. Being the studio's chief animator, Iwerks was called upon to capture Walt's vision and bring it to life on paper. Most people do agree that Walt created the character of Mickey Mouse, if not his actual physical design.

Displaying his trademark humility and dedication, Iwerks deflected all credit for Mickey Mouse's creation to Walt. Iwerks was quick to point out, "It's what Walt did with Mickey that was important, not who drew him." Regardless of how exactly Mickey Mouse was created, the team of Walt, Roy, and Ub proved to be dynamic. Such a venerable character as Mickey Mouse could only spring forth from a collaboration as talented as theirs.

With the new character of Mickey Mouse alive in his imagination (and now on the drawing board), Walt and his studio were still forced to fulfill the final weeks of the existing Oswald the Lucky Rabbit contract with Mintz. Both Disney brothers were deeply distrustful of the animators who had defected to Mintz, so Walt kept all details of the new

Mickey Mouse character secret from them.

These animators continued working on the remaining Oswald shorts, completely oblivious that animation history was being made behind closed doors by Walt and Iwerks. Once the contracted Oswald shorts were completed, these animators left the Walt Disney Studio forever—and took Oswald with them.

Thankfully, in the case of Oswald the Lucky Rabbit, forever lasted only 78 years. In 2006, the Disney Company reacquired the rights to Oswald as part of the contractual settlement for allowing sports broadcaster Al Michaels to switch from Disney-owned ABC to NBC Universal.

Animation of the first Mickey Mouse short, *Plane Crazy*, was completed solely by Iwerks, who produced an astonishing output of 700 drawings each day. Most studios had entire teams of animators working simultaneously to create an animated short, but Iwerks was the only animator at the studio that the Disney brothers could still trust. Even considering all of the accomplishments achieved by Iwerks during his illustrious career, his solo act on *Plane Crazy* should be considered the pinnacle.

A Character Develops

Because *Plane Crazy* was the first Mickey Mouse short ever produced, Walt and Iwerks were still developing and refining Mickey's personality. The Mickey that captured the public's heart in 1928 might not be recognizable to the one modern audiences know and love. His roguish behavior in *Plane Crazy* is quite different from the Mickey Mouse of today, certainly lacking the wholesomeness and gentility that people have come to expect in the modern Mickey.

In *Plane Crazy*, Mickey pilots a plane erratically in an attempt to scare Minnie Mouse into giving him a kiss. When this plan fails, Mickey grabs Minnie and kisses her as she tries to push him away. Minnie is so displeased with Mickey's behavior that she slaps him and jumps out of the plane! *Plane Crazy* served as a hilarious introduction to Mickey Mouse, but many people would be shocked to see Mickey act in such a cavalier manner.

After completing *Plane Crazy*, the Walt Disney Studio forged ahead with the next Mickey short, *The Gallopin' Gaucho*. This short again features a rougher-edged Mickey Mouse. *The Gallopin' Gaucho's* Mickey sneaks into a cantina, smokes a cigarette, and drinks a beer—all in the space of six minutes! However, Mickey's behavior does subtly improve as Disney further refined his character. Mickey acts gallant-

ly in rescuing Minnie from Black Pete (an enemy Walt Disney had been using since the early days of the Alice Comedies) and this time she bestows a kiss upon her hero at the end.

Surprisingly, the Walt Disney Company will be reintroducing fans to the roguish Mickey Mouse this holiday season. Disney Interactive Studios, the video game arm of the Disney empire, will be publishing Epic Mickey, a Nintendo Wii game featuring a “new” take on Mickey. Maybe it would be better described as a very old take! Warren Spector, the game’s producer, describes the game’s Mickey as “edgy and unexpected.” It seems that Mickey Mouse, like his creator, has come full circle.

Following the completion of the first two Mickey Mouse shorts, Walt returned to New York City to seek a new distributor for his latest creation. Despite his best efforts, there was minimal interest in Mickey Mouse—largely because Disney refused to cede any creative or legal control of his character. After what happened with Oswald the Luck Rabbit, who could blame him? Walt again returned home from New York bitterly disappointed.

A New Dimension

Undeterred, Walt ordered the production of a third Mickey Mouse short, *Steamboat Willie*. While it may be trite to say that the third time is the charm, the Walt Disney Studio undeniably got it right this time.

In an effort to differentiate this cartoon from the entrenched competition, Walt decided to add sound to *Steamboat Willie*. Influenced by the success of *The Jazz Singer* in 1927, Disney again displayed his unique ability to divine what would be the next big trend and incorporate it into his work ahead of the others.

The actual process of adding sound to *Steamboat Willie*, though, proved quite problematic for the Walt Disney Stu-

dio. Synchronizing the music and sound effects to the animation on screen was a massive undertaking, and Disney didn’t have the necessary equipment or expertise for sound production.

The Los Angeles market for sound equipment was much too expensive for the small Disney studio, so Walt was again forced to return to New York City. In search of an inexpensive deal on sound equipment, Disney began working with Pat Powers, the “owner” of the Cinephone Process for adding sound to film. His “ownership” of the process is questionable since Cinephone was a bootleg sound system created from

other companies’ patents!

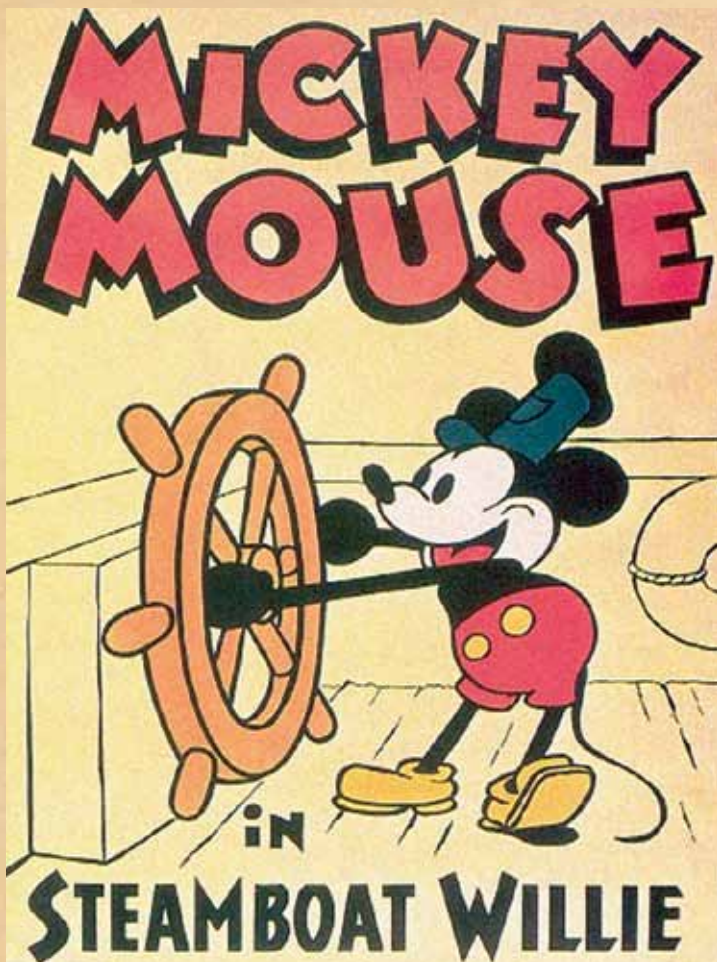
Disney’s first attempt at using Cinephone to add sound to *Steamboat Willie* failed miserably. The hired musicians were unable to keep pace with the animation moving too quickly across the screen. But Walt insisted that incorporating sound in *Steamboat Willie* remained paramount to its success, so they persevered.

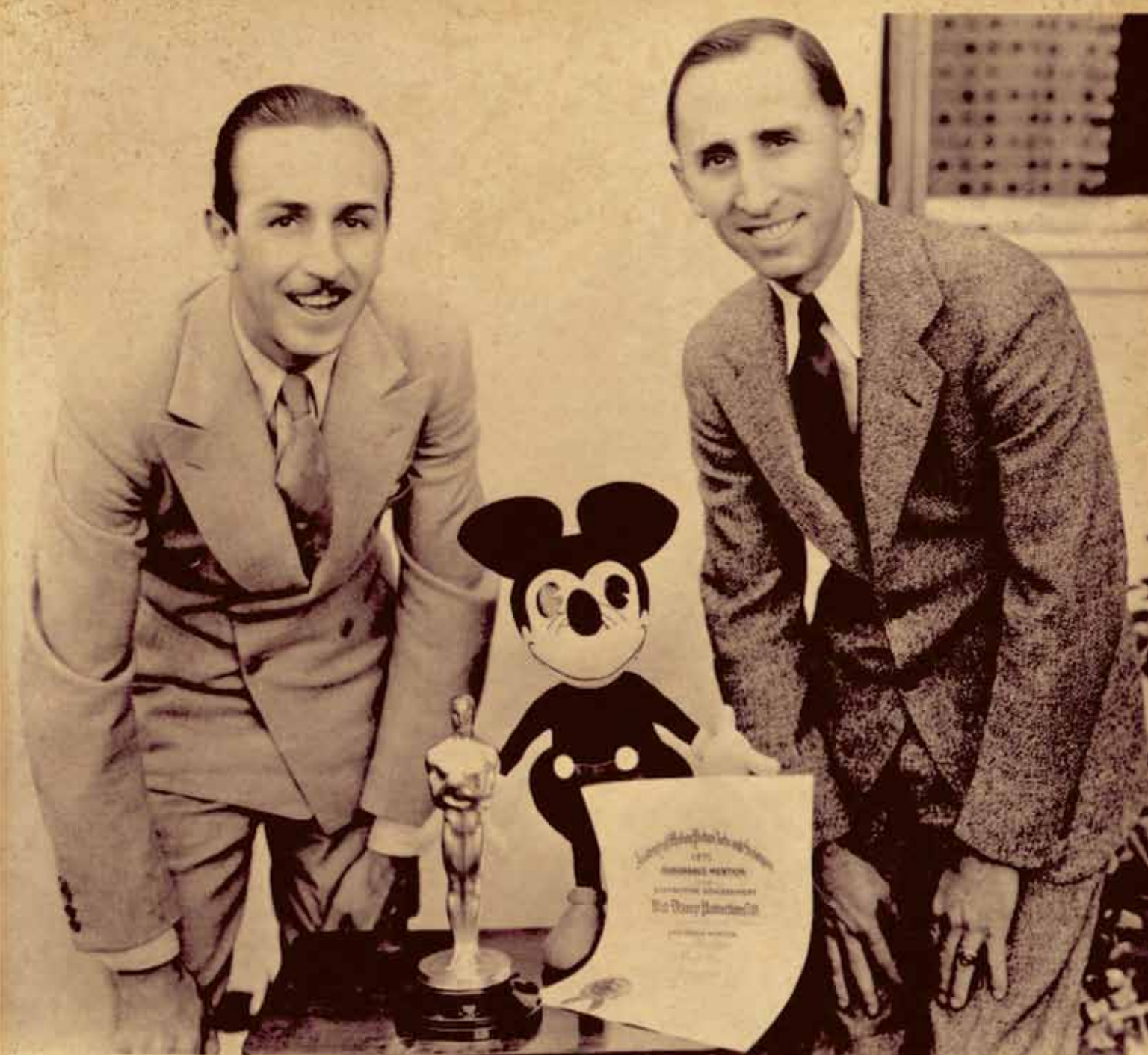
The next problem was funding. By this point the Walt Disney Studio was completely out of money. Roy Disney had no choice but to sell Walt’s car to finance the second attempt at sound. Thankfully, this second try was successful. An on-screen visual aid was added to help the musicians keep pace during

the re-recording, and it worked perfectly.

With a completed *Steamboat Willie* under his arm, Walt began trying anew to strike a distribution deal, but again, only one which gave him full control over Mickey Mouse. Never again would Walt relinquish control of his characters to an outside party.

Disney finally struck a deal, though not a full-fledged distribution contract as he had hoped. *Steamboat Willie* was booked for a fortnight’s run at the Colony Theater in New





York City. The short both amazed and impressed Harry Reichenbach, the theater's manager, so he hoped this arrangement would bring great publicity to both the Colony Theater and to the character of Mickey Mouse.

