

BOO TO YOU!

CELEBRATIONS

SHARING THE MAGIC OF WALT DISNEY WORLD

Celebrating the Fall Festivals of Walt Disney World

Madame Leota

Tiana Comes to
the Magic Kingdom

The Majestic Beauty of
Cinderella Castle

Sleeping Beauty

Falling Into Halloween

Interview with
Author Didier Ghez

Interview with Disney
Legend Floyd Norman

IN THIS ISSUE

PIRATES OF THE CARIBBEAN • SOUL • 101 DALMATIANS



Enjoy the magic of
Walt Disney World
all year long with
Celebrations
Digital Magazine!
Receive 1 year
for only \$19.99*

Subscribe online at www.celebrationspress.com,
or send a check or money order to:

Celebrations Press

PO BOX 584

Uwchland, PA 19480

Be sure to include your name, mailing address, and email address!

If you have any questions about subscribing, you can contact us at
subscriptions@celebrationspress.com or visit us online!

Cover Photo © Tim Foster

CELEBRATIONS

DISCOVERING THE MAGIC OF WALT DISNEY WORLD

Issue 71 • Fall 2020

The Majestic Beauty of
Cinderella Castle

Sleeping Beauty:
Make It Pink!
Make It Blue!

Tiana Comes to the
Magic Kingdom

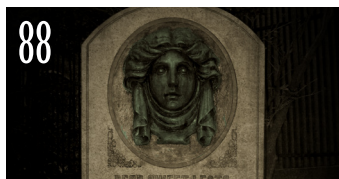
Interview with
Floyd Norman:
A Lifetime of Animation

Madame Leota:
Secrets From
Regions Beyond

The Fall Festivals
of Disney

Falling Into
Halloween

Interview with
Didier Ghez:
Discovering Disney History



Contents

Disney News.....	10
Calendar of Events.....	15

MOUSE VIEWS.....17

Guide to the Magic <i>by Tim Foster</i>	18
Magical Disney Moments Videos <i>by Tim Foster</i>	20
Hidden Mickeys <i>by Steve Barrett</i>	22
Shutters and Lenses <i>by Mike Billick</i>	24
Travel Tips <i>by Erik Johnson</i>	38
Disney Legends <i>by Jamie Hecker</i>	40
Disney Cuisine <i>by Erik Johnson</i>	42
Disney Secrets <i>by Chris Smith</i>	44
Disneyland Magic <i>by J Darling</i>	46

FEATURED ATTRACTION

Pirates of the Caribbean.....	48
-------------------------------	----

FEATURED FILM

Soul.....	54
-----------	----

FEATURED FILM

101 Dalmatians.....	58
By the Numbers.....	115
In Search Of.....	116
Quick Quiz.....	118
Kids Korner.....	120
Mystery Quest.....	124
Tim & Lou's Top 10.....	126

Celebrating Together

To say that 2020 has been a trying year is a great understatement. With unprecedented world events drastically changing all of our lives, it's comforting to find solace (however brief) in simple pleasure like watching a movie or even taking a walk. It's in these moments that we can escape the stresses and realities of our day to day lives, particularly during these times when there's so much uncertainty. Just as importantly, it greatly helps to reach out to our friends and family; to connect and just to be together (even if we're miles away).

We've talked so many times about how Walt Disney World provides us with an opportunity to enter into worlds of fantasy, and allows us to leave our cares behind, even for a brief moment. It's in these moments that we can pretend we're pirates, astronauts, princesses, and little kids out for a night of trick-or-treating. With the slow reopening of the parks, we can once again lose ourselves in worlds far away, but even if we can't make it back to the parks quite yet, movies can also provide this "mental vacation." (Yay Disney+!)

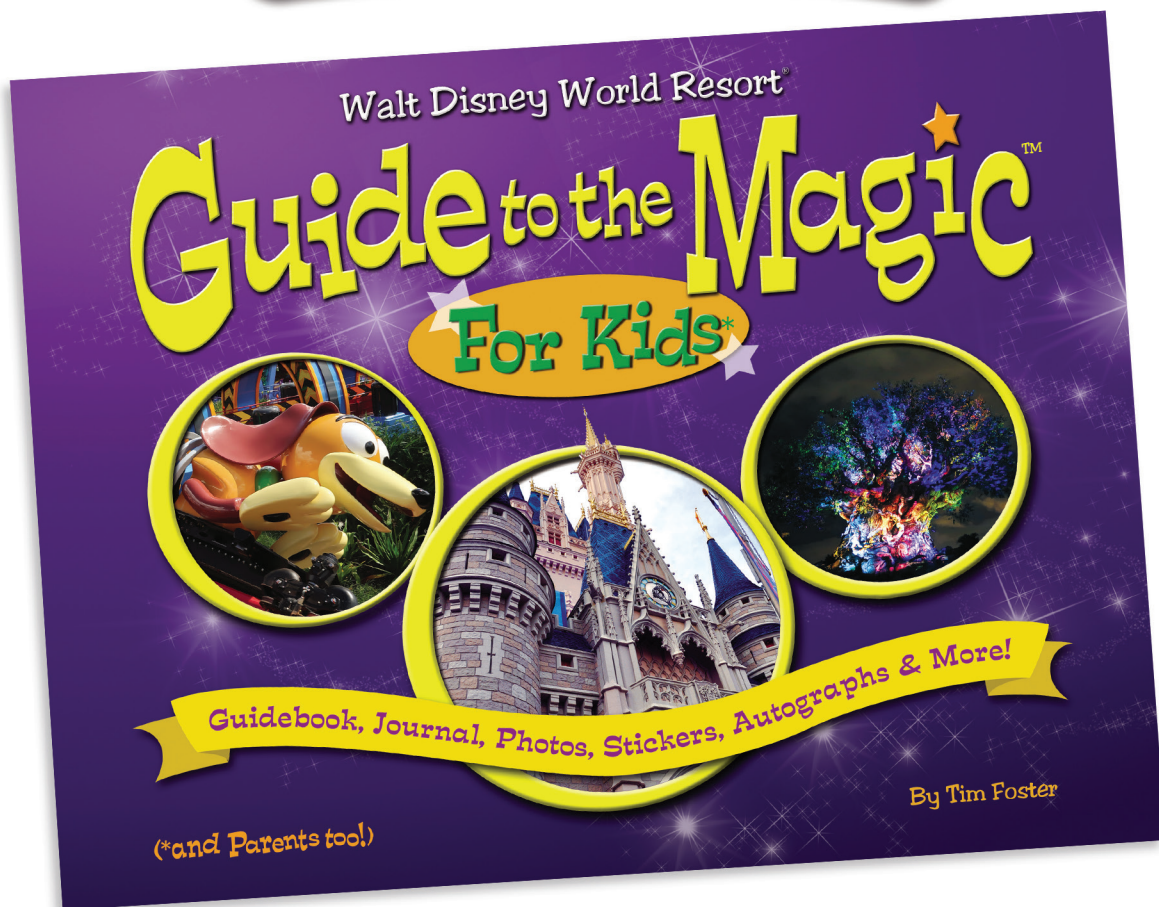
With *Celebrations* and our new podcast, we hope we've also provided everyone with the opportunity to get away from the real world at times. Being able to share the magic of Disney together means everything to us, and as we reach out to friends and fellow Disney enthusiasts, we can all take comfort in knowing that we're all in this together.

Hopefully the world will soon be on the mend, and hopefully we will soon be back to normal (even if "normal" has a slightly different meaning). In the meantime, we thank you so much for opening up your hearts, and don't forget that now more than ever, the true magic of Disney comes in the friendships we make, and the lives that we touch.

Enjoy the magic!
Tim Foster



Coming Soon From the Creators of



The NEW Edition of the
Guide to the Magic for Kids!
Includes Galaxy's Edge and More!!

Arriving Early Fall 2020!

Introducing more Disney magic from Celebrations Press!



Celebrate the Sweeter Side of Disney
With Our Newest Collector's Pins!



"The Child"



"Halloween Mickey"

Follow along with our "how-to" videos to make your own Disney Dessert Creations!
You'll also find: Recipes • Disney Eateries • Photo Galleries • And more!

www.wdwcupcakes.com



Editor/ Creative Direction and Design
Tim Foster

Associate Editors
Michelle Foster · Lisa Mahan · Lou Mongello

Contributing Writers
Steve Barrett
J Darling
Mike Billick
Chris Smith
Jamie Hecker
Erik Williams

Art Director
Michelle Foster

Customer Service Senior Manager
Lisa Mahan

Social Media/Marketing Director
Brittany DiCologero

Contributing Photographers
Tim Foster, Mike Billick, Tim Devine, Garry Rollins, John Tamburriello, Lisa Mahan

Basic subscription rate is \$19.99 for four issues. To subscribe online visit www.celebrationspress.com. 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.

Advertising inquiries (including information on advertising rates and opportunities) can be sent to: subscriptions@celebrationspress.com. We are always accepting story proposals and contributions. You can direct such inquiries to: subscriptions@celebrationspress.com. Unsolicited materials must be accompanied by a stamped, self-addressed envelope. By sending in unsolicited materials such as photos, you agree that Celebrations Press is not responsible for their safety or return.

©2020 Celebrations Press, Inc. No portion of this publication may be reproduced in any form without the express written permission of the publisher. Statements and opinions herein are those of the authors and advertisers and do not necessarily reflect the views of the publisher. Celebrations is owned and operated by Celebrations Press, Inc. and is not affiliated with, authorized or endorsed by, or in any way officially connected with the Walt Disney Company, Disney Enterprises, Inc., or any of their affiliates. Walt Disney World Resort™ is a registered trademark of The Walt Disney Company. The Twilight Zone® is a registered trademark of CBS, Inc. This publication makes reference to various Disney copyrighted characters, trademarks, marks, and registered marks owned by The Walt Disney Company, Disney Enterprises, Inc., and other trademark owners. The use in this book of trademarked names and images is strictly for editorial purposes, no commercial claim to their use, or suggestion of sponsorship or endorsement, is made by the authors or publishers. Those words or terms that the authors have reason to believe are trademarks are designated as such by the use of initial capitalization, where appropriate. However, no attempt has been made to identify or designate all words or terms to which trademark or other proprietary rights may exist. Nothing contained herein is intended to express a judgement on, or affect the validity of legal status of, any word or term as a trademark, service mark, or other proprietary mark. While every care has been taken to ensure the accuracy of the information in this publication, the passage of time will always bring changes in operating schedules, attraction openings and closings, and policies. The authors and publisher shall not be held liable for any information (valid or invalid) presented here and do not represent The Walt Disney Company.

Contributors



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.



Rachel Comande lives in Racine, WI. She loves Walt Disney World, and the first of her yearly visits started when she was only nine months old. Rachel really enjoys the parades, shows, and attractions, and she hopes to someday be an Imagineer. You can find her Disney photography on Instagram, @foreverdisneyphotos



Lori Elias credits her passion for Disney to longtime friend Tara Miller, a Cast Member with the Disney Cruiseline. Lori is a Cleveland-area middle school music teacher by day, freelance writer by night, and Disney fan 24/7. She has written for a number of music publications, and is thrilled to be able to share her love of all things Disney.



A certified Disney fanatic since his first trip to Disneyland in 1985, Shaun Jex continues to make regular pilgrimages to Disney parks, now in the company of his wife and two children. When he isn't busy researching Walt's magical worlds, he edits the Citizens' Advocate newspaper in Coppell, Texas. Follow the Disney Adventures of Shaun and Kara Jex on Twitter @marcelinedepot



Cari Keebaugh is a professor of English specializing in children's and young adult literature and culture. Her primary passion is for all things Disney, and when she's not at WDW, she can frequently be found either at home watching Disney films with her awesome husband or at work surreptitiously eating large Mickey Mouse lollipops under her desk.



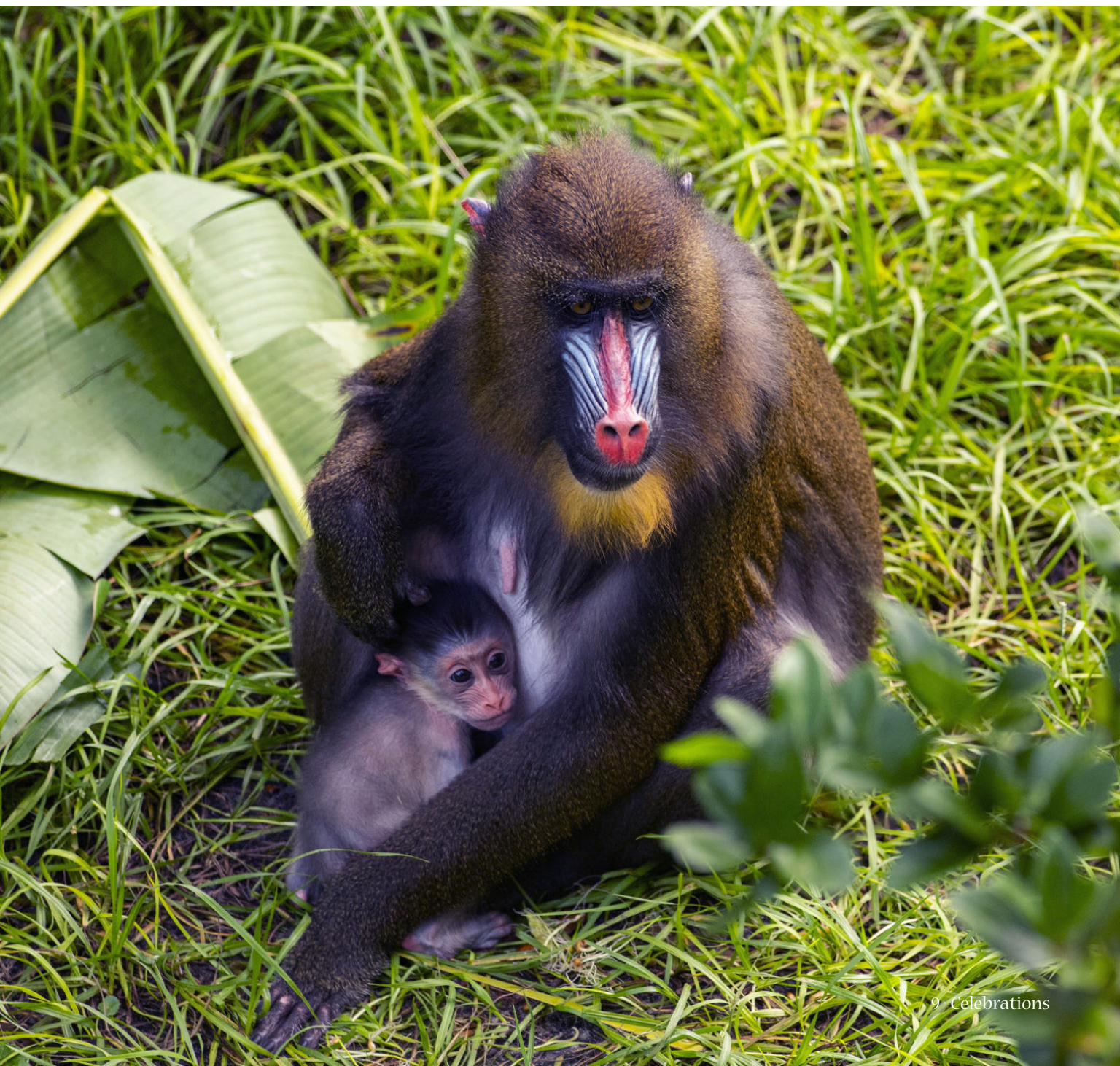
Christopher E. Smith is a corporate attorney, author and Disney historian living with his wife and four children in historic Mooresville, AL. Chris is fascinated by the history of Disney and has written multiple books on historical Disney subjects. You can follow him on twitter @csmithdisney and visit his website, chrissmithbooks.com for more information.

Disney News

Baby Mandrill Born at Disney's Animal Kingdom

A baby mandrill, seen here with mother Scarlett, was born July 25, 2020, at Disney's Animal Kingdom at Walt Disney

World Resort in Lake Buena Vista, Fla. Mandrills are the largest species of monkey in the world, found in African rainforests where their habitat is disappearing because of deforestation and poaching. This birth is the latest example of how Disney animal care experts work with the Association of Zoos and Aquariums on Species Survival Plans to ensure responsible breeding for endangered species.



Disney Dreamers Academy to Host Virtual Event for 2020 Participants

The immersive, transformational Disney Dreamers Academy will take place virtually this fall and, for the first time in its history, offer career shadow externships for all 100 members of the class.

Just like past Disney Dreamers Academy events, the virtual experience will deliver life lessons and tools such as effective communication techniques, leadership skills and networking strategies. This version of the program will do so with self-paced workshops, interactive video-conferencing sessions, networking opportunities and more, led by top speakers and industry professionals.

Following the virtual experience, all 100 students will be placed into career shadowing externships based on their dream professions so they can receive personal insight and advice from mentors.

The announcement of this new Disney Dreamers Academy experience was made Aug. 5, 2020, at the virtual NABJ/NAHJ convention by Tracey D. Powell, Disney Signature Experiences vice president and Disney Dreamers Academy executive champion. The original, in-person 2020 Disney Dreamers Academy program was shortened earlier this year due to the temporary closure of Walt Disney World Resort.

"We were disappointed to have to cut this year's event short due to the pandemic, and we knew we had to create something extra special for this outstanding group of high school students," said Powell. "We expect to deliver an immersive, informative and inspirational experience that will impact these Disney Dreamers just as the traditional program has done for more than a decade."

The program, now in its 13th year, is a part of Walt Disney World's commitment to helping the next generation of young people by inspiring them at a critical time in their development. The Disney Dreamers Academy theme is "Be100," encouraging teens to be positive, to be "all in" and to carry what they learn back with them so they can relentlessly pursue their dreams and make a difference in the lives of others.





Cinderella Castle Turns Green & Purple to Honor MLS Tournament

Cinderella Castle at Magic Kingdom Park turns green and purple in honor of the Portland Timbers and Orlando City SC, respectively, prior to their championship match in the MLS is Back Tournament played Tuesday night, Aug. 11, 2020, at the nearby ESPN Wide World of Sports Complex at Walt Disney World Resort in Lake Buena Vista, Fla. The temporary color change paid tribute to the successful return of professional sports and the Disney cast members who helped make the tournament happen.



TASTE OF EPCOT
INTERNATIONAL
FOOD & WINE
FESTIVAL 2020



Calendar of Events

Epcot International Food & Wine Festival

Ending date to be announced

Epcot

An Amazing Culinary Adventure! Pack your appetite for a mouth-watering tour of international flavors and domestic delicacies! Discover the Epcot International Food & Wine Festival, a cornucopia of cultures, cuisines and innovative cooking techniques from chefs worldwide. This food aficionado's paradise is replete with delicious dishes, fine wine, craft beer, spirits and other beverages sure to satisfy every palate—from over 30 individual marketplaces.

Festival highlights include:

Food & Beverage Pairings: Glean useful tips from a master chef and an expert beverage presenter.

Culinary Demonstrations: Sharpen your kitchen skills with an assortment of tips from food industry pros.

Mix It, Make It, Celebrate It!: Master mixology, cake decorating and other culinary skills!

Beverage Seminars: Get schooled in wine, beer and spirits at fascinating sessions led by industry specialists.

Cheese Seminars: Sample the world's most flavorful varieties with wine or beer.

Sunday Brunch with the Chef: Dine with a culinary TV personality and discover the secret ingredients to their success during this special event.



Chadwick Boseman: A True Hero

by Lori Elias

Jackie Robinson often said, "A life is not important except for the impact it has on other lives." Robinson, who broke Major League Baseball's color barrier in 1947, was one of a trio of great Black Americans – along with James Brown and Thurgood Marshall, the first Black Associate Justice of the Supreme Court – portrayed on film by Chadwick Boseman, who died on Aug. 28, 2020, at the age of 43.

Not only did Boseman take these ground-breaking men from the pages of a history book and bring them to life on the big screen, but he did the same with a landmark comic book character when he portrayed the role for which he is best known, T'Challa, the Black Panther, in the 2018 film of the same name. *Black Panther*, Marvel's film depiction of the first Black comic book superhero, became an international phenomenon, hailed by critics and fans as not just a great Marvel movie, but as a truly outstanding work of cinematic art in its own right, becoming the first superhero film to be nominated for the Academy Award for Best Picture.

The impact that Robinson, Brown, and Marshall had on their respective fields and their country is undeniable, and the man who portrayed them took that to heart. Chadwick Boseman was cognizant of his celebrity and used his platform to help make a difference in his world, be it working with students, visiting pediatric cancer patients in Memphis or promoting equality for women and people of color. Making this all the more remarkable is that he performed many of these acts – as well as some of his best-loved roles – while battling stage III cancer, filming scenes in between surgeries and rounds of chemotherapy.

Born in 1976, Chadwick Boseman was a native of Anderson, South Carolina, the youngest of three sons, all born five years apart. He emulated brothers Derrick, who would become a pastor in Tennessee, and Kevin, a dancer who would perform with Martha Graham and Alvin Ailey's troupes as well as in a touring company of Disney's stage production of *The Lion King*. It was watching Kevin's rehearsals at the Governor's School for the Arts and Humanities that awoke in the future Marvel hero an interest in the performing arts.

As a high school basketball player, the death of a teammate and friend inspired Chadwick to put his thoughts into words, which in turn became a play, *Crossroads*.

Though offered the opportunity to continue his basketball career in college, he instead opted for a degree in directing from Howard University, where one of his instructors was acclaimed actress Phylicia Rashad. From there he went on to the British American Dramatic Academy in Oxford. When Rashad discovered that Boseman could not afford tuition, she interceded on his behalf to some of her friends, and two-time Academy Award-winner Denzel Washington subsidized Boseman's expenses. Washington would later go on to produce the film *Ma Rainey's Black Bottom*, based on August Wilson's classic play, which stars Boseman and is slated to be released on Netflix.