On opening night, Walt Disney watched nervously from the rear of the theater. From the thunderous applause and standing ovation, it was obvious that Mickey had grabbed the viewing public's attention, and he still hasn't let go more than 80 years later.

The world now recognizes November 18, 1928, as Mickey Mouse's official birthday. In many ways it was also the day the Walt Disney Studio was reborn as a cultural institution.

Who would have believed how close it all came to ending on that winter day in Charles Mintz's office?

Mickey Mouse has gone on to become one of the world's most iconic characters. While best known for entertaining audiences around the world, Mickey's greatest legacy may be the story of his creation: the story of a man dealt a crushing blow, but refusing to let it end his dreams, the story of redemption, turning heartbreak into triumph. Walt summed it up best when he said, "You may not realize it when it happens, but a kick in the teeth may be the best thing in the world for you."



DISNEY PARKS AROUND THE WORLD: THE SAME YET DIFFERENT

BY ROGER SAUER

Over the years, the magic of Disney has spread worldwide, beginning with Walt's original park in California. Next of course was the Florida Project, and then came the Tokyo Disney Resort in 1983, Disneyland Paris in 1992, and finally the Hong Kong Disneyland Resort on 2005. Despite the similarity in many of the Disney theme park attractions and features, one can look closer at each park to see a richness of design, theme, and detail that can excite and thrill any Disney devotee. In doing so, Guests will find that the parks and the attractions that lie within them are the same, yet different. Join us as we take a look at some interesting examples of how Disney Imagineers have varied the park and attraction design to offer a uniqueness to each venue while maintaining that overall Disney magic.

Park Design and Organization

Iconic in its design, Disneyland has been long studied by land use planners and architects for its use of space, Guest travel patterns, and ability to unify apparently disparately themed park areas and amusements. All of the Magic Kingdoms share the basic hub-and-spoke system to connect the different lands. Even the smallest of these, Hong Kong Disneyland, uses the pattern, although with only three separate lands. As a new park in a new country, Hong Kong Disneyland was smaller by design, although plans are afoot to expand it considerably. One result of having fewer lands is that the Jungle Cruise ride exists where the Rivers of

America are in Walt Disney World and Disneyland. It's a longer and a much less tropical cruise. Future plans call for a Mystic Manor in Adventureland (with "doom buggies") and also a roller coaster that runs along a facsimile of Grizzly Peak from Disney's California Adventure. Again, the same, yet different.

The Main Street area in Hong Kong is modeled after the original blueprints for the same area in Disneyland, castle and all. Despite this similarity, it's surprising to see a natural mountain rising up in the distance behind Sleeping Beauty Castle. Although Disney could fill in a real bay to build a park, it couldn't move a mountain!

Tokyo Disneyland uses the same pattern but with some twists to allow for larger crowds and inclement weather. First of all, the avenues between attractions are very wide, and the open areas in each land are much more expansive. The courtyard in front of the castle (similar to that in Florida) is huge, allowing for many displays, shows, and gathering spaces for Guests. The Main Street area (here called World Bazaar) is covered with a lattice of glass panes to shelter Guests on their way to the more distant areas of the park. One key feature here allows for greater dispersal of people into the themed lands. Streets lead off of Main Street directly into Tomorrowland to the right and Adventureland to the left. This way, there's not a traffic bottleneck for eager visitors at the end of Main Street at rope drop time.

Despite the long documented love of Walt Disney for

steam trains, Tokyo Disneyland does not have one chugging on a track around the park's perimeter. So there is no comparable "running through the tunnels" sense of excitement. The only train is on Big Thunder Mountain. However, the huge resort that comprises two theme parks, three Disney hotels, and several chain hotels to the south and west along Tokyo Bay, features a monorail running around its perimeter. This is a much slower version of transportation than its sleeker and speedier American cousin, but it is practical. Unless you are staying at a Disney hotel, there is a fee for its use. Some retro Disney buses also provide trips to the park, hotels, and the Ikspiari shopping village that now features its own Cirque du Soleil venue.

The two other Disney parks that share the hub-and-spoke design are Animal Kingdom and Tokyo DisneySea, although this similarity can be easy to miss given the radically different theming. Each park has an island with a very large architectural focus: the Tree of Life in Animal Kingdom and Mount Prometheus in Tokyo DisneySea. Both foci feature an attraction, although Mount Prometheus's offer-

ings of Journey to the Center of the Earth and 20,000 League under the Sea far surpass It's Tough to be a Bug.

Attractions

Disney Imagineers' talent at developing variations on a theme is most evident in specific attractions, especially the blockbuster rides. Other than Hong Kong Disneyland, every park site (a location with one or more parks) has a Tower of Terror. What! No Twilight Zone? Not in Tokyo DisneySea where the structure looms over the American Waterfront area. Why? Rod Serling's old television show has not been as a big part of Japanese media history as it has been in the United States and Europe. So the Imagineers had to develop a new backstory. In Tokyo, the legend of the Hightower Hotel is based on its founder Harrison Hightower, a world famous explorer who, despite warnings, stole a statue of a pagan god during his travels. The result? Well, you guessed it, a demon-haunted elevator that rises from an artifact-laden basement to the upper limits of the structure. Some interesting details of Tokyo's version are in the photos and old film footage of the hotel's founder.

The Haunted Mansion's various manifestations also demonstrate how the Imagineers used a basic pattern and overlaid it with some details unique to each park. In fact, each mansion is in a different land in each park. It is an antebellum manse in Disneyland's New Orleans Square. The mansions in Florida and Japan look alike, but Tokyo's Haunted Mansion is in Fantasyland. Appearing in Westernland in Paris, the attraction is reminiscent of Norman Bates's *Psycho* house. And it will be Adventureland's Mystic Manor in Hong Kong. Same attraction, yet different theming.

There have been changes over the years in each version. In fact, the "murderous bride" chapter was in Paris several years before it arrived in Florida. Previews of Mystic Manor suggest that Hightower's demon may find itself not in a tower but in a haunted house in its next incarnation.





Of course, every park has a Space Mountain, each with its own thrills. Even the attraction queues are getting some attention as has Disney World's in the past year with its interactive gaming opportunities. (Be prepared to see more and more of these in the Fantasyland expansion.) But the Tokyo Disneyland queue might surpass America's with a very foreign and futuristic Martian-like spacecraft within the loading area. These are very stunning and feature more sophisticated engineering than the 2001-inspired ships in the United States.

The best Space Mountain, however, has to be in Paris's Discoveryland. This land was planned as early as 1975, and artists' renderings could be seen in a display in 1978 on Main Street in Disneyland. The Jules Verne-inspired designs provide a much more consistent "future as it was imagined then" approach. The multi-colored mountain is adjacent to the Nautilus and the flying Hyperion balloon from the otherwise forgettable film *Island at the Top of the World* of the mid-1970s.

The ride's queue is outside under a high canopy. Riders get into appropriately steampunk-styled cars that travel up outside the mountain through a cannon where they are shot up (just like in Verne's *From Earth to the Moon*) into the top of the attraction. The roller coaster has a full inversion and fantastic effects.

Other attractions also have interesting variances from park to park. Paris and Tokyo have Indiana Jones roller coaster rides featuring loops. They are identical in theming, although for a while the one in Paris ran backward, which was a first. The adventure rides based on the Lucas-Spielberg movies are also similar, including the very long queues featuring a variety of archeological detail.

Star Tours remains the same in each park (at least until the expected upgrade next year), although there is some interesting variance in exhibition. Disney's Hollywood Studios has the movie set facade with the Imperial Walker, and the California and Paris parks have modernistic entrances. Tokyo has what appears to be a large hanger type assembly



building so a Guest can look through a window and see the Starspeeder aloft in a hanger while on the walkway outside. Tokyo DisneySea offers a next generation modification of the same simulator technology in its StormRider attraction. Guests simulate a ride in huge weather-controlling aircraft flying into a storm. The vehicle holds about three times the people as a Star Tours simulator with a larger screen and offers great effects such as an errant missile crashing through the roof.

Big Thunder Mountain attractions have some subtle differences across the parks, although none is so great as the fact that Paris version has the mountain in the middle of a lake. The train moves under the lake and arrives on the mountain for its wild ride, and then it returns through another tunnel.

The Jungle Cruise is in every park, and the Hong Kong experience is quite different as mentioned earlier. The traditional joking is evident in each ride experience. Even in Japan where the language and the rapid delivery are quite

different from English, Guests can discern the sense of the tour guide by the laughter of the Tokyo locals.

Pirates of the Caribbean is evident everywhere but Hong Kong, and the experiences from park to park are very similar. Some scenes are sequenced differently, and the double drop in Disneyland remains a favorite for visitors. In Tokyo, despite the size of the attraction, its facade is rather small, and it appears at first to be only a small restaurant. One could almost miss it.

Unique Attractions

The Matterhorn, Expedition Everest, Finding Nemo Submarine Ride, and Test Track remain unique adventures that, as yet have not been duplicated. Each one of these make the park in which it is situated special. Today, only Tokyo among non-U.S. parks offers some truly one-of-a-kind blockbuster attraction experiences. These include the previously mentioned Journey to the Center of the Earth and a re-imagined 20,000 Leagues ride in the central Mount Prometheus.

The former features a Test Track type vehicle “tunneling” through the underworld and revealing strange crystal creatures. The vehicle then bursts forth from Prometheus and zooms around the perimeter surrounding Captain Nemo’s Vulcania base.

The 20,000 Leagues submarine ride is basically the same as the one that closed years ago in Walt Disney World. The significant difference is in the ride vehicle. Riders are placed in small mini-subbs that are suspended under a track, like the ships in Peter Pan’s Flight. The submersing illusion is provided by water moving in and out of the double pane convex portholes that offer somewhat distorted views of sea creatures, sea serpents, and the lost city of Atlantis.

In my recent conversation with Marty Sklar, the senior Imagineer who has been involved in development of every Disney park in the world, he said that the physical site work to create Mount Prometheus was one of the most difficult engineering tasks ever undertaken for a Disney park. As for getting a similar attraction over here, he sadly admitted that the financial backers of the park in Tokyo required that some features be unique to the Japanese project. In other words, we may never see these attractions here in the same form.

Shows and Other Features

As can be seen with nighttime and evening parades moving from park to park, the Disney Company has shown that it can easily transport its spectacles from culture to culture. This occurs with so much regularity that one can hardly keep up with the changes. Some parades do, of course, remain park-specific. One example is Mickey’s Jammin’ Jungle Parade in the Animal Kingdom. Tokyo DisneySea also has water parades, such as the Legend of Mythica in its lagoon between the Mira Costa Hotel and Mount Prometheus. And, of course, Disney’s Hollywood Studios tends to feature movie-oriented parades, such as the High School Musical pep rallies.

The Legend of the Lion King shows in the Animal Kingdom and Hong Kong are quite alike. In the latter venue, it might have been necessary to have such a large show to accommodate crowds due to the dearth of attractions in Adventureland. The Hong Kong park also featured The Golden Mickey’s stage show when it opened in 2005, which is now a favorite on the Disney Magic, although in English.

Other Details, Small and Large

The flavored popcorns in Tokyo are great favorites in the

parks, and lines at the kiosks rival those of some rides. The curry popcorn appears to be very popular, while American tastes might prefer the salt and pepper variety. But who wants to try watermelon flavor?

Pin trading, anyone? This is a popular activity in most parks, but in Tokyo, there are signs in shops indicating they do not participate in pin trading. Pins are rare, but don’t despair; there are hundreds of varieties of cell phone charms.

Hotels? Like the parks, Disney has taken a few models and made local variations. However, some hotels are truly unique, including the Contemporary, the Polynesian, and the French-inspired Disneyland Hotel and Italian Mira Costa in Japan and the New York and Cheyenne in Paris. The Disneyland Hollywood in Hong Kong is quite similar to the Ambassador in Tokyo. The Grand Floridian and the Hong Kong Disneyland Hotel are similar, although the Asian hotel



is situated on the sea. Paris hotels such as the Sequoia and Newport Bay Club are scaled-down versions of the Wilderness Lodge and Yacht and Beach Club Resorts respectively.