He would return to his playwright roots, penning *Rhyme Deferred*, *Hieroglyphic Graffiti* and *Deep Azure*, which earned a Jeff Award nomination for Best Play in 2006. Recurring roles in *Lincoln Heights* and *Persons Unknown* provided him with more steady work, but it was his nuanced portrayal of Jackie Robinson in *42* (2013) that propelled him to stardom.

His next principal role was as singer James Brown in *Get On Up* (2014), followed closely by Thurgood Marshall in *Marshall* (2017). But tucked between those two biopics was a role in the Marvel Cinematic Universe: Prince (later King) T'challa of Wakanda, the Black Panther, in *Captain America: Civil War*. This would lead to the self-titled film in 2018, with *Avengers: Infinity War* on its heels, and *Avengers: Endgame*.

Not only did the role provide him with a level of celebrity which he probably could never have imagined, it also made him a role model for young people of color. The movie was the first superhero film to feature a Black actor as its lead, a Black director and a primarily Black cast. Boseman did not take this lightly: he worked tirelessly as an activist, advocating for civil rights for people of color, as well the equality of women (an issue also addressed in the film). "It was the honor of his career to bring King T'Challa to life in *Black Panther*," declared a statement from his family posted Twitter on the night he died.

What his fans across the world did not realize was that as Black Panther was fighting Killmonger and Thanos on-screen, Chadwick Boseman was battling colon cancer. Diagnosed in 2016, he filmed all of his extremely physically demanding Marvel movies while undergoing treatment for the cancer that would ultimately take his life.

In a heartbreaking coincidence, Boseman's death came



not only on the birthday of Black Panther creator Jack Kirby, but also on the date in which Major League Baseball was celebrating Jackie Robinson Day; it is usually recognized on April 15, the anniversary of Robinson's first game with the Brooklyn Dodgers, but due to the pandemic, this year's annual celebration was rescheduled for August 28, the anniversary of Robinson's first meeting with Dodgers' general manager Branch Rickey.

When his passing was announced, an outpouring of grief from across the country paid tribute to both the actor and the man who was Chadwick Boseman. Former President Barack Obama said, "Chadwick came to the White House to work with kids when he was playing Jackie Robinson. You could tell right away that he was blessed. To be young, gifted, and Black; to use that power to give them heroes to look up to; to do it all while in pain – what a use of his years." Former Vice President Joe Biden added, "The true power of Chadwick was bigger than anything we saw on screen. From the Black Panther to Jackie Robinson, he inspired generations and showed them they can be anything they want – even super heroes." From St. Jude's Hospital in Memphis, "Two years ago, Chadwick visited the St. Jude campus and brought with him not only toys for our patients but also joy, courage and inspiration."

His fellow performers from the Marvel Cinematic Universe also expressed their appreciation for their colleague and friend. Jeremy Renner (Hawkeye) called Boseman "a warrior with a big kind heart," while Don Cheadle (War Machine)

wrote, "You were always light and love to me." Mark Ruffalo (the Hulk) said, "Brother, you were one of the all-time greats and your greatness was only beginning," and Josh Brolin (Thanos) called him "such an amazing and beautiful person." Brie Larson (Captain Marvel) spoke about Boseman's character: "Chadwick was someone who radiated power and peace. Who stood for so much more than himself. Who took the time to really see how you were doing and gave words of encouragement when you felt unsure." Forrest Whitaker, who co-starred with Boseman as Zuri in Black Panther, said, "Your light brightened our days. It will continue to brighten our hearts and minds. Let the heavens be blessed as you illuminate the sky." Even DC Comics, Marvel's biggest rival, honored Boseman: "To a hero who transcends universes. Wakanda Forever. Rest in Power, Chadwick."

If Jackie Robinson is correct -- "a life is not important except for the impact it has on other lives" (and it is reasonable to assume that he is), Chadwick Boseman not only portrayed important lives who had an enormous impact on others, but while doing so, quietly created a life whose importance and impact will be felt for decades, if not longer. While portraying heroes, both real-life and fictional, Chadwick Boseman became a hero himself: as a role model for millions of fans across the globe, using his celebrity for the greater good and leaving a body of work that will be admired and revered for years to come.

Wakanda forever. T'Challa forever.



"How Do I Save Money At Walt Disney World?"

Lou Mongello, Host of the Award-Winning WDWRadio show, has all the answers in his latest book:

102 Ways to Save Money for and at Walt Disney World

- How to save before you go
- When to visit to get the most value and "bang for your buck"
- Where to stay
- Purchasing Disney theme park tickets
- Saving on Dining in and out of the parks
- Disney souvenirs and merchandise

...AND SO MUCH MORE!!!

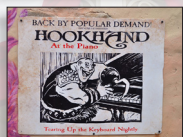
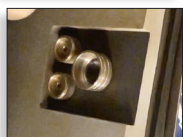


Learn more and
Order your Copy at
www.Disney102.com

www.wdwradio.com

WDW
RADIO

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...!



by Tim Foster



Tim Foster is the creator of Celebrations magazine and the author of the Guide to the Magic book series, which includes the Guide to the Magic for Kids and the Deluxe Guide to the Magic Autograph & Sticker Book. Tim is also the creator of the www.celebrationspress.com website.

“Wow, I’m in Disney!”

As Walt Disney World is slowly opening back up, we can all start looking forward to the day when we can go back. Whether it was a trip postponed from the summer, or a new vacation planned for the coming months, the idea of returning home has all of us very excited. And yes, I said returning home!

It’s no coincidence that the phrase “Welcome home” is synonymous with Walt Disney World. From your vacation planning experience online and the arrival of your MagicBands, to the pre-recorded announcements on the Disney buses and the Cast Members that greet you upon your arrival at your resort, the phrase “Welcome home” is one that is familiar to all Disney fans. With that in mind, I started to reminisce about all of those moments in which you realize, “Wow, I’m in Disney.” I’m talking about those times where you have that realization that your vacation has started, and that you’re now in the most magical place on earth. It could be anything – perhaps it’s something you hear, or something you see, or even a random little moment.

I thought it would be fun to list some of my favorite “I’m in Disney” moments so that we can all relive that magical feeling, especially if it’s been a long time since we’ve been there or if it will still be a long time until we return. So join me as I reflect upon my favorite “Wow, I’m in Walt Disney World” moments, and more importantly, be sure to let us know what your special moments are!

Returning Home

For many of us, the moment you pass under the main gateway to Walt Disney World is a truly magical one. The Magical Express bus drivers nearly always make a point of pointing it out to you, and once you see that archway you know your home. But I have a more subtle “on the bus” moment, and that’s the moment you realize that all of the street signs have changed! Instead of your typical green directional signs, you now see the distinctive purple signs that are used throughout Walt Disney World. It’s a little change, but to me that lets me know that I’ve entered a whole new place – a place far away from the real world. And if I’m heading to the Magic Kingdom resorts, I always look forward to that journey underneath the water bridge connecting Seven Seas Lagoon and Bay Lake. Best of all, if I time it just right I can also see the monorail gliding overhead. Long before I check into my resort, seeing these uniquely Disney things always puts me in that magical mood.

Speaking of resorts, the moment that you enter the lobby is always a memorable one. But which one is my favorite? That’s easy, the Wilderness Lodge hands-down! There’s nothing like walking through those glass double doors and entering into that breathtaking timber frame lobby. Not only is it a sight to behold, but you also hear that wonderful resort music playing in the background. At this point it doesn’t really matter if the line to check in is long. Just being in the lobby is enough to make me relaxed and yes, even a little giddy. I even make it a point to look for the Hidden Mickey on the grand fireplace. Even though I know it’s there and I’ve seen it many times before, seeing it again always brings me home.

But wait, there’s more magic to come! Once I get to my room and get a bit settled in, there’s nothing like looking out the window or walking out onto your balcony, and looking out over the sight of Bay Lake, or Space Mountain (if you’re in the Contemporary), or Crescent Lake (if you’re staying in any of the Epcot resorts). It’s at



this moment that I feel like I am truly far removed from the everyday world, and I always have that “Wow, I’m in Disney!” moment.

Scents and Sounds

But the sights aren’t the only thing that welcome me home. The sounds and the aromas can be just as powerful, perhaps even more so. For example, close your eyes and imagine the sound of the howling wolves of the Haunted Mansion and the train whistle of the Walt Disney World Railroad. You can often hear those even when you’re outside of the park, and whenever I hear them it definitely makes my heart skip a beat. Or how about when you wander into Epcot and you hear that familiar Epcot theme loop playing behind the hustle and bustle of Future World. Or when you hear the music from World Showcase and France as you walk up toward the International Gateway from the Epcot resort area. And finally, how about the legendary safety spiel of the monorail: “¡Por favor manténgase alejado de las puertas.” This soundbite is so iconic that T-shirts have been made emblazoned with that phrase, and we even have a refrigerator magnet of the monorail which will let you hear that familiar announcement at the push of a button. And believe me, we’ve pushed that button thousands of times!

Lastly, even though it might not come to mind right away, the memories triggered by scents and aromas can be just

as powerful, if not more powerful, than those you can see or hear. For instance (speaking of the monorail), whenever you get a whiff of that distinctive monorail aroma, you’re instantly transported back to your very first visit at Walt Disney World. Similarly, as you enter Town Square on Main Street U.S.A. after passing underneath the Walt Disney World Railroad station, that unforgettable aroma of popcorn, chocolate chip cookies, and the nearby Confectionery all come together to create a tapestry of scents that’ll instantly put a smile on your face. Combine that with the spectacle of the storefront windows, the Victorian decorations, and the sounds of clip-clopping horses and that old-time musical soundtrack from days gone by, and you can’t help but feel “I’m home.”

And even as I write this and imagine them in my mind, somehow, I’m right back there. Back in this magical world far removed from the everyday, where all of my cares and worries have vanished and are replaced by the wonder of dreams and imagination.

Those are just some of my favorite little moments when I realize that “I’m in Walt Disney World.” But how about you? What are those little moments that put YOU in that Disney frame of mind? Those moments where you pause, take a moment, and think for yourself, “Yes I am in Walt Disney World.”

“I’m home.”





by Tim Foster



Tim Foster is the creator of Celebrations magazine and the author of the Guide to the Magic book series, which includes the Guide to the Magic for Kids and the Deluxe Guide to the Magic Autograph & Sticker Book. Tim is also the creator of the www.celebrationspress.com website.

Magical Disney Moments Videos

As part of the new *Digital Celebrations*, we'll be bringing you our Celebrations Magical Moments videos, where we'll take you on a fun-filled tour of your favorite attractions! Along the way, we'll discover some little-known facts, trivia, hidden secrets, and best of all let you relive the best moments from your favorite attractions.

Join us as we take a magical tour of Splash Mountain, The Jungle Cruise, Journey of the Little Mermaid, Pirates of the Caribbean, Journey Into Imagination, and Buzz Lightyear's Space Ranger Spin!

So settle in, grab some of that pixie dust, and join us as we set off on a tour of some of your favorite Walt Disney World attractions!