Shopping? As you might imagine, nowhere is it as evident as the parks in the United States. American parks more than the others feature attractions that exit through shopping areas. One feature in Tokyo, however, is a “souvenir guide” that accompanies the Guide Maps. This makes it easy to plan ahead for gifts.

All in all, the Disney parks are as unique as the locations where they reside. Despite the Disney Company’s challenge to offer attractions in multiple locations, Disney Parks will always feature ways to make each attraction special, through its time-tested use of magic.

Disney EPIC MICKEY

The Mouse Gets
a Video Game
Makeover

By Matt Cabral



If you're a fan of all things Disney, especially the theme parks, and you haven't heard of Disney Epic Mickey—a wildly imaginative video game for the Nintendo Wii—prepare to have your mouse ears knocked off. The Mickey-starring title, which is played with the game console's intuitive motion-sensing controls, pays tribute to the iconic corporate mascot as well as to Disney films and to many of Walt Disney World's and Disneyland's most beloved attractions. It also reintroduces some long-forgotten characters, like Walt's first creation, Oswald the Lucky Rabbit, and it even allows fans to play through segments of classic cartoons such as *Steamboat Willie*. The highlight, though, is Mickey's ability to create and erase the world around him with a magic paintbrush he borrows from his old buddy Yen Sid. The mouse needs all the help he can get, too, as he's tossed into the "Wasteland," a world that'll seem familiar, yet slightly askew, to anyone who's toured the theme parks.

Aside from introducing an inspired concept that would make Walt himself proud, Disney Epic Mickey stands out from previous Disney games because it's being created by one of the Mouse's biggest fans. In fact, legendary game designer Warren Spector, known for revered titles such as *Deus Ex* and *System Shock*, isn't just a fan, he's a pin-collecting, Mickey watch-wearing, annual pass-holding geek—and proud of it! We recently spoke with Spector and discussed his longtime passion for all things sprinkled with pixie dust and how it shaped his latest project. Read at your own risk, though, because his infectious enthusiasm and its influence on Disney Epic Mickey might have you racing for a copy.

Matt Cabral: For readers not familiar with Disney Epic Mickey, please tell us about the game.

Warren Spector: In Disney Epic Mickey players take the role of Mickey Mouse, trapped in a place called "Wasteland," which is a world where he doesn't belong, a world of long-forgotten Disney characters and theme park attractions. There, Mickey, the world's most famous cartoon character, discovers that he has some new abilities, specifically, the ability to use Paint and Paint Thinner, the stuff cartoon characters are made of. Those abilities allow him to draw and erase things in the world as he faces some mighty big challenges. He's not alone in this world. He meets some old

friends who need his help and enemies the world might have forgotten. Of course, Mickey (with some help from the player!) proves to be an epic hero. The key thing is that each player gets to decide what kind of hero Mickey becomes. Players decide when to draw and when to erase, what quests to take and which to ignore, and the game offers lots of ways to solve problems, deal with enemies, and interact with the world and the characters who live there.

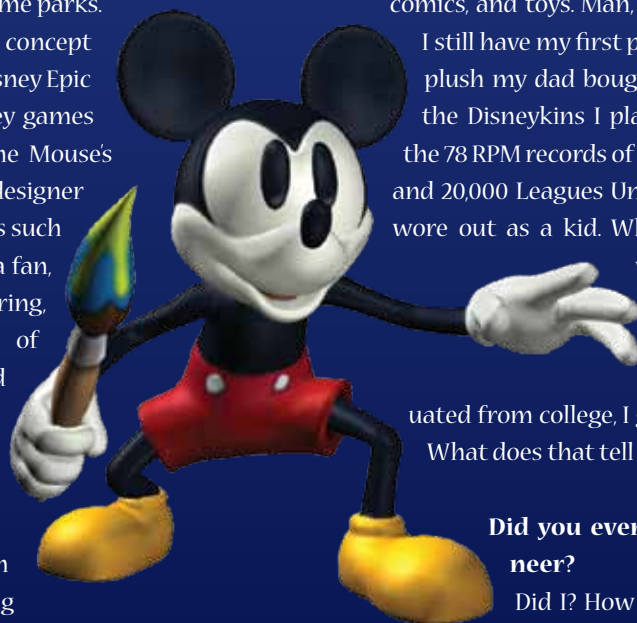
I understand you're a bit of a Disney geek. Can you talk a bit about that?

Yeah, I guess you could say I'm a Disney geek! I mean, a quick tour of our Junction Point offices would prove that! I have more Disney memorabilia than I like to admit! Big figs galore, pins (mmm.... pins...), shirts, hats, original and reprint posters, production cels, plush toys, books (lots of books), comics, and toys. Man, I have a lot of that stuff.

I still have my first plush toy (an old, old Pluto plush my dad bought me when I was born), the Disneykins I played with as a child, and the 78 RPM records of Mickey and the Beanstalk and 20,000 Leagues Under the Sea that I nearly wore out as a kid. When I was little, nothing would have made me happier than to discover that flubber was real. Heck, when I graduated from college, I got Disney stock as a gift. What does that tell you?

Did you ever want to be an Imagineer?

Did I? How about do I? Back in 1988, I was working in tabletop games and looking for the next challenge in my life. It was either going to be video games (which I was playing obsessively back then) or Imagineering. I actually applied for a job as an Imagineer back then. I did a couple of phone interviews and held my breath waiting to hear if I'd get a face-to-face interview with someone in California. But before Disney got back to me, Origin, a computer game company, offered me a job, and the rest is history. I have no idea if anyone at Disney had any interest in me, but if they were interested and they'd called back soon, I could have been a Cast Member 20 years sooner! I still want to design theme park attractions! Building virtual stuff is great, but building something "real" could be even cooler!





How has your love of Disney influenced Disney Epic Mickey?

I hope my love of Disney—and the Junction Point team's love of Disney—permeates every aspect of the game. Almost everything in the game was drawn from some aspect of real Disney history. We really worked hard to be true to the essence, the spirit, of all the characters we included. We knew Disney fans would be looking closely at what we did, and we were determined to live up to their expectations. We wanted players to feel a sense of familiarity in every location they visit in the game, in every character they encountered, and I think we achieved that. But as a lover of Disney stuff, the coolest thing for me was the opportunity to bring Oswald back to the Disney family. When that little guy—Walt's first cartoon star—makes his first appearance in the game, it marks his first appearance in a Disney story since 1928. I just swell with pride.

What are some of your favorite Disney theme park attractions?

I love the Indiana Jones ride! I ride it every time I go to the parks. I'll never get tired of the Haunted Mansion or Pirates of the Caribbean. Fantasmic is fantastic. And the new World of Color show is spectacular. Those would probably be my faves. I'm pretty psyched about the way Toy Story Mania is bringing some interactivity to the parks. If I were an Imagineer, or got to work with those guys, bringing interactivity

to the attractions would be a big deal to me, so seeing it start to happen is very exciting—even if I never get to help!

How have the theme parks specifically influenced the game?

The world of "Wasteland" came into being as a result of one simple idea: that Walt Disney loved his creations so much he couldn't bear to see them relegated to the dustbin of history. That love, and the power of Disney's imagination, brought into being a world where long forgotten creative efforts could wait for the day when audiences would be ready to embrace them once more. And if Disney's imagination brought a world into being, what form would it take if not the form of Walt's fondest dream: Disneyland? The world of the game is structured like the parks: hub, spokes, and recognizable worlds—though with a twist, of course! The places you visit in the game are directly inspired by places you've visited at the parks. On a more detailed level, many of the things you interact with—down to the trashcans and light fixtures—are drawn from real Disney things. We got blueprints of buildings and attractions and had the privilege of seeing some attractions with the lights on, before the park opened. We took thousands of photographs and went back to original plans for old attractions so we could get the colors just right. The parks influenced everything in the game.

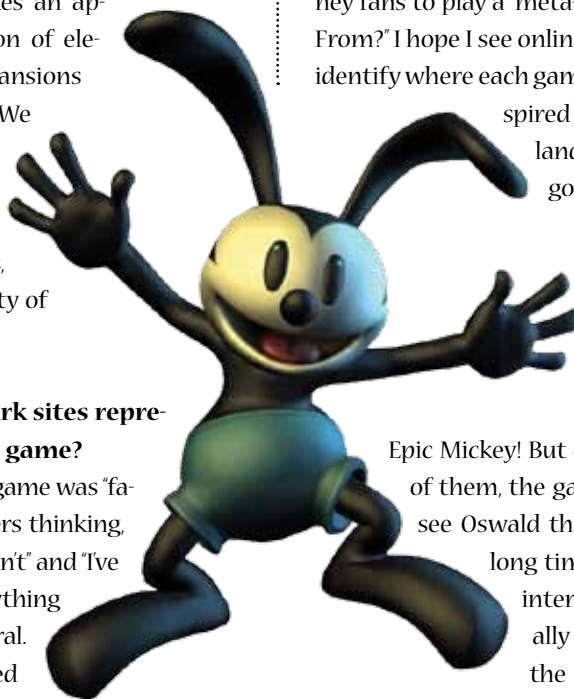


Can you reveal any specific lands or attractions that make an appearance in Disney Epic Mickey?

Sure. It wouldn't be a trip to the park without "it's a small world." The Haunted Mansion makes an appearance (actually, an amalgamation of elements from the very different mansions from the parks around the world). We have a Pirates of the Caribbean-inspired land. And plenty of others. I want to keep some of them a surprise, but if you know the parks, today and yesterday, you'll find plenty of familiar spots!

How are some familiar theme park sites represented with a bit of a twist in the game?

The whole feeling we wanted in the game was "familiar but strange." We wanted players thinking, "I've been there before... no, no, I haven't" and "I've heard that... no, it's different." Everything is a little twisted. In part, that's literal. We introduced what the artists called "wonk" into things. That is we stretched and pulled buildings and trees like taffy! Then, we took elements from different versions of things and combined them. So, for instance, the Haunted Mansion in Disneyland is different than the one in Disney World or Disneyland Paris, so we grabbed some elements from all of them and mashed them together. On top of that, there's something weird going on in Wasteland that's turning "toon" things (things that are friendly-looking, painted, and cartoony) into "inert" things (lifeless, stone-like, sharp-edged things), and many buildings and objects are part-toon and part-inert. In fact, some things are partially or completely erased! All of that wonk, mashup, and toon/inert gives Disney Epic Mickey a unique feel and look that I think fans will find intriguing.



Any hidden Easter Eggs for the truly hardcore Disney fans?

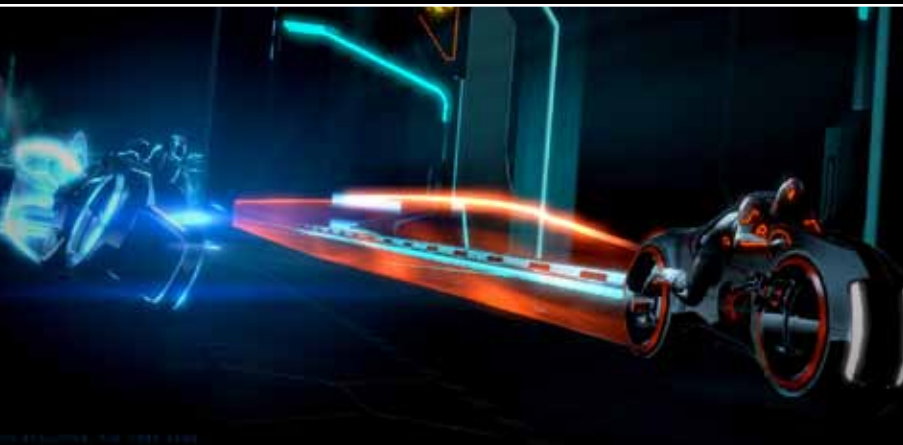
Well, there are some hidden Mickeys. And I fully expect Disney fans to play a "meta-game" I call "Where Did That Come From?" I hope I see online forums abuzz with fans trying to identify where each game element came from and what inspired us as we built the world of Wasteland. In a way, a game about long forgotten things is all Easter eggs, isn't it?

What does Disney Epic Mickey offer non-gaming Disney fans?