Click on any video below to relive your favorite Magical Disney Moments!





by Steve Barrett

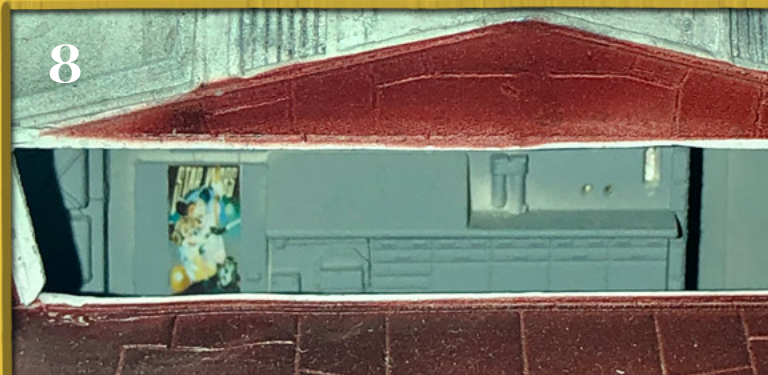
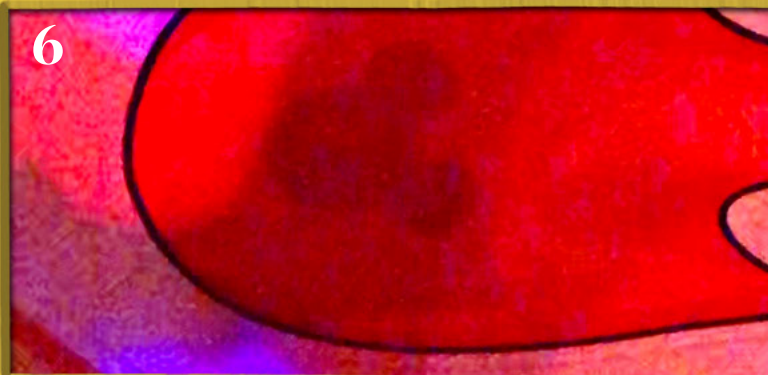


Steve Barrett is the author of the Hidden Mickeys Guide Book Series (Walt Disney World, Disneyland, and the Disney Cruise Ships) available in book stores, on Amazon, and on Kindle and other downloadable formats. The WDW and Disneyland Hidden Mickeys Guide books are also offered as iPhone and Android apps. Steve and his wife Vickie (hiddenmickeygal) are the webmasters of <http://www.HiddenMickeyGuy.com> and are on Twitter @hiddenmickeyguy and Facebook as Hidden Mickey Guy.

Hidden Mickeys at Disney's Hollywood Studios

1. Along the entrance queue of Mickey & Minnie's Runaway Railway, you can make out subtle side-profile Hidden Mickeys at times in the design of the large round light fixtures hanging from the ceiling.
2. On the rear wall of the last room of Mickey & Minnie's Runaway Railway ride, look for periodic classic (three-circle) Hidden Mickeys in the exploding fireworks.
3. In the last room before loading into the cockpit of Millennium Falcon: Smugglers Run, look back to the far side of the video monitor on the wall to spot three metal rings that form a sideways classic Mickey. (You can also spot this Hidden Mickey as you exit the cockpit.)
4. In "The Market Merchants" area of Star Wars: Galaxy's Edge, search for this classic Mickey made of small round silver metal domes - the top three make a Mickey tilted to the left - on the wall above and to the left of the popcorn shop.
5. About halfway through the Standby queue of Slinky Dog Dash, look for a Squeaky Penguin Bath Toy box on the right side of the queue. In the left lower corner of the lid on top of the box, three bubbles form an upside-down classic Hidden Mickey.
6. On the right side of the entrance queue of Toy Story Mania, you'll pass a series of animal cutouts ("Pop-Outs") in a standing board. Behind the beaver cutout, a dark red sideways classic Mickeys sits on a "fire ball" on the board behind the beaver.
7. Along the entrance queue of The Twilight Zone Tower of Terror, in the hotel lobby and just before you're directed to the pre-show rooms, glance to your left at coins in a wooden inbox container sitting on a counter. You can usually find a classic Hidden Mickey or two made of coins.
8. Inside Star Wars Launch Bay, model spaceships are displayed in a large room on the left. Find the Tantive IV ship and stare into the front window. A tiny Star Wars poster with Mickey and Minnie is on the left side of the wall that you can see through the window. You may have to shine a light or take a flash photo through the window to spot this great image.
9. At the end of MuppetVision 3D, after the cannon shoots holes in the theater, a person holding a plush Mickey Mouse walks left to right in front of the crowd outside. Look for Mickey's yellow shoes! You can also spot Mickey balloons in the crowd. (The photo is blurred because of the movie's 3D effects.)
10. At the end of MuppetVision 3D, as the fire truck backs out, Pluto shows up on the right side of the screen. While you're smiling at Kermit, don't miss the image resembling Cinderella Castle on a license plate at the right lower corner of the fire truck. (The photo is blurred because of the movie's 3D effects.)





Photographing the Mountains of Walt Disney World

There are so many great subjects to photograph at Walt Disney World. Here you'll find castles big and small...and even the occasional tower or two. You can stake out the perfect spot to get that great parade photo, day or night. And of course the evening fireworks always make for a great picture. But the most varied photo subject to be found here is perhaps the most majestic. I'm talking of course about the mountains of Disney

Depending on the time of day you photograph any of the Disney Mountains, you'll always get a different shot. Take Splash Mountain for example. You can of course get a really nice photo during the day, but your pictures will really come alive once the sun sets! The bright yellows and oranges provided by the glowing sun really add an extra touch of beauty to an already wonderful image. And at night, you'll have the brightness of the moon and the stars to add a bit of extra magic to your photo.

Of course, there are two other mountains in the Magic Kingdom that make great photo subjects. First up is Big Thunder Mountain Railroad. In my opinion, the best area to get a dazzling photo of Big Thunder Mountain is right at the exit. You can capture the whole ride in one shot, and you can also get some great shots of the runaway trains as they come around the bend. You can also find some great Thunder Mountain photo ops right by the Haunted Mansion. During the holidays, you might even find the mountain illuminated by projected images, much like Cinderella Castle and the Tree of Life. Continuing on through the Magic Kingdom, the last mountain on our photographic journey is of course Space Mountain. One of my favorite shots of Space Mountain is one that I got during sunset from atop the Contemporary. I was able to capture the reflection of the sun through the window of the California Grill, with Space Mountain set against a pink and purple sky.

When you've finished taking photos of all of the Magic Kingdom mountains, you can head over to Disney's Animal Kingdom and Expedition Everest, then head over to Pandora for a shot of the floating mountains. Let's first start with Everest. Whether it's day, night or sunset, you'll always get a great picture. No matter what time of day, you can always use the lake to get a really nice reflection of the towering mountain. Sunset adds a special touch to this little gem, particularly when the bright orange hits the side of the mountain and really makes it glow. If you're looking for a wonderful night shot, head on over to Flame Tree Barbecue down by the water. There you'll get an amazing water view of the mountain, all lit up in its evening glory. Now let's head over to the other side of the park and Pandora. The floating mountains are beautiful during the day, but they are especially beautiful at night. The colors really come alive once the sun goes down. I can literally spend hours in this area of the park, photographing to my heart's content. You really get the feeling the you've left Disney behind and are on another planet.

As you can see, there are many mountains in Walt Disney World, and all of them make for wonderful photo subjects. Try to take pictures of the mountains at different times of day and see what you come up with. Go out there, have fun, and try something new!



by Mike Billick



Mike Billick is a graphic designer and photographer with a passion and love for Disney. He was very fortunate to have two great parents who took him and his brother, every year, to Walt Disney World as kids and with that, grew what he'd like to call an obsession for all things Disney. As Mike describes, "Every corner you turn in this magical place is a memory of something special. To me, the feeling is like no other, which is why I enjoy sharing my love of Disney photography with others so they can relive all their "happy place" memories as well."





























By Erik Johnson



Erik is the Communications Concierge with CONCIEARS, your magical vacation concierge. When he is not in his mountain fortress in Colorado, you can find him in Orlando or Anaheim, enjoying an amazing meal and running a race to burn off said meal. Contact CONCIEARS for your next vacation to any of Disney's magical destinations around the planet and prepare yourself for a level of service you won't get anywhere else. Call 1-856-687-3277 or email service@conciears.com to kick off your next adventure!

Walt Disney World Parks Are Open for Business!

The year 2020 will be remembered for many reasons, but for many Disney fans, it will have special significance. Following the longest period of closure in Disney Parks history, Walt Disney World reopened on July 11th. This closure was so much more than just a Disney drought, but the reopened parks represent a very large step toward a new normal. Notice the term “new” normal. It is hard to see in the near future how families can resume life the way it used to be. Disney created significant new rules designed to enhance the safety of its Guests and Cast Members. These rules were designed based on health department guidelines and lessons learned from the reopening of Shanghai Disney in China. If you are planning a trip to the parks soon, these new rules will change the way your family enjoys Disney World. But fear not, with a little bit of preparation, you can still enjoy the fun and magic of Disney!

Preparing for Your Day at the Parks

Disney continues to make regular updates to its reopening strategy, conveying information in a very open and transparent way. This makes a lot of sense. Disney wants to make sure that every Guest feels confident and safe returning to their favorite vacation destinations. In addition to the now-familiar security checks, Guests may go through temperature screenings when they arrive at the parks. Disney asks that families check their own temperatures before leaving for the parks each day, potentially avoiding the disappointment of arriving at a park just to be turned away. Be wary of any temperatures approaching 100.4 degrees Fahrenheit, the cutoff Disney has in place based on health department recommendations.

You are probably also aware of the need for masks everywhere except for dining locations and Disney's designated Relaxation Areas. For now, that means an end to strolling through the park and enjoying your favorite treat, since those masks need to be in place on your face! Disney has some specific requirements for masks as well. Masks must have at least two layers of fabric and a tie or loop around the ears. Gaiters, bandannas, and masks with valves are not allowed. Families will need to arrive prepared to wear masks all day, long so it's worthwhile to pack a few extras. If the day is hot enough, you will likely want to swap out a mask for a fresh one.

At this time, Guests are only allowed to reserve admission to one park per day. For those used to park hopping, this may feel very restrictive. Disney is limiting the crowd sizes in the parks, ensuring that they can maintain cleanliness and physical distancing between all Guests. So be sure to download the My Disney Experience app, link all your tickets and Guests together, and select the parks you will visit each day. Guests staying at the resort hotels have more availability for reservations, so don't worry too much about whether you can visit your favorite places.

How Disney is Preparing

As mentioned earlier, Disney is limiting park capacity to help keep everything clean and safe. Cast Members are required to wear masks at all times to protect your



family. New cleaning procedures will step up their already-obsessive cleaning routines. Handrails, restrooms, elevators, tables, chairs, and ride vehicles will all receive the Disney cleaning treatment to a much greater extent throughout the day. In areas where distancing is not possible, physical barriers (think sneeze guards) are in place, so you don't need to worry about getting too close to a cash register or a Guest Relations representative.