I hope non-gamers become gamers as a result of playing Disney Epic Mickey! But even if that isn't the case for some of them, the game offers fans the first chance to see Oswald the Lucky Rabbit in action in a very long time. We have nearly an hour of non-interactive cinematics that tell a really wonderful story (I think!), and it's the first new Mickey Mouse story in a while. Plus, there's the chance to see characters that haven't made it to the screen in a very long time: the Mad Doctor, old black-and-white versions of Horace Horsecollar and Clarabelle Cow, and more. Even beyond that, Disney fans can see some characters that never made it to the screen; I'm especially fond of the Gremlins. If you don't know about Disney's Gremlins, you'll just have to look 'em up or, better, play the game! See, that's the point: to remind Disney fans of things even they may have forgotten and to let them experience places and adventures they may have loved as kids, but aren't around anymore. I don't think non-gaming Disney fans will be disappointed!

Another Epic Adventure for Disney Fans

TRON: Evolution



Bridging the narrative gap between 1982's sci-fi silver screen cult classic *TRON* and this season's blockbuster-to-be *TRON: Legacy*, *TRON: Evolution* places players on the digital grid for an action-amping interactive experience. Behind the neon-infused suit of protagonist Anon (short for Anonymous), fans explore the bathed-in-electric-blue world while battling a computer virus determined to consume them and the grid.

Of course, this is a video game, so players are well equipped to thwart this critical threat as well as any other menaces that dare cross their paths. Armed with unmatched acrobatic abilities and deadly light discs, they're able to pull off a variety of creative kills and slick moves. For starters, Anon's quite the athlete, so he can jump, climb, scale, dodge, and sprint across walls with a grace that would make the Prince of Persia envious. This comes in handy not only for exploring *Evolution's* sprawling world, but also for taking out enemies with style to spare. Coupled with the light discs—which possess different powers—players are able to battle baddies with cinematic flair.

If introducing waves of bad guys to the business end of Anon's discs doesn't quite spike your adrenaline, straddling the franchise's famed light cycles should do the trick. Not since controlling these blazing rides in the classic arcade game have I felt so immersed in *TRON's* imaginative world. In *Evolution*, you use the cycles in race-like sequences that see you dodging obstacles and dealing with enemy riders, all while an impressive trail of light illuminates your wake.

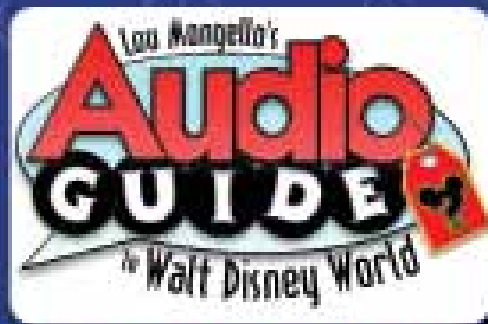
Evolution's engaging gameplay is further complemented by gorgeous pop-off-the-screen visuals, theatrical audio effects, and a story that digs deep into the series' sci-fi lore. Unlike most movie-to-game properties, this one was also made in close collaboration with the film's creative team, promising a more seamless experience from box office to Xbox, so to speak. Whether you're a seasoned gamer, a *TRON* fan, or both, *Evolution* promises to put you on the grid like never before.

MORE TRON ARCADE FACTS

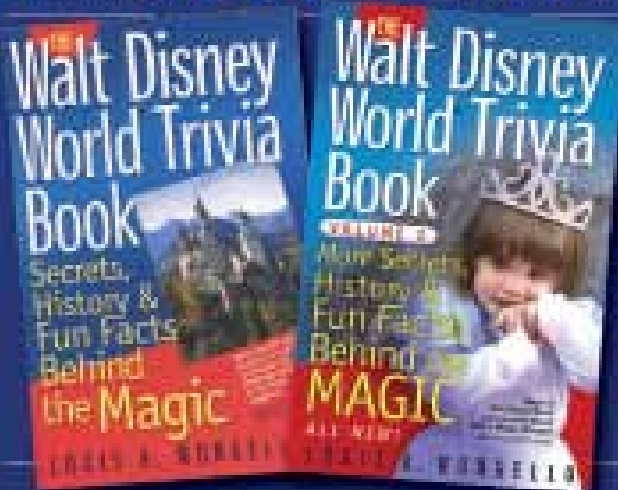
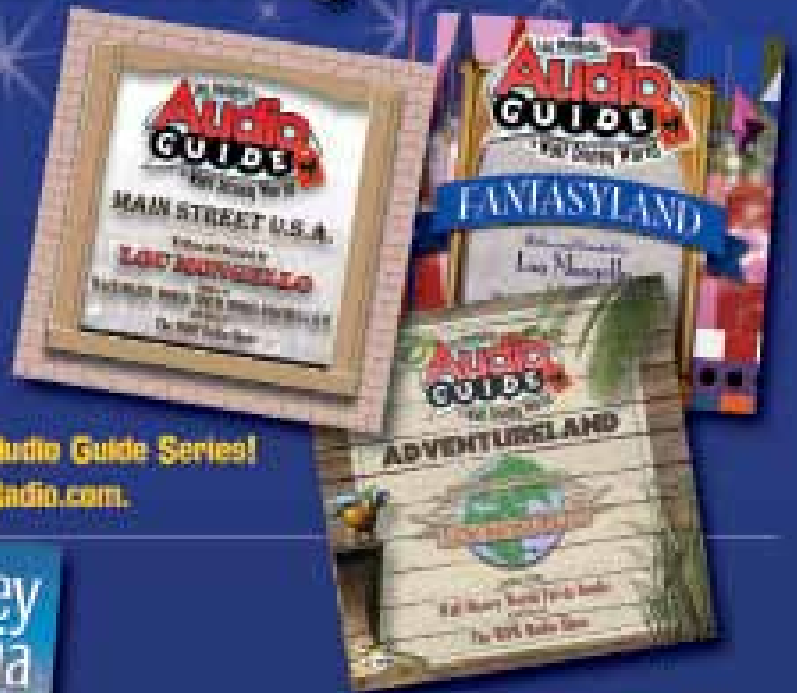
- In 1982, *Tron* was the very first arcade game to be licensed and based on a movie.
- The game consisted of four mini-games based on scenes from the movie.
- The cabinet artwork featured characters and scenes from the movie, and was highlighted by several black lights to give the machine a distinctive look.
- Disney and Bally Midway timed the releases of the movie and the game so they occurred together. The phrase "See the Movie, Play the Game" was found on movie posters and trailers.
- The *Tron* classic arcade machine will be featured in the upcoming film, *TRON: Legacy* (as seen in the movie trailers).
- *Tron* remains one of the most popular and collectible arcade games of all time, and can still be found at DisneyQuest.

Tron Arcade Facts courtesy of Mark Little

Explore All of the Wonder That Walt Disney World Has to Offer with Lou Mongello



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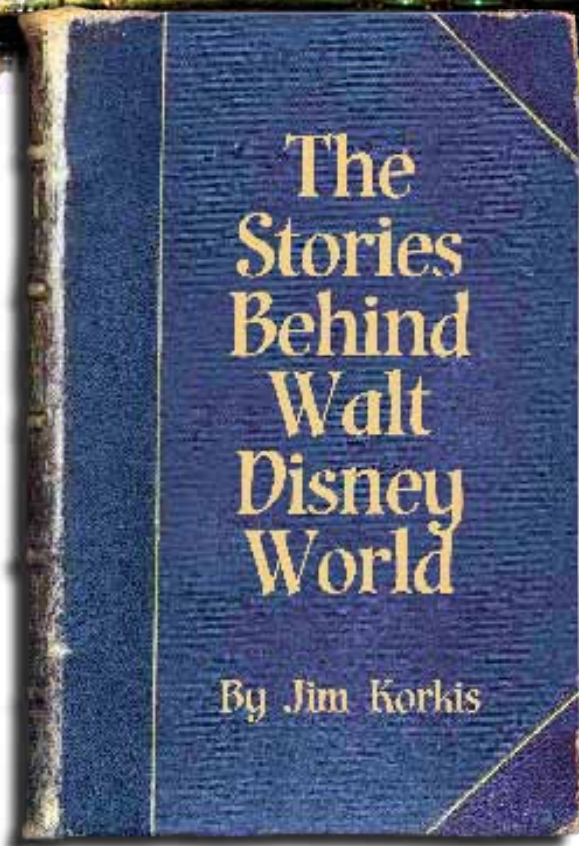
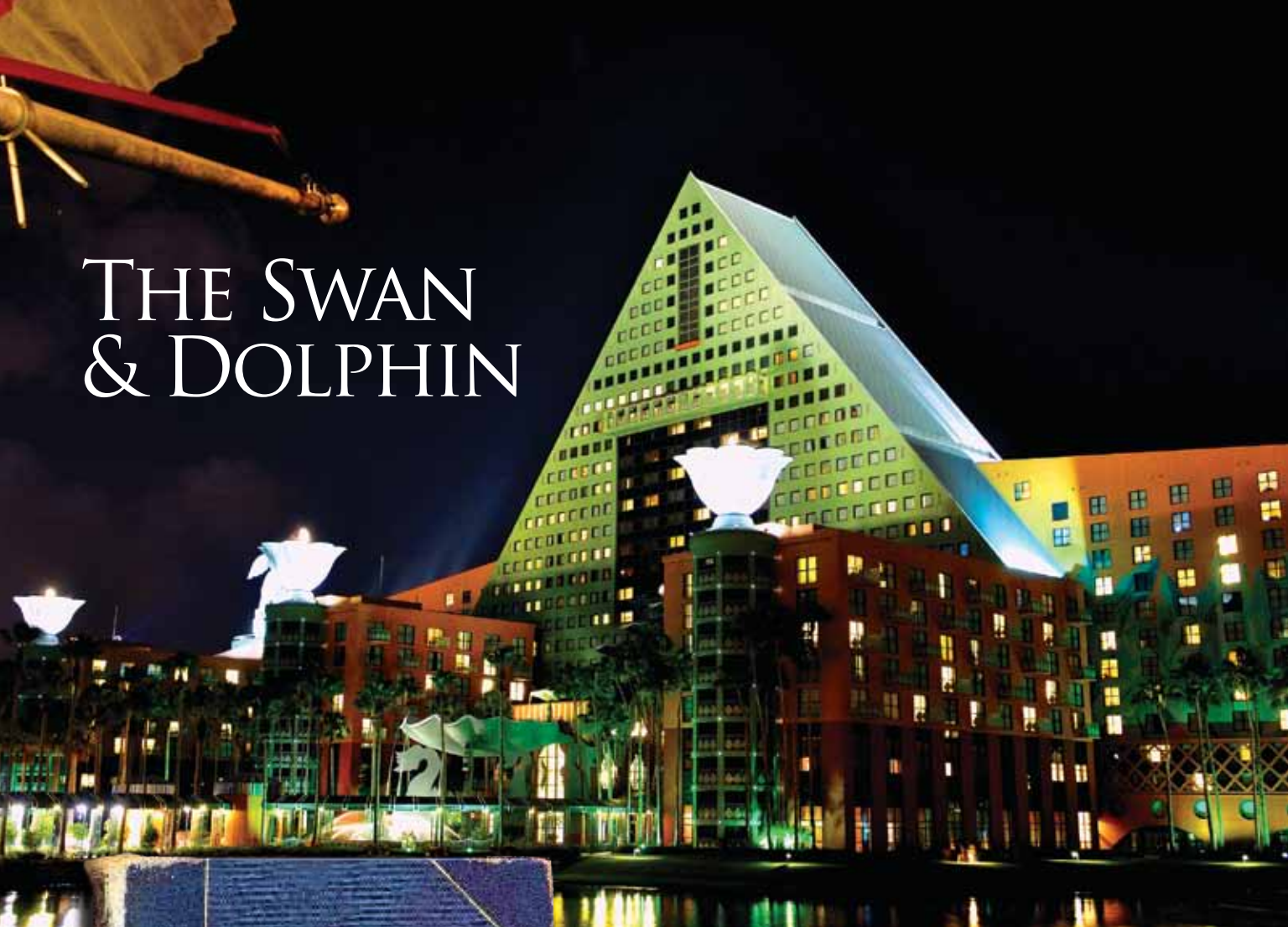


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THE SWAN & DOLPHIN



The Disney resorts are miniature theme parks, with their own special stories and hidden surprises. In fact, there's a long Disney history behind the resorts. In 1888, Walt Disney's father, Elias, (who was 28 years old with a 19-year-old wife named Flora) sold his farm and earned his living by managing a hotel in Daytona Beach, Florida. The tourist trade slumped drastically after the summer, and he took his family to Chicago, Illinois, where he later found work as a carpenter on one of the earliest world's fairs, the Columbian Exposition.

When Disneyland opened in 1955, if Walt had had the money, he would have built a hotel nearby for the Guests. Because he didn't, he licensed out the Disneyland name to his friend Jack Wrather, who built and owned the Disneyland Hotel. The hotel started out more as a small motel that was on the cheaper side with just a single pool and transportation to the park. However, by 1957, Wrather had invested \$10 million to expand it into the landmark that most Disney fans know fondly today.

By the building of the Magic Kingdom in 1971, it was decided that the Disney Company itself would own and operate the resorts. Early Cast Members got their training at the Hilton Inn South, learning to provide quality service for top Disney executives.

Disney archivist Dave Smith told me, “To train the Cast Members who were going to manage our hotels, we leased the Hilton Inn South, on International Drive near Sand Lake Road. At least I assume it was a lease. I have never seen the actual documents. I stayed there on my first trip to Orlando, in June of 1971. They put up most of the traveling Disney executives there, but, of course, at that time there were few other choices nearby. I believe the building is still there, but it is no longer a Hilton.”

Grand Plans

The body of water in front of the Magic Kingdom was called the Seven Seas Lagoon because it was to represent the seven seas of the world, with exotic resorts like the Polynesian, the Asian, the Venetian, and the Persian. However, the initial resorts included only the Contemporary Resort (originally to be called Contempo Bay), Fort Wilderness Resort & Campground, and the Polynesian Resort. Financial challenges prevented the building of more resorts. More than a decade later, when the Walt Disney World Swan and Walt Disney World Dolphin were built, they were not completely Disney but were operated by the Tishman Construction Corporation.

The Swan and Dolphin are the only hotels carrying the Disney name that are not operated by Disney (Disney bought the Disneyland Hotel in 1989) and the Swan and Dolphin do not offer the same amenities as the other Walt Disney World resorts.

“Entertainment architecture” is a Disney term coined by Michael Eisner, where the architecture outside the boundaries of the Disney theme parks but still on Disney property should embody the same fantasy and sense of story as the structures in the park. In 1996, Eisner told me that he felt the two legacies he would leave to the Disney culture would be culinary improvements and entertainment architecture.

From the Burbank studios and Disneyland to the Contemporary and Polynesian at Walt Disney World, the Walt Disney Company has always been a pioneer in architecture.

However, by the time Michael Eisner became chairman and CEO of the Disney Company in 1984, the company’s connection to innovative architecture had faded. Eisner rejected a plan to build two rather ordinary hotel towers near Epcot. (In my conversation with him, he referred to them as “refrigerator boxes.”) At this time, Eisner even suggested building a hotel in the shape of Mickey Mouse that would straddle Lake Buena Vista Drive with elevators going up

each of Mickey’s legs and cars driving between them.

Graves’s Plans

After some legal wrangling with the Tishman Construction Corporation, Eisner hired the award-winning Princeton architect Michael Graves—who had never designed a hotel before—to design the Swan and Dolphin hotels. The hotels were necessary to accommodate the convention groups who were staying at off-property hotels that had greater convention space than the existing Disney resorts. When the two hotels opened in 1989 and 1990, they offered the largest hotel convention space in the Southeastern United States.

Michael Graves is often described as putting the frequently controversial concept of postmodernism on the map. His works range from large projects such as buildings to whimsical designs for furniture, teapots, and other household items.

In March 1997, Graves did a presentation at the Disney Institute Performance Center on his projects for the Disney Company. Afterward, several of us took Graves to a restaurant to continue the conversation. During that informal get-together, Graves revealed some further insights into his work for the Disney Company.

At the time, Graves was working on the post office for the city of Celebration that he described as the “smallest building in the city.” He was amused that he was responsible for the smallest building and the largest building—the Walt Disney World Dolphin hotel—on Walt Disney World property.

Earlier, Graves had designed the Team Disney corporate building in Burbank, California. When his first designs for the Team Disney building were rejected, Graves came up with the concept of having the Seven Dwarfs as caryatids, which are sculpted figures that serve as architectural supports, taking the place of a column or a pillar supporting horizontal bands. “*Snow White and the Seven Dwarfs* was truly the foundation of the Disney Studios and supported the growth of the company just as the dwarfs are supporting the building,” Graves said.

The majority of our conversation centered on the Swan and Dolphin hotels. Graves was more than happy to reveal his thinking behind the choices he made and to share the story of the hotels.

The “black box” area on the Walt Disney World Dolphin that many Disney fans mistakenly believe was meant to be



an entrance for the monorail similar to the Contemporary Resort is actually the heart of a mountain. The Dolphin is a mountain that has struggled to thrust its way out of the tropical rain forest. That is the reason for the banana leaves painted along the side of the building.

The struggle caused the heart to explode, and the water cascades nine stories down the side of the hotel, passing through five clamshell basins to a fountain and eventually splashing into Crescent Lake. Notice that the walkway from the Dolphin to the Swan has railings and landscaping that mimic waves. The water splashes up onto the Swan, and that accounts for the waves painted on the side of that hotel.

For the two hotels' main images—the swan and the dolphin—Graves deliberately selected two creatures that were not part of the existing Disney mythology. He hoped that they would then be developed further as Disney icons.

The story of the swans is that two birds were so awed by this spectacle that they alighted on the top of the waves to get a better look. They were magically transformed into swans. The dolphin image was inspired by the work of Ital-

ian sculptor Gian Lorenzo Bernini. An example of Bernini's dolphins can be seen in the King Neptune fountain in the Italian Pavilion at Epcot. However, there is a major difference that Graves pointed out to us. Bernini's dolphins' mouths curve downward. But Graves's dolphins have their mouths curved upward as if smiling.

Designed by Graves, the swan and dolphin statues are created from steel, wood, and fiberglass. They were believed to be the largest structures of their kind in the world at the time. Since there were no existing samples to work from, Disney artist Gary Graham sculpted the swan models out of Styrofoam. These were then computer photographed (photogrammetry) in a process that turns the shapes into a digitized database.

The photogrammetric information was then sent on to a shipbuilding company in Wisconsin. There it was put into a computer that automatically cut the wooden ribs to exact specifications and imprinted the ribs with numbers and location directions. The ribs were then delivered to the statue site, where they were fitted to a steel frame. Once



assembled, a fiberglass covering was carefully brushed on and then covered with five layers of laminate. The swan statues were then sanded, painted, and lifted into place in May 1989.

Completed, the swan statues, referred to as “heroic” statues, are 47 feet high. At a combined weight of 56,000 pounds, they required a multi-ton 70-foot crane to lift them up atop the hotel. They were placed on specially constructed pedestals at either end of the hotel’s roof, which support and display them.

The dolphin statues are 63 feet high. All the roof sculptures are hollow inside, except for the structural beaming, and they have internal staircases and trapdoors for maintenance purposes.

At the Walt Disney World Dolphin, the sculptures are three-dimensional where Guests can’t touch them and two-dimensional (like in the indoor fountain), where they can be touched. At the Walt Disney World Swan, this is reversed. The sculptures are generally

three-dimensional where they can be touched by Guests (like the interior fountain), but two-dimensional (like the monkeys and parrots) where they can’t be touched.

The dolphins in the fountain facing the Walt Disney Swan were supposed to be three-dimensional, but Graves was told to space them out wider because they obstructed the view. Instead, Graves simply sliced the dolphins, making what he called “dolphin filets,” and keeping them exactly where they were but opening up the space. He also made the fountain smaller because the dolphins are now two-dimensional and needed to be able to be touched.

Graves made some unusual choices when designing the Walt Disney World Dolphin. For example, where is the entrance? Unlike most hotels, it’s not at the porte cochere (where cars drop off their passengers). It is facing the Walt Disney Swan.

Also, when you enter most hotels, the check-in desk is usually on the right-hand side because most Guests are right-handed. In the Walt Disney Dolphin, however, the check-in desk is on the left-hand side. The tent-covered rotunda is

also disorienting. It has no landmarks or icons for Guests to determine which direction they need to go to get to their room. Graves made these deliberate choices to create a sense of disorientation.

“It was to be a hotel for conventions, and when you attend a convention, what do you want the participants to do? You want them to think differently, to see things from a different perspective. So the design is encouraging that,” said Graves.

The Walt Disney World Swan is completely different. The entrance is at the porte cochere. The check-in desk is on the right-hand side. The hallways are designed in an angular fashion so that it is easier to locate where you are and where you might want to go. Graves partnered with interior design firm of Wilson and Associates to create rich beach-themed color schemes, hand-painted murals, lily pond carpets, room doors painted to look like striped cabanas, and sea shell light fixtures to capture the spirit of a playful tropical beach.

“Both inside and out, the hotel was designed to echo the tropical Florida landscape, as well as the fun and whimsy of the nearby Disney attractions and an aura of fantasy that appeals to Guests of all ages,” said Graves.

Changing Plans

However, those colorful storylines almost completely vanished during the extensive \$60 million makeover in 2006.

At the time, Tishman Hotel Corporation Executive Vice President Dave Bagwell stated, “It’s a total redesign. Entertainment architecture has had a very successful run, but it’s time for a fresh new look.”

The hotels transitioned to what is called “modern luxury,” which meant the design was less thematic of a playful beach story and more opulent than before. Graves was involved in the room redesign, but not in the makeover of the public space. Both lobbies were redesigned. The centerpiece fountains went from their original blue-green color to a bronze tint, and the billowy, circus tent-like ceiling in the Walt Disney Dolphin lobby was replaced by a more sedate fabric. Cylindrical chandeliers, woven metal, and hand-finished wood replaced fish-shaped lamps and artificial plants.

So another elaborate storyline disappeared from Walt Disney World property, but some very interesting stories remain about the other Walt Disney World resorts, and we will explore them in future installments.



Opening Day Attractions of the Disney-MGM Studios

As with so many things we still enjoy today, the idea of a Disney studio tour began with Walt Disney. He originally wanted a studio tour to be part of his new movie studio, but he was unable to create an environment where filming could take place without interruption from Guests. He still wanted to create a place where people could visit the studio, but he was unable to achieve that goal with the small strip of land for his "Mickey Mouse Park" that would eventually become Disneyland. Walt instead brought the magic of animation to television, and he showcased the process through numerous episodes, including "The Story of the Animated Drawing" and "Tricks of Our Trade."

Although a studio was never part of Walt's original plan for his Florida Project (as far as we know), a Movie Pavilion was conceptualized for Epcot Center. It was to be located between the Land and Imagination! pavilions. Imagineered by Walt Disney Imagineering's Marty Sklar and Randy Bright, the Movie Pavilion greatly piqued the interest of Michael Eisner, who realized that the idea was too great for a single pavilion. Being a "Hollywood man" himself (having been president and CEO of Paramount Pictures), Eisner helped expand the pavilion concept into an entire new Guest experience. And thus, the Disney-MGM Studios opened on May 1, 1989 to an eagerly awaiting public.

Opening Day Attractions

Despite the rain throughout the opening day, the new park drew the largest opening day crowd ever. Disney closed the parking lot by 9:15 a.m., just over one hour after its official opening.

Unlike the Magic Kingdom and Epcot Center before it, the Disney-MGM Studios opened with very few actual attractions. The studios was basically divided into two areas. One area consisted of the "studio" and backstage tour, while the

other concentrated more on the theme park-like experience.

The Backstage Studio Tour was not simply a tram tour, but instead a two-hour guided tour that included the Hollywood-style tram aspect and a walking portion that lasted almost an hour. Like the real California studio tours, it gave Guests an opportunity to peek behind the curtain and witness actual television and movie production taking place, as well as to peer into soundstages and to see many of the behind-the-scenes aspects of film and motion picture production, including wardrobe, props, set design and more. The tour was punctuated by an exciting trip through Catastrophe Canyon.