Physical distancing is a major priority in the parks as well. Guests are used to seeing tape lines to guide them around parade and fireworks viewing areas. Disney will place even more signage and directions on the ground. These efforts will help Guests to stay safely separated, and will direct crowd flow more than usual. Some of your favorite pathways through the parks may be altered, but this is for everyone's safety. You might prefer to walk to the right or the left when you enter the Magic Kingdom, but for now, you may not have the same choices you used to!

Changes to Attractions

Fireworks displays, shows, and Disney parades will be absent in the early days of reopening. Instead of the spectacles that caused families to congregate and stake out their spots hours in advance, Disney created some smaller cavalcades. These are short parades that let your family see the characters they love with a little more frequency and a little more distance. Character meet-and-greets will be changed as well, with fewer opportunities for that up-close hug and photo.

Crowds are lower right now, and that has made a huge difference. Disney now requires more spacing between people on attractions, and Cast Members often pause to do a complete clean on attraction queues and ride vehicles. Queues are changed to accommodate six feet between families. FastPasses are also temporarily suspended, as most attractions have waits measured only in the time it takes to traverse the queue.

Some dining locations will remain closed for the time being, while other restaurants have reduced seating to allow for more spacing between tables. Dining reservations are still available though. The Food & Wine Festival is in full swing at Epcot, with a few changes you can read about later in this issue. Resort openings were restricted to Disney Vacation Club properties in the earliest days, but other locations are starting to open more rooms.

More so than any other time, there are many factors to consider regarding a Disney vacation. Your family's health should be first and foremost on that list. Disney recognizes that travel is inherently risky right now, and they have done as much as they can to keep Guests safe within their protective bubble.

Every decision we make right now feels even more serious and important than usual. If you feel comfortable taking your family to Walt Disney World right now, it certainly would be an interesting time to visit. Stay prepared and keep an eye on Disney's websites for the most current rules before you go!





DISNEY LEGENDS

by Jamie Hecker



Jamie Hecker has been a lifelong fan of Disney, and is passing on his love to his sons. He and his family visit Orlando annually and always look forward to their next trip. When not in Orlando, he resides in northern Virginia with his beautiful wife Suzanne, two boys and four cats.

You can read more about his "hidden Disney" musings at myhiddendisney.blogspot.com/

Tony Baxter

The American Dream comes in many shapes and forms. Discovering one's talent and showcasing it broadly to a receptive audience is part of that menagerie, akin to running away to join the circus after it comes to town, with the self-discovery of a hidden talent. This aptly describes Disney Legend Tony Baxter. Disneyland was the circus, and he took it all in, eventually joining the ranks at Walt Disney Imagineering to create notable and timeless classic attractions for Disneyland and other Disney theme parks. Baxter was born February 1, 1947 in Los Angeles and grew up in nearby Orange County. He was eight years old when Disneyland opened in July 1955. Four years later, the additions of the Matterhorn, Submarine Voyage, and the Monorail percolated in the imagination of the young boy. Baxter was enthralled with Disneyland and visited regularly by bicycle. He was at the perfect, impressionable age for the adventure and excitement that Disneyland elicits.

In 1965, when he was 17 1/2 (the minimum age for employment at the park) he applied for work at Disneyland, and found himself scooping ice cream at the Carnation Plaza Gardens. Baxter recalls seeing Walt Disney himself in the park, but didn't have a personal relationship with him. Baxter spent his spare time exploring the 'backstage' areas of the park, and on one occasion he had a fortuitous moment while exploring the Pirates of the Caribbean show building. Imagineer and future Legend Claude Coats was busy at work when he spotted Baxter surveying the attraction. Baxter recalled Coats telling him, "You can't see any of it from there. Why don't you come on down and I'll show you what we're doing." With an original Imagineer taking him into his confidence, Baxter found himself identifying his life's calling.

Baxter went to college at nearby California Polytechnic State University, majoring in architecture. He crafted an original concept for Disneyland, and his park managers encouraged to present it to WED Industries (the precursor to WDI, or Walt Disney Imagineering). Baxter received critical feedback, such as enrolling in art classes and shifting his academic focus. He switched careers to Theater Design at Cal State Long Beach. Prior to graduation, he again pitched the concept of a new attraction to WED and was hired to join the ranks of Imagineers.

Baxter's first formal work for WED began in 1970 as a Field Art Director for the Twenty Thousand Leagues Under the Sea attraction at the Magic Kingdom in Orlando, Florida. He recalled the rush to get Walt Disney World and the Magic Kingdom prepared for its October 1, 1971 debut. The night before, he was tasked with setting out chairs at the Tomorrowland Terrace restaurant, and then worked through the night to apply decorative decals to the Grand Prix Raceway cars, completing the work as the sun rose.

Baxter returned to California later that year, and at WED he worked under the steady hand of Coats, formalizing the arrangement that began by happenstance years prior deep inside the Pirates show building. At WED, Baxter learned the craft of attraction design and theming. Soon, he would be on center stage, creating some of Disney's most iconic attractions. His first major attraction was none other than Big Thunder Mountain Railroad, which opened in Disneyland in 1979, and at the Magic Kingdom in 1980. The design of the attraction faithfully recreated natural peaks, valleys, and gorges of a mountain range. But the best part was how the trackwork appeared to be built around the existing rockwork, giving it a natural

feel. For Disneyland, Baxter's team was inspired by the hoodoos of Bryce Canyon National Park. For the Magic Kingdom version, the guiding sources were the towering buttes found in Monument Valley Tribal Park.

EPCOT Center opened to critical and commercial success on October 1, 1982. Baxter had a role in the design of The Land and The Living Seas pavilions. However, his greatest contribution to the park was the introduction of an unlikely pair of characters: the Dreamfinder, a whimsical fellow who travels the skies in his Dream Mobile, and his sidekick Figment, a tiny purple dragon. Baxter recalled the genesis of the impish dragon: "I came to work and said, 'I have the answer for our show, it is going to be Figment.' I thought, there is this name, the word 'figment' that in English means a sprightly little character. But no one has ever visualized it, no one had ever drawn what a figment is. So, here is great word that already has a great meaning to people, but no one has ever seen what one looks like. So, we had a name that was just waiting for us to design the shape for it." Both Dreamfinder and Figment went on to be huge hits within the Disney fan community that still resonate today.

Baxter's next major project brought together the best of Disney Imagineering and the worlds of Star Wars, the brainchild of George Lucas. Using flight simulator technology, Star Tours took Guests on a Starspeeder 3000 transport flight helmed by RX-24, more commonly known as Captain Rex. The ride vehicle cabin featured hydraulic lifts that pitched it forwards, backwards, and sideways, synchronized to a film of Rex piloting the craft through a hanger bay, asteroids, and eventually through the trenches of the Death Star! Star Tours debuted in Disneyland in 1987, and two years later at the new Disney-MGM Studios park in Orlando. Star Tours was updated in 2011 to allow for multiple characters and scenes, a concept that Baxter proposed for the original version. The capability of adding new films wasn't feasible at the time, but digital projection now allows for that concept to work.

Disney parks are, on one level, synonymous with

mountains. With Space Mountain and Big Thunder Mountain already on the horizon, it was time for a new peak to rise – Splash Mountain. Baxter led the team that created the attraction, centered around the timeless concept of a log flume ride and a feverish drop. The Disney difference was the storytelling before and after the drop. Loosely based on characters from the film *Song of the South*, Splash Mountain was born from Tony's mind as a way to combine retired Audio-Animatronics from the recently closed America Sings attraction with a water ride attraction that park management desired.

Creating attractions for Disney was Baxter's forte. Next up for his resume was a bigger calling – creating an entirely new theme park. Baxter was named Executive Producer

for Disneyland Paris, which opened in 1992 under the original name of Euro Disney.

In November 2013, Baxter received a Main Street window honoring his body of work for Disney. It reads: "Main Street Marvels, Tony Baxter, Inventor. Imagination is in the Heart of our Creations."

On February 1, 2013, his 66th birthday, Tony Baxter stepped down from his Imagineering role as Senior Vice President of Creative Development. However, he continues to work with WDI as a creative advisor. That same year, he was recognized as a Disney Legend at the D23 Expo. He perfectly

summed up his Disney career with his acceptance speech. "I've been fortunate enough to have spent my career at an organization that encourages that ability to dive back into childlike wonder with the hope that it's going to bring forth transformative thinking and playful ideas. When Journey into Imagination's Figment asks, 'what will we do next, Dreamfinder?', that is the child inside me looking for yet another challenge. In Star Tours, the original pilot Rex aims for the Death Star hollering 'I've always wanted to do this!' That's me, living out those simple childlike dreams and hoping that everyone onboard shares them too. I really want to thank [the Walt Disney Company] for cultivating a place where it is okay to think this way. It has made it possible for me to take all of you along on some of the wildest rides in the universe."





By Erik Johnson



Erik is the Communications Concierge with CONCIERS, your magical vacation concierge. When he is not in his mountain fortress in Colorado, you can find him in Orlando or Anaheim, enjoying an amazing meal and running a race to burn off said meal. Contact CONCIERS for your next vacation to any of Disney's magical destinations around the planet and prepare yourself for a level of service you won't get anywhere else. Call 1-856-687-3277 or email service@conciars.com to kick off your next adventure!

Topolino's Terrace Flavors of the Riviera

High atop the towers of Disney's Riviera Resort lies a restaurant that will transport you to the shores of France and Italy. Dine in elegance, surrounded by a lush interior, as you gaze out over Walt Disney World from the outdoor terrace. Prepare yourself for fine dining the Disney way, breakfast or dinner, at Topolino's Terrace!

The first thing you'll notice upon entering the restaurant is the glass case packed with curing meats and homemade pasta. It's a tantalizing glimpse of what's to come! Inside, the décor is rich in golds, oranges, and wood colors. Chandeliers throughout reach down from the ceiling with thin tendrils and soft light. Many of the tables are situated around long booths and intimate half-booths. The entire dining area is illuminated by natural light streaming through the giant windows that surround the entire room. These windows offer a stellar view of the resort and the surrounding area. If you prefer to gaze inward, the large expo kitchen allows you to watch the meal prep in action, with a great view of the massive wood-fired grill.

If you've ever won at Disney Trivia Night, you probably already know that Topolino is what Italians call our dear friend Mickey Mouse. This understated call-out to the Leader of the Club makes the character breakfast experience here a little more tongue-in-cheek. The Riviera distinguishes itself from most other character breakfasts with prix fixe menu dining options instead of the standard buffet. If you're sitting and waiting for that breakfast to come, your family has more time to enjoy Mickey, Minnie, Donald, and Daisy as they roam the dining room, dressed in their artistic finest.

The Breakfast à la Art menu includes lots of options for kids. All diners receive a heap of pastries and bread served inside a paint cup. This, plus the dipping sauces served in an artist's palette, is worth the price of admission on its own! Scrambled eggs and fruit and yogurt are here for the liking, but if you want the more artistic option, opt for the Mickey Waffle Dippers. These tasty variations on the traditional dish are served on an artist's palette with three dipping sauces. With any of the children's entrees, you can add savory roasted potatoes, sausage, bacon, or a fruit cup.

If adults can resist the waffle dippers, they'll discover plenty of other options. You can start with scrambled eggs with the addition of wild mushrooms, spinach, sausage, and tomatoes. Oh, and both the eggs and sausage are plant-based, but it's likely you won't even notice the difference. If you crave the real thing, opt for the Quiche Gruyere. Baked to perfection with Disney-made pancetta, roasted potatoes, and greens, you'll feel like you woke up in France. A hearty serving of smoked salmon atop a bagel with onions, cream cheese, and capers is also a tasty way to start your day. If you're still jealous of your kids' Mickey Waffles, you can try the sour cream waffle entrée served with apples, orange-maple syrup, and your choice of breakfast meat.

Beverage selections abound with your morning meal! Warm up with a French Press filled with the Riviera Resort's own blend of Joffrey's coffee. You can try espresso, lattes, mochas, or cappuccinos. If the adults need a little extra kick to their morning, a few morning cocktails are also available.

Dinner is an altogether different experience. As the sun sets, the dining room's many



large windows provide an amazing view of the surrounding resort. Settle in for the evening with a few starters, like a scrumptious selection of olives or cheeses. You could also enjoy a beet or romaine salad (if you don't feel like sharing!). If you prefer filling up with bread, your meal comes with a hearty basket and several types of olive oil for dipping.

The entrée menu changes with some frequency. You could enjoy a completely different meal on every trip! The Filet Mignon is always a great choice with its truffled mashed potatoes and mushroom purée. The menu often features a braised lamb shank with polenta and charred carrots and a tomahawk chop with lemon jus, potatoes, and onions. Seafood choices include the King Salmon with artichoke risotto and Sole Meunière with sea beans. The Tarbais Bean Cassoulet is a vegetarian dish packed with beans, root vegetables, mushrooms, and plant-based sausage.

No fine French-Italian restaurant would dare post a menu without pasta options! Fettuccine is served with a variety of shellfish and squid in a lemony pesto sauce. Linguini Scampi delivers on the promises of the classic dish with shrimp, garlic sauce, and botarga, a salted fish roe. Wrapping up the pasta possibilities, the Bucatini features tomatoes, basil, chiles, and pecorino toscano cheese.

Kids don't get quite as many choices, but you are likely to find something everybody can enjoy. Kids can get in on the appetizer course with soup or salad starters. Rigatoni with tomato sauce ensures kids can enjoy some pasta too. There is also a beef filet and a grilled chicken breast option. All kids' meals come with sides like carrots, fruit salad, potatoes, and

gelato, and drinks like milk, juice, or water.

Topolino's Terrace offers a variety of drinks to enjoy during your meal. The Strawberry-Cucumber Spritzer is a non-alcoholic refresher. Coffee drinks like cappuccinos and espresso are present, as is an elegant press pot of coffee. Several cocktails take on a modern European flair like the Modern Fashioned with rye whisky and rum or the Midi Spritz, a take on the classic Aperol Spritz. Wines take the to the fore during dinner. Ask your server for recommendations from Topolino's extensive collection of French and Italian wines. You're sure to find the perfect companion for your meal!

Fans of the sweeter things might consider passing on that last piece of bread to leave some room for dessert. The rich chocolate cake is filled with caramel and covered with raspberries. A Pistachio Mousse takes a bit of chocolate cake and combines it with said mousse and lemon curd. If you want some variety, try out the Fruits of the Forest. This dessert combines hibiscus cake, black currant mousse, and blueberry sorbet with a stunning presentation on the plate.

If all of this talk of breakfast and dinner is making you hungry, get yourself a reservation. This is a Signature Dining location and dinner typically requires a dress code that excludes tank tops, swimwear, and the like. A meal will also cost you two Disney Dining credits if you use the dining plan. Meals are definitely pricier here, compared to other locations, but the experience at breakfast or dinner is definitely worth it. Reservations are encouraged and can be obtained using your My Disney Experience app.





By Chris Smith



Christopher E. Smith is a corporate attorney, author and Disney historian living with his wife and four children in historic Mooresville, AL. Chris is fascinated by the history of Disney and has written multiple books on historical Disney subjects. You can follow him on twitter @csmithdisney and visit his website, chrissmithbooks.com for more information.

Villains, Villains Everywhere... If You Know Where to Look

Halloween is one of my favorite holidays of the entire year. Nothing makes me happier than seeing festive decorations featuring ghosts, ghouls, pumpkins, and black cats. And, of course, a Halloween treat or two (or 20) always hits the spot. Walt Disney World does Halloween in an especially fun and...yes...spooky way. The stars of those Halloween festivities are usually Disney's large cast of villains. From Jafar and Ursula to Captain Hook and Zurg, famous Disney villains always help to make the parks even more special during the Halloween season. However, unbeknownst to many Guests, a dastardly array of lesser-known villains can be found hidden in plain sight in the Magic Kingdom year round. So put on your favorite Halloween costume and grab a tasty Halloween treat while we go on a quest to find hidden villains!

Tom Sawyer Island (Injun Joe)

Tom Sawyer Island is a massive outdoor playground that pays homage to the adventurous title character of Mark Twain's 1876 literary masterpiece, *The Adventures of Tom Sawyer*. In a world of cell phones and laptops, Tom Sawyer Island harkens back to a simpler time of imagination and adventure. The island's endless trails, dark caverns, and rustic structures offer Guests lots of old-fashioned outdoor fun that many fondly remember from their childhoods. It also includes a reference to a largely unknown villain. Guests exploring Tom Sawyer Island will find a dimly lit area for exploration: Injun Joe's Cave. Tom posted a note for Guests at the entrance to Injun Joe's Cave:

DO NOT WURRY.../INJUN JOE AINT BEEN
SEEN IN THESS PARTS/FOR ALONG TIME. HIS
CAVE IS DEESERTED!/.S. IFN YOU WANT TO
MAYBE YOU COULD WURRY JUST A LITTLE BIT

Injun Joe is the ruthless villain from the novel *The Adventures of Tom Sawyer*, who ends up trapped in a cave with Tom.

Fantasyland Railroad Station (The Big Bad Wolf)

Some of the best storytelling details in the Magic Kingdom can be found near a building labeled "RECEIVING" that is located close to the Fantasyland Railroad Station. In this area, a stack of suitcases, trunks and boxes pay homage to numerous classic Disney characters. One piece of luggage references the Big Bad Wolf, the villain of the 1933 Silly Symphony cartoon *The Three Little Pigs*. That luggage is marked:

THE BIG BAD WOLF - BALOONOLOGIST EXTRAORDINAIRE
He'll Huff & He'll Puff & Create the Animal of Your Choice!

Sounds like this version of the Big Bad Wolf may not be so bad after all!

Tangled Restroom Area (Many Talented Villains)

Disney's emphasis on storytelling goes well beyond lands, attractions, restaurants, and shops. In fact, one of the most well themed areas in the Magic

Kingdom is a restroom. Specifically, the Tangled restroom area that borders Liberty Square and Fantasyland in the Magic Kingdom. This area is filled with numerous storytelling details and props that pay homage to the 2010 Disney animated film *Tangled*. A series of posters hanging throughout the area provides numerous laughs. One poster includes a picture of the “Hookhand” villain playing the piano and reads:

BACK BY POPULAR DEMAND HOOKHAND

At the Piano Tearing Up the Keyboard Nightly.

Another poster is for a sword-carrying Viking named Vladimir. While Vladimir’s appearance may seem menacing, the unicorns that decorate the viking’s sword hint at something more:

VLADAMIR: THE SCOURGE OF THE SEVEN CONTINENTS

A PRESTIGIOUS COLLECTION OF TINY CERAMIC UNICORNS ON DISPLAY IN THE DAFFODIL GALLERY AT THE LAVENDER TEA ROOM

A wanted poster for “Ulf” identifies this character as a criminal master “mime”:

WANTED BY THE CAPTAIN OF THE GUARD AND AUDIENCES

ALL OVER THE WORLD! ULF THE CRIMINAL MASTER MIME

“You’ll be speechless!” – The Royal Gazette

“Silent but deadly!” – The Daily Serf Report

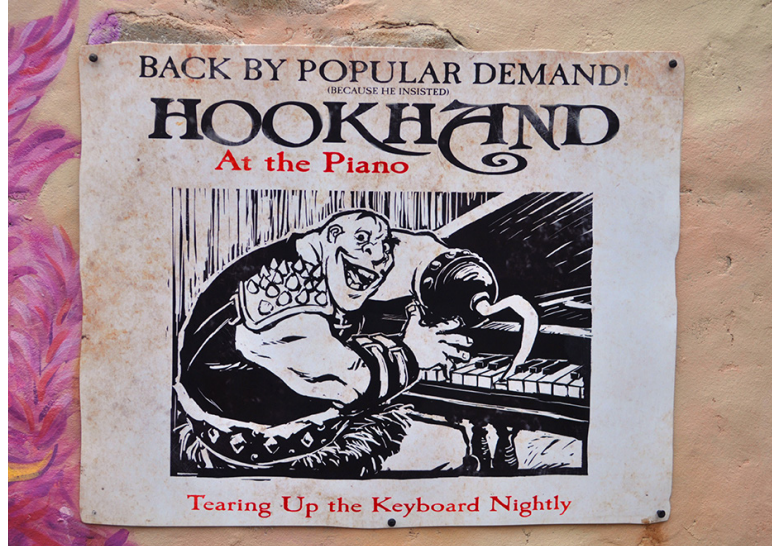
The Snuggling Duckling Newsletter also gave Ulf a rating of five ducks. Who knew that villains could be so talented?

Guests will also find three more wanted posters just inside the walkway to the men’s restroom. A wanted poster for the menacing “Stabington Brothers” includes a note that the criminals are wanted “DEAD OR ALIVE.” Flynn Ryder’s wanted poster has been stamped as “PARDONED.” The third and final wanted poster is for “Shorty” who is wanted for “Intemperance and Cupidity.” While Shorty is still “At Large,” the poster clarifies that he is “not very.”

The Wanted Posters of Frontierland

Frontierland celebrates the pioneer spirit of America, and offers a somewhat humorous look at the Old West. Although grounded in true United States history, Frontierland offers a much more fanciful and comedic outlook on that history than its Magic Kingdom neighbor Liberty Square. Frontierland presents a rose-colored view of the American frontier that has become a large part of American pop culture by virtue of decades of Western feature films, television series, books, and other media. Having said that, any good depiction of the Old West needs to include a few bandits.