By far the largest attraction in the park, the Backstage Studio Tour began with *The Lottery*, a short film starring Bette Midler, playing in the queue. The water tank demonstration (still in existence today) followed and lead Guests into the 30-minute tram tour portion of the attraction. The tram took Guests down Residential Street, featuring facades from films and TV shows, including *Adventures in Wonderland* and *The Golden Girls*. This street would later be host to the Osborne Family Spectacle of Dancing Lights and eventually be replaced in 2005 by *Lights, Motors, Action! Extreme Stunt Show*.

The interactive, walking part of the tour, known as Inside the Magic: Special Effects and Production Tour, lasted 35 to 40 minutes. Guests peered down from catwalks and through glass into real, working sound stages and post-production areas. The incredibly-popular Magic of Disney Animation portion of the tour began with a new, nine-minute film called "Back to Neverland" that was created for the park. It starred Robin Williams and Walter Cronkite, and it demonstrated the animation process, transforming Williams into an animated Lost Boy. Ironically, the film was created in the Anaheim, California studios, and not those at the new Disney-MGM Studios in Orlando. Following the film, a real Disney animator would draw sketches for the crowd and answer questions. Then Guests could take a walking tour of the building, where they could peer through giant windows to see animators working on current film projects.

On opening day, the theme park area of the park consist-

ed of just a few attractions. Unlike the Magic Kingdom, there are no well-defined lands. Instead, much like a real movie lot, streets and facades blend into one another. When the studios opened, the areas of the theme park included Hollywood Boulevard, Lakeside Circle (now Echo Lake), and the Backlot Annex. The Backstage Studio Tour consisted of the (very large) Backstage Studio Tour, Production Center, and the Backlot (Residential Street and Catastrophe Canyon).

The Great Movie Ride, the centerpiece of the studios, was directly based on the original Epcot Center pavilion concept. The attraction was created inside a replica of Grauman's Chinese Theatre in Hollywood. The true focal point of the entire park, the theater and attraction brought classic film genres to life through the use of Audio-Animatronics figures. A literal trip through the movies, it includes a film montage and also a ride-through of scenes from classic films such as *Singin' in the Rain*, *Mary Poppins*, and *The Wizard of Oz*. More than 20 years later, the attraction remains almost as it was on opening day.

In front of the Great Movie Ride is a courtyard of original celebrity handprints. Celebrities came to the Disney-MGM Studios as part of the Star Today program. Because Disney billed this new theme park as a real, working studio lot, they let Guests know that they could run into a real celebrity anytime, anywhere. To help make that happen, Disney invited celebrities to visit the studios and make scheduled appearances, including a motorcade down Hollywood Boulevard and a handprint ceremony. (Although the handprints were made in front of the theater, they were created in trays and then later put into place in the ground.) Guests could see their favorite celebrities, and they could also interact with them and ask questions during the Star Conversation at the Theater of the Stars. If you were lucky, you might see stars such as Jim Nabors, Alan Alda, David Copperfield, and Hulk Hogan making unannounced appearances at attractions like Superstar Television or the Monster Sound Show. Many celebrities made multiple appearances over several consecutive days. (Next time you visit, see if you can find some celebrity

handprints dated before opening day—as far back as 1988. These are from some celebrities who visited the park before opening.) The first official Star Today, on opening day, May 1, 1989, was the most famous original Mouseketeer, Annette Funicello. She was joined by Mickey Mouse, Roger Rabbit, and Studios Host Don Lampkin at her handprint ceremony.

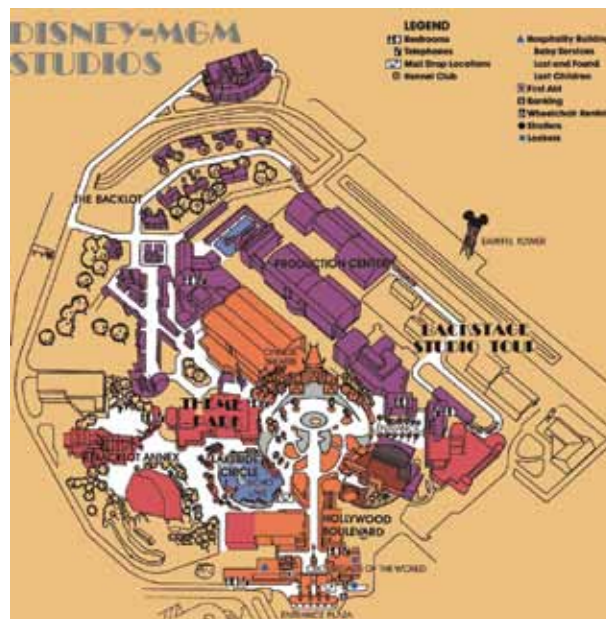
The Monster Sound Show, sponsored by Sony and its post show, SoundWorks, was located in the 270-seat ABC Sound Studio building. It starred celebrity comedians Martin Short and Chevy Chase, featured a film by David Letterman in the queue, and provided Guests the opportunity to create appropriate foley sounds for a film that had no background audio. The Soundworks was a hands-on exhibit where Guests could create some of their own sound effects, voices, and other audio effects. The show was replaced by

the ABC Sound Studio and is currently host to Drew Carrey's Sounds Dangerous.

Nearby, Superstar Television, also sponsored by Sony, gave Guests the chance to participate in classic television shows. The 1,000-seat theater featured a film hosted by Alan Alda. Through bluescreen technology, Guests chosen from the audience were inserted into television shows such as *I Love Lucy*, *The Golden Girls*, *Cheers*, *Empty Nest*, and *Gilligan's Island*. This show was replaced by the *Doug Live!* show in the

spring of 1999. The building is currently home to the American Idol Experience, and the theater was renamed the Superstar Television Theater in homage to its previous occupant.

Although the Disney-MGM Studios has grown and changed over the past two decades (not the least of which is the change of its name to a more generic Disney's Hollywood Studios), it is important to remember not just its beginnings in early 1989, but its true origins to Walt Disney himself and the studio he built in Burbank. Like Walt, the park fondly remembers and celebrates the past, while looking toward the future in the tradition of the Hollywood that never was—and always will be.



Wandering the World

Offbeat
Adventures
and Unusual Discoveries
by Ray Harkness



We last parted ways with your humble adventurer relaxing in the giant open and relatively unused space near the old Epcot 25 Exhibit. My companion and I couldn't decide where to go next, so we let the mystic powers of rock-paper-scissors decide.

As always, my companion won. It was decided that we were heading toward the Land Pavilion, which houses Soarin'—boasting some of the longest wait times in Epcot, which renders everything else as an unsung treasure due to the giant shadow cast by their more popular neighbor.

I would be remiss if I didn't point out that there are countless visually stimulating treasures throughout Future World. For those of you who like to take pictures, like me, there is plenty of photographic eye candy all around.

As we were about to turn left toward Living with the Land, we noticed a small group of Guests looking at their feet. I know Disney aficionados such as Lou Mongello and Tim Foster (our illustrious leaders here at *Celebrations* magazine) constantly tell us to look down to avoid missing some detail, but this seemed to be a bit conspicuous. Could there be a fan gathering at Epcot that I didn't know about?

Well, it wasn't a fan gathering, but a bunch of Guests checking out plaques inlaid in the concrete. Each plaque highlights a great "invention." Some of the inventions that made the cut were fire, the printing press, and antimatter. There are also inspiring quotes from famous scientists and inventors such as Marie Curie and Thomas Edison.

As I was reading the plaques, my companion pointed out that Guests were saying that this "landmark" (aka

Inventors' Circle) marks the geographic center of Walt Disney World, and she was curious if this was true.

Unfortunately, this fact wasn't logged in my mental encyclopedia. But luck befell us (seems to happen a lot to us, doesn't it) and out of nowhere appeared internationally known Disney historian Jim Korkis.

Korkis was quick to point out that this is a very popular urban legend. In fact, the inlaid Epcot Center logo that's south of the Fountain of Nations has also been misidentified as the geographic center of Walt Disney World. (This isn't true either.)

In reality, any marker would be rendered inaccurate because the geographic footprint of Walt Disney World constantly changes as land is acquired or sold off.

The origins of this urban legend might be rooted in the fact that Epcot used to carry the additional moniker of Center, and it was often referred to as the "Center of the World."

Disney intended this to be a metaphorical "center." They wanted Epcot to be the central area for ceremonial activity at Walt Disney World. It

might be that people started taking this more literally.

Eventually the decision was made to shorten the name to just Epcot. Along with "Center" went the former ceremonial hub of the resort and any references to the park being the "Center of the World."

Remember, here at Wandering the World, we like to point out that the beaten path may, at times, have you treading on top of some really nice overlooked treasures. Don't forget to look around. You just might be rewarded for that extra glance in a new direction.

Until next time, this is Ray, and you've been Wandering the World.



BY THE NUMB3RS

Energy Pavilion

UNIVERSE OF ENERGY

2 Number of attractions that have occupied the pavilion.

1996 Year that the original attraction (simply called Universe of Energy) closed, making way for the current show, Ellen's Energy Adventure.

80,000 Number of photovoltaic solar cells lining the roof of the pavilion.

15 Percentage of power that the solar cells provide to the ride vehicles inside.

6 Number of ride vehicles, each with a carrying capacity of 97 Guests.

0 Number of rails used to guide the ride vehicles. So how do they move around? Well...

1/8 Diameter of the guide wire (in inches) that runs underneath the ride vehicles.

26 Number of Audio-Animatronic figures seen throughout the tour (that's a lot of dinosaurs).



How Much Do You Know About the Most Decorated Place on Earth?

by Jennifer Bright Reich

1. All of the holiday decorations are stored in a building that's larger than 50,000 square feet.

What's it called?

- a. Santa's Workshop
- b. Holiday Services Warehouse
- c. Mickey Mouse Warehouse
- d. Decoration Station

2. Approximately how many wreaths adorn Walt Disney World during the holidays?

- a. 1,300
- b. 1,500
- c. 1,000
- d. 2,000

3. What shape is the largest wreath?

- a. Star
- b. Three-circle Mickey head
- c. Circle
- d. Donald's hat

4. Around how many topiaries are on Disney property?

- a. 175
- b. 200
- c. 300
- d. 150

5. How tall are the largest holiday trees at Walt Disney World?

- a. 60 feet
- b. 100 feet
- c. 65 feet
- d. 75 feet

6. How many hours does it take to set each of those trees up?

- a. 10
- b. 12
- c. 5
- d. 6½

7. What's the backstory of the Castle Dreamlights?

- a. They shimmer like Cinderella's glass slippers.
- b. They twinkle like Cinderella's smile.
- c. They shine like the end of the Fairy Godmother's wand.
- d. They mimic the light in a child's eyes.

8. What are the Castle Dreamlights attached with, so they're virtually invisible during the day?

- a. Twistie ties
- b. Fishing nets
- c. Twine
- d. Magic

9. How many colors is Cinderella Castle washed in during the Castle Dreamlights?

- a. More colors than your eye can actually see
- b. 150
- c. 25
- d. 5

10. Which character illuminates the Dreamlights?

- a. Tinker Bell, with a sprinkle of pixie dust
- b. Prince Charming, with a kiss
- c. The Fairy Godmother, with a wave of her wand
- d. Cinderella, with a regal wave

11. Which color poinsettia are you most likely to see at Walt Disney World?

- a. Striped
- b. Pink
- c. White
- d. Red

12. What's inside the Ginger bread House at the Grand Floridian Resort & Spa?

- a. 80 square feet of retail space
- b. Storage
- c. Mickey and Minnie Mouse
- d. Sugar and spice and everything nice

13. Approximately how many Cast Member hours does it take to put up the Osborne Family Spectacle of Dancing Lights?

- a. 15,000
- b. 20,000
- c. 30,000
- d. 25,000

14. Some nights, the Osborne Family Spectacle of Dancing Lights is capped off with what?

- a. A toast
- b. A goodnight kiss
- c. A flurry of snow
- d. Pouring rain

15. How many days does it take to disassemble Walt Disney World's holiday display?

- a. 10
- b. 20
- c. 7
- d. 15

Scoring

1. B	6. D	11. D
2. A	7. A	12. A
3. B	8. B	13. B
4. B	9. A	14. C (or D!)
5. C	10. C	15. A

ANSWERS

KIDS KORNER (pages 78-81)

WHERE AM I?

1. Journey Into Imagination
2. Swiss Family Treehouse
3. Enchanted Tiki Room
4. Rock 'n' Roller Coaster
5. Haunted Mansion
6. It's Tough To Be A Bug

FIGMENT'S FUZZY PHOTOS

1. Mickey's PhilharMagic
2. Splash Mountain
3. Toy Story Mania!
4. Camp Minnie Mickey
5. Journey Into Imagination
6. Tomorrowland Indy Speedway

SUPER HIDDEN MICKEYS



MYSTERY REBUS

Rock + Can + Roller + Coast + Stir
Rock 'n' Roller Coaster

BRAIN BUSTERS

The Cave of Wonders

FIND THE DIFFERENCE



1. Drain is missing.
2. Extra light on pole.
3. The flagpole is taller.
4. The treeline is higher.
5. The stairway is wider.
6. The peninsula is bigger.
7. There is an extra depth marker.
8. The umbrella is missing.
9. The chairs are a different color.
10. The top of the Dolphin resort is gone.

FIND THE DIFFERENCE BONUS ANSWER

Disney's Yacht Club and Disney's Beach Club Resorts

WORD SCRAMBLE

1. Edna Mode
2. Violet
3. Elastigirl
4. Frozone
5. Mirage
6. Dash
7. Jack Jack
8. Kari

MYSTERY QUEST (pages 82-83)

SECRET SYMBOLS

1. On a wall light fixture off the main lobby.
2. Design on the large chandeliers.
3. On the grillwork in front of the giant fireplace.
4. On the wood bin next to the fireplace.
5. Design on one of the totem poles in the lobby.

WHERE AM I?

1. Table and chairs on the deck off the main lobby.
2. Underside of one of the chandeliers in the lobby.
3. Ropes at the boat dock.
4. The fireplace.
5. A soda served up at the Whispering Canyon, a LARGE soda that is!
6. Lantern on the walkway leading to the boat dock.
7. Underneath the bridge in the lobby near the main elevators.
8. One of the artifact displays found throughout the main lobby. Be sure to seek them out, they're very interesting and you just might learn something!

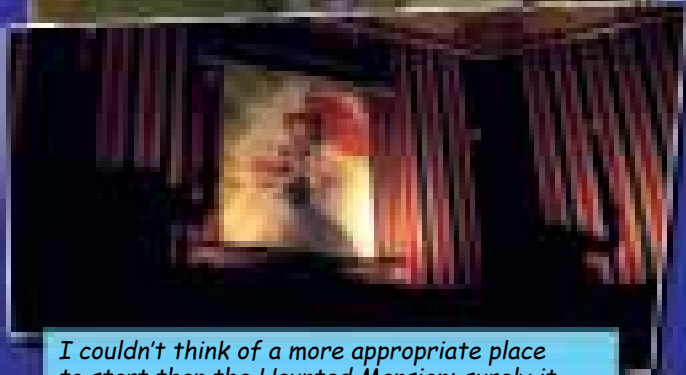
In Search Of...

The Faux Elevator

by Tim Foster



"What a magnificent elevator!" I marveled as I stood in the Grand Floridian lobby. "Too bad it's just a decoration," I lamented, to no one in particular. "But of course it works," said a voice behind me. I turned and saw a pleasant young woman dressed in her Victorian finery. "Ah, you work here then?" I asked. "But of course," she said. "And as elegant as it is, this is in fact a real, working elevator." "Wonderful! I only assumed it was an antique and merely a decoration." "Oh no, it works quite well. But I do have a secret for you, there is a faux elevator to be found somewhere in this land." She turned away, and I knew then that I was off on a new quest.



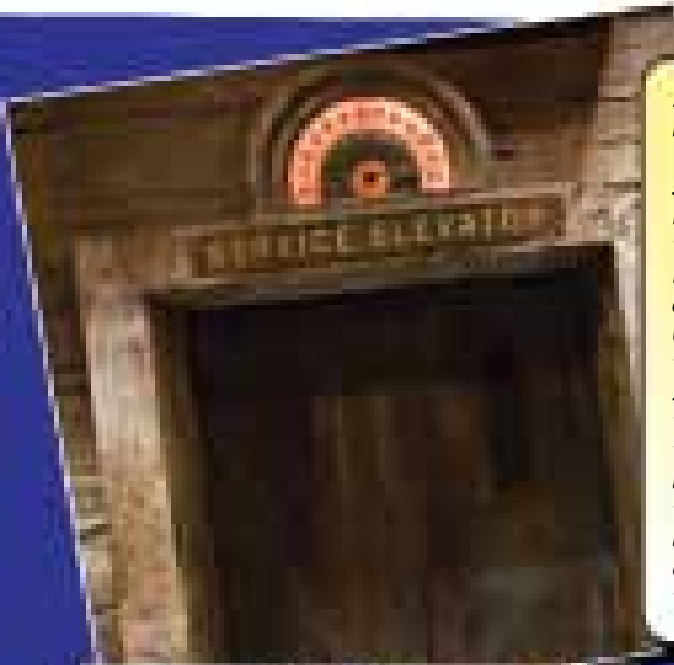
I couldn't think of a more appropriate place to start than the Haunted Mansion; surely it must be filled with false doors. One of the first rooms seemed to be a giant elevator, though I couldn't tell if I was moving up or down. Alas, it turned out that I didn't move anywhere at all. I learned that it was up to me to find a way out, though I wasn't too thrilled with the way that was suggested to me by the Ghost Host.



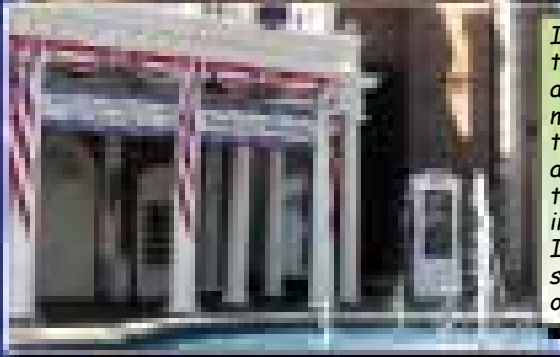
I ventured next to the nearby Prisoner Teleport Center. I ended up at some sort of control station that had a pair of giant, frosted tubes inside. I thought that these might be analogous to our present day elevators, perhaps this was the faux elevator I was seeking. A fuzzy creature named Skippy appeared inside, and I anxiously waited for him to ascend the tube. Instead, he somehow disappeared and rematerialized in the other. Judging from his crispiness; it wasn't a journey I was ever going to volunteer for.



I next decided to journey to the land of movie magic. After all, if I am to find a faux elevator, what better place to look than the land of make believe facades? I remembered a scene from the Wizard of Oz where the Wicked Witch appears out of thin air. I further remembered that the effect was achieved by an elevator platform that lifted the actress into position amid a fury of smoke and flames. I came across this very scene in the Great Movie Ride, but then I recalled that the actress received some minor burns during the scene, and it certainly wasn't pretend!



As I left, I heard screaming in the distance, and instantly remembered tales of an infamous elevator at the Tower of Terror. I wandered into the boiler room where a bank of service elevators stood before me. I tentatively entered one, but quickly regretted my decision. This was no faux elevator, though it was unlike any elevator I had ever ridden before. For one thing the elevator moved horizontally, at least for a while. Eventually the elevator started moving vertically; unfortunately it moved at a speed that was about 15 times faster than a normal elevator. As if that weren't bad enough, I suspected that as we fell, we were actually going faster than we should have if we were simply in free-fall. As it turns out my suspicions were correct. I learned that a set of massive cables underneath the cab pulled it down with more force than gravity alone. I experienced several drops during my adventure, and while I did notice a "faux drop" before one of the terrifying 13-story plunges, I decided that this about the furthest things from a faux elevator that you could get.



I thought that I might have better luck in Epcot, and I thought I would head over to the grandest building of them all, the American Adventure theater. As I approached the main entrance, I saw a cheerful group of people singing on the rotunda floor. Not wishing to interrupt them, I looked for another entrance. To the right I noticed another door, and I thought that might be it. Much to my surprise I found myself in an elevator instead! Thinking this might be the faux elevator I sought, I pushed some buttons, but once I ended up on the second floor I realized that was a true working elevator, albeit one that was cleverly concealed.

I heard a rumor of a unique elevator over at the Seas pavilion, so away I went. I didn't find anything, but I learned that before the arrival of Nemo, guests were transported to Seabase Alpha via a series of Hydrolators, or underwater elevators. As the doors closed, the walls would rumble, and bubbles would rise outside the windows as if you were descending to the ocean floor. Alas, it was an illusion, and since they were long gone I realized that I should look elsewhere.



I wondered if the faux elevator might be at one of the nearby resorts, so I journeyed over to the Yacht Club to see what I could find. I soon discovered the bank of four elevators right off the lobby and studied them intently. As hard as I looked, I couldn't find anything that differentiated one from the others. Dismayed, I looked for a telephone so I could call an expert for some assistance. I searched around and finally found one in the alcove behind one of the elevators. I lifted up the receiver and a smile slowly spread across my face. Behind one of the elevators? I peeked around the corner and sure enough, this was it! The faux elevator was here at the Yacht Club, with one of the doors being a clever façade to hide the phone alcove tucked away on the other side. I felt this discovery deserved a reward, so I set off for Beaches & Cream. (Thankfully I didn't need an elevator to get there.)

Kids Korner

Where Am I?

On which attractions would you hear these songs?

1. "One Little Spark"
2. "Swisskapolka"
3. "Get On Your Feet"
4. "Sweet Emotion"
5. "Grim Grinning Ghosts"
6. "Beauty and the Bees"

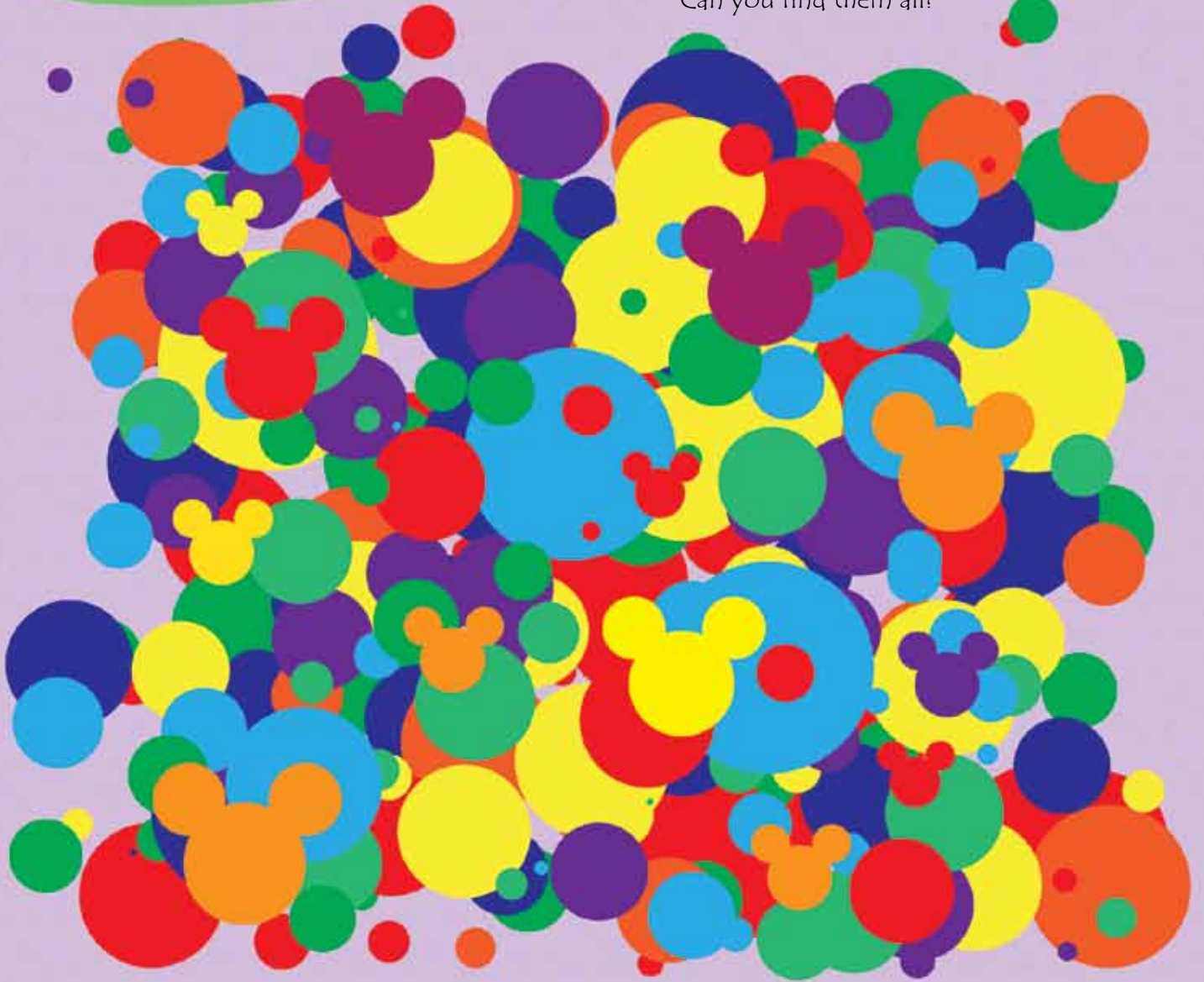
Figment's Fuzzy Photos

Figment's having a hard time focusing his camera. Can you figure out what's in each photo?