Guests should pay close attention to the ticketing area



in the Frontierland Train Station, as numerous “wanted” posters for a variety of western criminals adorn the walls. The “Younger Brothers” are wanted “Dead or Alive” for “Murder and Robbery.” The poster includes a \$15,000 reward. A \$300 reward is offered for information leading to the arrest of “Curly” McKay, who is wanted dead or alive “for armed stage coach robbery.” Another wanted poster offers a \$6,500 reward for Harry Longbaugh, better known as “The Sundance Kid.” The poster describes The Sundance Kid as between 35-40 years old, with a slim build, a long nose, and a dark complexion. “B.H. Stevens” is wanted for “Stagecoach Holdup.” A \$1,000 reward is offered. Another \$1,000 reward is offered for “Quantrill,” who is wanted “Dead or Alive.” The wanted posters all include vintage sketches of the particular outlaw referenced in the poster.

Sleepy Hollow Refreshments (The Headless Horseman)

Sleepy Hollow Refreshments is a small quick-service restaurant in Liberty Square. It is the first building to the immediate right after crossing the bridge from the Central Hub into Liberty Square, and offers delicious waffles, funnel cakes, cookies, and other treats. This small dining location pays homage to a classic piece of American literature, *The Legend of Sleepy Hollow* by author Washington Irving, and a 1949 Disney film, *The Adventures of Ichabod and Mr. Toad*.

The name “Sleepy Hollow Refreshments” is an obvious reference to Irving’s work. However, many Guests don’t realize that the sign for the restaurant facing the Liberty Square walkway also depicts the villainous star of *Sleepy Hollow*, the Headless Horseman, as does a posted menu board. The next time you are waiting in line to order you chicken waffle sandwich (during the Halloween season or otherwise), be sure to tip your cap to the Horseman. Don’t worry, the villain is not likely to steal your treat...given that he doesn’t have a mouth!



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.

The Evolution of Splash Mountain

Splash Mountain was added to the Disneyland landscape in 1989 in Critter Country. The arrival of the attraction also saw the name of that area of the park changed from Bear Country in order to accommodate the Song of the South's main characters, Br'er Bear, Br'er Fox, and Br'er Rabbit. It told the tale of Br'er Rabbit's adventures in the Briar Patch. It was a bit of a highlight reel from the film *Song of the South*, which came out in 1946. But this wasn't the first time that many of those Audio-Animatronic characters started singing!

On June 29th, 1974, *America Sings* opened in Tomorrowland in a rotating theater. Guests followed Sam the Eagle (no relation to the Muppet – other than both of them being decidedly patriotic birds) and Ollie the Owl through the various ages of music in America. Sam the Eagle (voiced by the incomparable Burl Ives) and Ollie traveled through four scenes: The Deep South, Headin' West, The Gay 90s, and Modern Times. The attraction never really fit into the Tomorrowland theme, but it was haven to a lot of animal Audio-Animatronic figures.

In the Deep South segment, songs from the south were sung by a Mother possum and her babies, a trio of geese, several frogs, an alligator trio, hens, foxes, and a coyote. In the Headin' West scene, songs associated with the American West were sung by a sombrero wearing dog, rabbits, a geese quartet, a rabbit, a coyote, a vulture duo, and even a turkey! The Gay 90s (which was a common reference to the 1890s) included songs sung by a geese quartet (these fellows were a recurring theme), a mother rabbit and her babies, a showgirl pig, an old gray mare, a bird in a gilded cage, and a fox. In Modern times and the Epilogue, the songs were crooned by the geese quartet, a quartet made up of a wolf, a fox and a pair of cats, a piano playing pig, a rooster, a frog, several storks (including a few on motorcycles), a rooster, an alligator, a porcupine and a hound dog. Finally, the whole attraction wrapped up with Ollie and Sam singing *Auld Lang Syne*.

The attraction officially closed in 1988, but the Audio-Animatronics went on to find other homes. Two of the geese traded their folk songs for some techno and moved into the Star Tours preshow area. The rest went on to sing a new refrain. They moved into Splash Mountain in Critter Country to fill out the tale of Br'er Rabbit and sing *Zip-A-Dee-Do-Dah*.

Their presence was one of the things that made Disneyland's Splash Mountain attraction so special. Many of them kept their singing poses and costumes in the move. For the sake of comparison, Splash Mountain in Critter Country and Splash Mountain in the Magic Kingdom in Walt Disney World had several distinct differences. The Magic Kingdom had more room to build, so the ride is about a minute longer there, and the Frontierland mountain has a 9-acre-plus footprint. It also moves faster by about 1 foot per minute and was home to 68 Audio-Animatronic actors who told the story of Br'er Rabbit and his adventures in the briar patch. Splash Mountain in Disneyland Park is smaller (at only about 2 acres in size) and slower. But Splash Mountain in Disneyland Park is home to over a hundred Audio-Animatronics to flesh out the story – thanks to the retirement of *America Sings*. The pair of vultures that warn Guests about the briar patch just before climbing

Chick-a-Pin Hill are the Boot hill Boys who sing about the end of Billy the Kid – which explains the undertaker costumes. Disneyland's Splash Mountain feels much more active and bustling. When Guests float by the Zip-A-Dee-Do-Dah Lady showboat at the conclusion of the ride, it feels huge. That is for good reason – it was the largest animated prop ever built by Disney (at least as of 1989 when it opened) at 50 feet long and 30 feet tall.

Splash Mountain in Disneyland was built in the location of what was the Bear Country Jamboree. While the beloved attraction still runs in Walt Disney World's Frontierland, it was the headline attraction of Bear Country. A fragment of its legacy can be heard in Splash Mountain in Disneyland. One of the unseen bears that inhabited Bear Country was Rufus, a snoring bear, tucked away in a cave with a sign that warned "Sleeping Bear- Quiet!" Though Rufus has never been seen, his snore resonated from Br'er Bear's house that Guests floated by on Splash Mountain.

Tiana Comes to Disneyland

Earlier this year, Disney announced that Splash Mountain will be retiring, and will be transformed into an attraction themed around the 2009 film *The Princess and the Frog*. Previously, Tiana has had special dessert events on the Mark Twain, and the princess has long made appearances throughout the park. And of course there is Tiana's Place, the festive restaurant on Disney Cruise Line's *Wonder*. The eatery features a live show of singing and dancing by the royal restaurateur herself, with a fun visit from Louise the alligator as well.

It doesn't take much imagination to envision a version of Tiana's Palace (her dream come-true at the end of *The Princess and the Frog*) anchored in New Orleans Square in Disneyland. A jazzy dinner show would be an amazing addition to Disneyland, but it doesn't seem to be in the plans – at least not just yet.

Splash Mountain in Disneyland is located in Critter Country, right beside the Haunted Mansion and just beside



the Rivers of America. It is the boundary between Critter Country, New Orleans Square, and Frontierland. At first thought, that may seem an odd location for something that seems to ring truer to Fantasyland than Frontierland, Critter Country, or New Orleans Square. On reflection, Splash Mountain's current home is actually the perfect place for this attraction.

The attraction isn't like the Fantasyland dark rides. Disney has said that the attraction will be set after the final kiss in the movie. At this point, it will be a musical adventure through the bayou with Tiana and Louise. While it may not take place in the Wild West, it does fit into the untamed wilderness of Frontierland. With the attraction being loaded with jazz music and Tiana, it makes sense that New Orleans Square would embrace this attraction. Finally, the bayou (and Tiana's adventure in the film) is filled with creatures such as fireflies, gators, and snakes, and all of the creatures that live with and visit Mama Odie. If anyone lived on the cusp of New Orleans Square and Critter Country, Mama Odie would be the one.

Hopefully, the America Sings Audio-Animatronics can learn to sing a new tune other than Zip-A-Dee-Do-Dah and bring the new story to life. It will be fascinating to see how the Splash Mountains of both Disneyland and the Magic Kingdom will tell this new story of Tiana!



FEATURED ATTRACTION

PIRATES *of the* CARIBBEAN

by Shaun Jex





Dark clouds are gathering in the distance. There is the scent of coming rain and a strong breeze blows, rattling the wooden sign hanging at the entrance of Tortuga Tavern. Listen close, and you can hear the sound of off-key singing, the crackle of flames, and the boom of a cannon. There's skulduggery afoot and high adventure in the air.

Pirates of the Caribbean is, without question, one of the most iconic and beloved attractions in Disney history. It's a staggering feat and a landmark in theme park entertainment worldwide. Beyond the technical brilliance, it seems to touch something in Guests, no matter who they are or where they come from. For my wife, it takes her back to late nights as a child, reading a leather-bound copy of *Treasure Island* by the light of a bedside lamp. For me, it transports me to sunny summer afternoons acting out tales of daring do in the woods behind my grandparents' house. It seems there's a bit of a hero and scallywag in all of us, and Pirates of the Caribbean lets us gleefully experience both.

Though it is difficult to imagine now, originally there was no intention to bring Pirates of the Caribbean to the Magic Kingdom. The attraction was a smash hit in Disneyland, but Imagineers were concerned that Florida's proximity to the real Caribbean, and reasoned that its extensive pirate history would make the attraction anticlimactic in Orlando. Instead, they planned to create an alternate attraction called Western River Expedition. The attraction would have featured cowboys engaged in rootin', tootin' adventures out on the American Frontier. However, Pirates had become such an iconic piece of Disneyland that it became clear that bringing it to Florida was unavoidable.

Card Walker, President of the Walt Disney Company, made the official decision to have Pirates invade the Magic Kingdom, and Cast Members began sporting buttons that read, "The Pirates are Coming! Christmas 1973!"

There were significant differences between the attraction in Anaheim and its sibling in Orlando. The Florida attraction would be housed in a Spanish citadel. Originally known as El Castillo, the building came to be known as Castillo del Morro. The architecture was patterned after Castillo de San Felipe del Morro in San Juan, Puerto Rico. The watchtower located on the building is known as Torre del Sol. As you approach the building, you pass through an area of Adventureland known as Caribbean Plaza. The ambiance of the area makes you feel as though you've actually been transported to a Spanish port in the 17th century, perhaps Cartagena, Havana, or Santo Domingo. It's easy to believe

that smugglers are wandering amongst the crowds, transporting goods like tobacco and sugar. There's wealth for the taking if you've got the daring.

Of course, the life of a pirate wasn't all doubloons, rum, and the swashing of an occasional buckle. Far from it! Piracy was a brutal and dangerous life. Perils lurked around every corner. Even worse, the life of a pirate was fraught with superstition. In spite of all the rollicking fun to be had on Pirates of the Caribbean, it is also a dark and spooky attraction, filled with the myriad chills and thrills that would have faced a buccaneer. Not only are there cannon battles and the plundering of towns, there are skeletons, ghosts and curses lurking around every corner. As we draw ever closer to the spooky season of ghosts and ghouls, let's spend a little time exploring the macabre delights found in Pirates of the Caribbean.

Creepy Creeps, er, Spooky Scallywags!

Our first hint of this danger stands watch over the entrance to Castillo del Morro. A skeleton stands in a crow's nest, looking out over the plaza. Perhaps he is there as a warning. In the days of piracy, the bodies of convicted pirates would sometimes be put on display, a stark warning for those who might be considering the life of a buccaneer. Or perhaps he is part of the Flying Dutchman's crew, the legendary ghost ship of the Dutch East India Company, doomed to sail the seas forever. The Dutchman has long been considered a portent of doom, perhaps the skeleton is warning us not to embark on our journey.