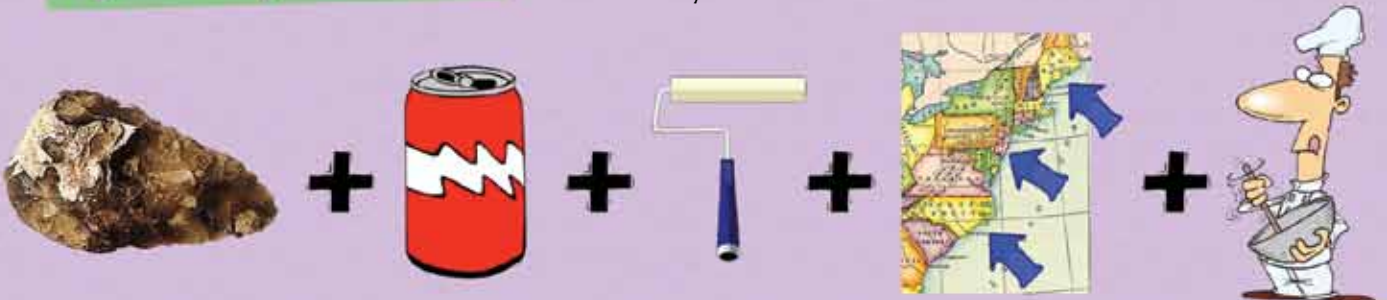
Super Hidden Mickeys

There are fourteen Hidden Mickeys scattered throughout the circles below. Can you find them all?



Mystery Rebus

Can you use the pictures below to decipher a popular Walt Disney World attraction?



Brain Busters

Where was the Genie's lamp originally hidden in the film *Aladdin*?

Find the Difference

It looks like a hurricane must have blown through the sandy beaches of Stormalong Bay. Can you spot the 10 differences in the photos below?



BONUS QUESTION
What two resorts share access to Stormalong Bay?

Word Scramble

Unscramble these characters from the film *The Incredibles*.

1. DANE DOME

□ □ □ □ □ □ □ □ □ □

2. TOLEVI

□ □ □ □ □ □ □ □

3. RIGSTILELA

□ □ □ □ □ □ □ □ □ □ □ □

4. ZOONERF

□ □ □ □ □ □ □ □ □ □

5. GAMERI

□ □ □ □ □ □ □ □

6. SAHD

□ □ □ □ □ □

7. CAJK KACJ

□ □ □ □ □ □ □ □ □ □

8. IKAR

□ □ □ □ □ □ □ □

Answers on page 75



Ask Meredith

In each issue, our Kids Korner columnist will answer questions that are too tough for the grown-ups! If you have a question for her, send it to: askmaredith@celebrationspress.com.

Where is your favorite place to have fun while learning something?

Wow, it's hard to think of just one! Here are my favorite four:

1. Carousel of Progress, Magic Kingdom

To some, the Carousel of Progress is a place to get off your feet and escape the heat. But for me, it's all that AND a fun place to have a quick history lesson. I get to learn how families lived with different "new" technology through the years. My favorite room is the Christmas scene where all the new technology confuses the dad and he ends up burning the turkey.

2. Conservation Station, Animal Kingdom

There are lots of exhibits here where you can play games, learn how animals protect themselves, or find out about the different animals that live in your backyard. You might even get the chance to watch a veterinarian care for an animal up close. My favorite part is visiting and playing with the animals.

3. Magic of Disney Animation, Hollywood Studios

At the beginning of the tour you'll get to learn about how animated characters are created with Mushu as your guide. It's a cool movie and Mushu is pretty funny, but my favorite part is the Animation Academy. When you attend one of the classes, you'll learn how to draw a famous character like Mickey Mouse or Winnie the Pooh. It's a fun way to learn the basics of drawing!

4. Spaceship Earth, Epcot

Not only is Spaceship Earth the icon for Epcot, but it is a fun place to learn about the history of technology and communications. On the ride, you'll see how people communicated with each other throughout the years and how technology has changed. Some of my favorite scenes are in the Renaissance sequence, especially that poor, tired Monk who can't seem to stay awake! After the ride, check out all the games and activities in the Project Tomorrow area.



ALASKA'S WILDERNESS LODGE

DISCOVER THE SECRETS OF WILD NORTHERN ALASKA



THE WILDERNESS LODGE

WILDERNESS LODGE SECRETS

The lobby contains two massive 55-foot tall hand-carved totem poles. Stacked end-to-end, they'd be as tall as the Eiffel Tower at Disney's Hollywood Studios theme park! The totems' animal figures depict various Native American myths and legends. One is dedicated to the raven, and the other is topped by an eagle. Traditionally, one could trace one's history back to either the Eagle Clan or the Raven Clan in Northwest Native American cultures.

The Wilderness Lodge is filled with spectacular views, but there's one view you may miss if you don't know to look for it. On the higher floors, if you wander through the hallways on the opposite side of the lobby from the main bank of elevators, you may come across some small windows that look down upon the Artist Point restaurant. The restaurant is certainly a spectacular sight when you walk in at ground level, but it's even more breathtaking when seen from high above!

The Wilderness Lodge has its very own official mascot, the brown bear. You can find the mascot bear throughout the resort in

various forms. (You'll even find his claw marks in the surrounding walkways.) But for the biggest bear of them all, you'll have to be out on Bay Lake. From there, you can see that the shadows cast by the roof form, you guessed it, a giant bear!

By the way, the mascot bear referred to above is not the bear you see on the totem pole outside of the Mercantile with Mickey and pals. That's Humphrey the Bear, and he has his own story. Humphrey was a Disney character created in 1950. He first appeared in the Goofy cartoon *Hold That Pose*, in which Goofy tried to take his picture. He eventually got his own series in 1955, but he only appeared in two films. Despite that, he holds the distinction of being the last of seven Disney characters who had a cartoon series of their own.

November is Native American Heritage Month, and every year visiting interpreters James Hansen (Black Wolf) and Anita Hansen (Quick Silver) perform a ceremony at the resort, the Blessing of the Four Directions, symbolically driving out negative energy and purifying the resort for the year ahead.

SECRET SYMBOLS

Where can you find these cryptic inscriptions?



1



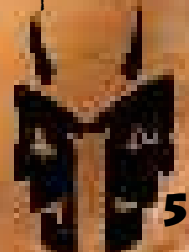
2



3



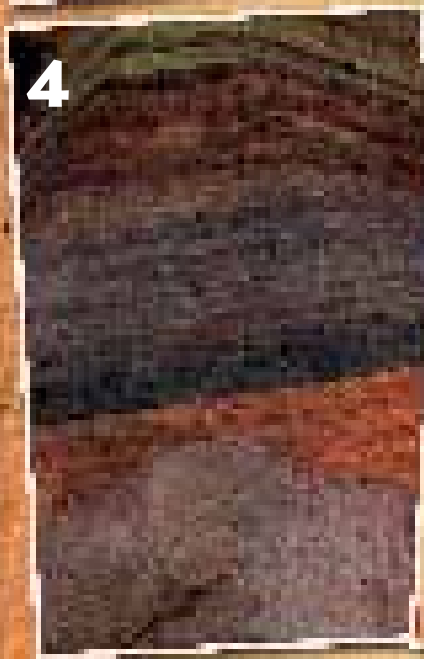
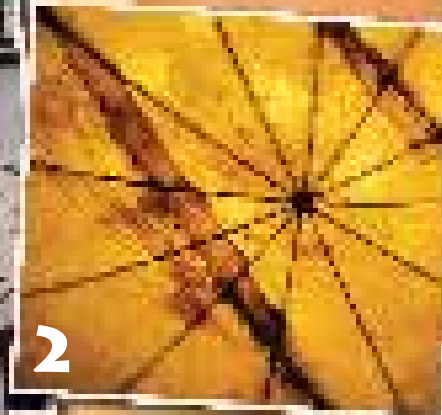
4



5

WHERE AM I?

Can you determine where these photographs were taken?



Only the best explorers will be able to figure this one out...

Top 10 Things You Didn't Know About Buzz Lightyear

1. When it was decided that the character of Buzz Lightyear would be an astronaut, his original name was Lunar Larry—not the most heroic name. But it could have been worse. Before the astronaut idea came about, he was initially going to be Tinny, the title character in the Pixar short *Tin Toy*.
2. So how did they get to Buzz Lightyear? Simple, actually. Buzz Lightyear's name was inspired by Apollo 11 astronaut Buzz Aldrin, the second man to walk on the moon.
3. Like his namesake, Buzz Lightyear himself has flown into outer space. In 2008, astronauts took a Buzz Lightyear figure on the Discovery Space Shuttle as part of an educational initiative. While Buzz took part in some zero-g experiments, Earth-bound children had the opportunity to see a movie on how other toys behaved in space; including yoyos, basketballs, soccer balls, and a gyroscope.
4. Some of the original choices to voice Buzz included Jim Carrey, Chevy Chase, and Billy Crystal. When Billy Crystal was offered the part, he declined. After seeing the finished film, he said the decision was the biggest mistake of his career. Upon learning this, Pixar offered Crystal the role of Mike Wasowski in *Monsters, Inc.*, which he readily accepted.
5. In the end, Buzz Lightyear was of course voiced by Tim Allen in the films. However, the Buzz figure you see in Buzz



Lightyear's Space Ranger Spin is voiced by Pat Fraley, better known for his performances as several characters in *Teenage Mutant Ninja Turtles*.

6. Buzz Lightyear might be larger than life, but how tall is he really? Buzz comes in at just under a foot tall—11.43 inches without his helmet, to be exact. That's nearly four inches shorter than Woody!
7. Woody might be taller, but he doesn't have a pair of wings like Buzz has. Those state-of-the-art technological wonders are constructed from a top secret carbonic alloy. They feature red and green blinking lights on the port and starboard sides to prevent in-air collisions.
8. Buzz is a pretty expressive fellow, he has 215 animation variables in his face alone. Also known as

"avars," these are different points of movement incorporated into the computer model, which the animators manipulated to create Buzz's physical performance.

9. In *Finding Nemo*, look carefully and see if you can spot the Buzz Lightyear figure in the toy box in the dentist's office.
10. "Hay Un Amigo En Mi" is Spanish for "You Got a Friend in Me." How do we know? In the end credits of *Toy Story 3*, Jessie turns on Buzz's Spanish mode to dance with him to the Spanish version of the memorable theme song. 🐻





*"I think we have made the fairy tale
fashionable again."
- Walt Disney*