As we wind our way through the arsenals and dungeons of El Castillo, we cannot escape the presence of the macabre. Peer through a set of bars and you will see a pair of pirates engaged in a game of chess. It is not, if you'll excuse the pun, a very lively game. The pirates are nothing but skeletons. Why? What horrid fate befell the duo as they matched wits? A close inspection of the chess board provides a hint. Supposing you had the time and inclination to examine the pieces, you would find that the game was locked in a stalemate. Neither player can move, and so the game will never end.

Imagineer Marc Davis is responsible for this particular gag. Ever committed to detail, the board is actually arranged in a stalemate. A minor tragedy was averted in the 1990s when the scene was refurbished. It seems that the board was cleared without attention being paid to where each piece belonged. Fortunately, Davis had foreseen such circumstances. On the original sketch he created for the





scene, he had drawn a diagram outlining where to place each piece, and the stalemate position was restored. (Well, at least it was for a time. The pieces have moved over the years...perhaps by some cheating pirate ghosts? But it's a great detail nonetheless!)

When you finally reach the loading dock, look out at the dark night sky in the distance. Ghostly clouds drift slowly across the moon and the silhouette of a pirate ship can be seen. Lights on the ship glow, as though beckoning you to follow them out onto the bounding main.

The journey begins with your boat moving slowly through a dark series of caverns. They glow in an eerie blue light, which makes the stalactites hanging from the ceiling resemble skeletal fingers. In the distance, you may catch sight of Dead Man's Cove, a small beach. Are those skeletons on the beach? You'll find out soon enough, but first look carefully at the rockwall beside the beach. The holes and ridges in the stone...is it your imagination or do they transform the rock into a ghastly skull? A voice echoes through the caves proclaiming that, "Dead Men Tell No Tales."

You may wonder about the veracity of the statement, for on the beach you see the remains of several unfortunate pirates. Two skeletons lay on the sand, each run through with

a sword. The Jolly Roger, the flag of the pirates, is spread on the ground between them. A few feet away a skeleton stands pinned to the wall by a cutlass. By his hat, it appears he may have been captain of the crew. His remains have not gone to waste however. A seagull has made its nest in his hat. Its head turns back and forth, watching as you pass it by.

This scene was originally going to have dialogue from the spirits of the deceased. One voice would proclaim, "Hear ye a dead man's tale o' a dastardly deed. Brave seamen, these... Helped bury the gold they did, then silenced forever. Har! So thought that black 'earted divil!...But stay, I told their tale 'afore...now I be tellin' it again. Here be where the gold... Dead men tell no tales!" The second voice would have said, "Dead men tell no tales, Harrr, heh-heh-heh! Look there upon these pirates bold, take heed whilst I tell ye the gruesome details o' their slight misfortune...and the treacherous act what did them in. Unsuspectin' rogues, unmindful...Dead men tell no tales." The plan was ultimately scrapped, leaving the bleached remains to speak for themselves.

Next, our boat drifts into an area known as Hurricane Lagoon. Here a stalwart skeleton stands at the helm of a battered ship. Tattered sails whip in the wind and as the skeleton fights to steer the vessel. The angry scream of the



wind fills the air and bolts of lightning split the sky.

As with Dead Man's Cove, there was originally a plan for additional audio in this area. A voice would declare, "What poor hulk lies smashed on the cruel rocks, pounded by the angry sea? Who knows the gallant efforts o' the wretched crew to save the ship? I knows, 'cause I was there! 'Twas the royal fortune, found for the Spanish Main, with enough treasure to....Dead men tell no tales!"

In addition, Imagineers planned to depict a sea battle in the background. The idea was scrapped. Not much is lost without it, our tiny vessel will soon find itself in the midst of a much fiercer conflict.

However, before we depart there's one more bit of eerie trivia worth knowing. As Imagineers built the original attraction in Anaheim, they found that they were dissatisfied with the quality of the fake skeletons at their disposal. Rather than create an attraction that they found subpar, Disney contacted UCLA and arranged to have real human skeletons placed in the attraction. The bones were later removed when Disney was able to create believable props. A visitor with a bent toward the supernatural might very well wonder if the ghosts of those bones ever wandered about the attraction, peering at the Guests or

carousing with the pirates.

We will soon leave the paranormal portion of our voyage behind us, but not without a final encounter. As our boat drifts out of Hurricane Lagoon, we see a talking skull. The voice of the pirate was provided by Disney Legend Xavier "X" Atencio. A multi-talented artist, Atencio also wrote the lyrics to, "Yo Ho, Yo Ho, A Pirate's Life for Me." He also co-wrote the lyrics to "Grim Grinning Ghosts" in the Haunted Mansion. The connections between Pirates of the Caribbean and ghosts clearly run deep. The skull speaks a few words, and then our ship is plunged into darkness. When the boat re-emerges into the light we will have left behind the supernatural. From here on out it is a joyous jaunt through the mayhem and violence of battles, raids, and raucous sea shanties.

Soon, we will float past Captain Barbossa, and so I will leave you with words once spoken by the infamous Captain, words to remember as you journey amongst the Pirates of the Caribbean:

"For too long I've been parched of thirst and unable to quench it. Too long I've been starving to death and haven't died. I feel nothing. Not the wind on my face nor the spray of the sea. Nor the warmth of a woman's flesh. You best start believing in ghost stories...You're in one."



FEATURED FILMS



BY LORI ELIAS



In the musical *Shenandoah*, two young boys ask each other, through the song "Why Am I Me?" (music and lyrics by Gary Geld and Peter Udell),

*"Why was I born
When I was born?
Who I was born to be?
Why was I given
The body I'm livin' in...
Why am I here?
Why am I now?
Why am I who you see?
Why was I handed
The body I landed in?"*

These questions are also the center of *Soul*, Disney-Pixar's 23rd film, which is scheduled to arrive just in time for Thanksgiving, and film fans will be thankful indeed, as the movie was delayed for five months due to the global pandemic. This will be Disney's first big-screen release since *Onward* in early March 2020, and while that film took audiences to the fantastical world of New Mushroomton, *Soul* is set in one the realest locations on Earth: New York City. *Soul* was directed by Pete Docter and Kemp Powers (in his first feature film); the two were joined by Mike Jones (*Coco*) in penning the script. The film was scored by Jon Batiste and the team of Trent Reznor and Atticus Ross.

Soul asks the existential question, "What is it that makes you...you?" In the case of Joe Gardner, a middle school band

director, that which makes him who he is, is jazz. While he loves his students, he longs to be a professional jazz pianist, and just when he is about to get his big break – a spot at the famed Blue Note Jazz Club – a twist of fate (namely, a tumble down a manhole) lands him in the You Seminar: the so-called "Great Before," an other-worldly location where personalities are created before being attached to soon-to-be-born babies. Will Joe be able to return to Earth – and as himself – and get to enjoy becoming the person he has always dreamed he could be?

This compelling story was inspired after Pete Docter had a moment of introspection following his Oscar win for *Inside Out*. As he looked back at what he had just accomplished and pondered what might lie ahead, he began to consider if working in animated film was what he had truly been destined to do (and Disney fans around the globe certainly both believe and hope so!). As he gazed at his newborn son, he mused on how babies are born with individual personalities of their own, and wondered how that happens. He concluded that this occurs because each person is born with a soul, which is the crux of each human's truest identity. While philosophers who have considered some of those same questions have turned to treatises and theses to express their work, Docter turned to the medium for which he indeed was apparently born: the animated film!

Though the main character, Joe, could have really held



any profession in order to tell the story, Docter and the rest of the creative team settled upon him being a musician, as they agreed that that would make for interesting storytelling, and since the genre of soul music is an offshoot of jazz, the double entendre of the title was complete.

And because jazz was first developed by Black musicians in the nineteenth century, Docter maintained that it was a priority for Joe's character to be Black as well. A number of Black musicians, including legendary jazz pianist Herbie Hancock, rap artist Bradford Young, jazz drummer Terri Lyne Carrington, bandleader Jon Batiste, and two of the film's stars (who are musicians in their own right, Ahmir Thompson (better known as Questlove) and Daveed Diggs, served as consultants in creating both the music and the story. Their input was utilized for even the minutest details of the story, script, and set.

The score of the film is divided into two distinct components. The music of the Great Before was composed by Trent Reznor and Atticus Ross, while the jazz music of New York City was written by Jon Batiste. In order to maintain cohesion between these two very different worlds, both physically and musically, the three composers collaborated, blending elements of both sides of the musical

coin to help tie the story together.

Jamie Foxx, who won an Academy Award for portraying pianist Ray Charles in *Ray*, voices Joe, and is truly a textbook example of perfect casting: not only is he an actor of the highest degree, and with prior experience in animated characters (Nico in *Rio* and *Rio 2*), but he also started studying piano as a young child, even working as a church pianist in his teens. Tina Fey (*Muppets Most Wanted*, *30 Rock*) plays 22, a soul-in-training fearful of becoming part of a living human, who latches onto Joe in the You Seminar. Their castmates include Questlove, drummer and co-frontman of The Roots, house band for *The Tonight Show with Jimmy Fallon*, who plays Charlie, the drummer for Joe's band; and Phylicia Rashad, best known as '80s-era sit-com mom extraordinaire, Claire Huxtable, as Joe's mother. Daveed Diggs, a Tony award-winner for portraying the Marquis de Lafayette and Thomas Jefferson in *Hamilton*, and also known for his work as Mr. Browne in *Wonder* (2017) and Andre in the series *Snowpiercer*, voices Joe's neighbor and nemesis Paul. (Diggs is making quite a name for himself among the Disney crowd, as he has also landed the role of Sebastian in the upcoming live-action release of *The Little Mermaid*). Angela Bassett, whose esteemed resume stretches back to before America's



bicentennial, but is best known to Disney fans as the voice of Mildred in *Meet the Robinsons* (2007) and queen mother Ramonda in *Black Panther* (2018) and *Avengers: Endgame* (2019), portrays band member Dorothea.

While it is too soon to speculate how *Soul* will fare at the box office – or realistically, in which medium *Soul* will ultimately be released – with an intriguing story, compelling soundtrack and stellar cast such as this, *Soul* is all but guaranteed to take its place among Disney and Pixar's most revered films of the 21st century.

***Soul* Fascinating Facts**

- *Soul* is scheduled for opening in November 2020, which was the original release planned for *Raya and the Last Dragon*, featuring the vocal talents of Kelly Marie Tran and Awkwafina. *Raya* has been moved to March 2021. (This is accurate as of this writing, but as the entertainment industry has been deeply affected by the ramifications of the pandemic, it is subject to change.)
- *Soul* is Jamie Foxx's debut as a Disney voice actor, though as mentioned, he has previously performed voice work for the *Rio* film franchise.
- Phylicia Rashad is also enjoying her first role in a Disney

animated film, but like Foxx is no stranger to the world of voiceover work. She had recurring roles in the animated series *Little Bill* and *The Cleveland Show*. She is also familiar to fans of the DINOSAUR attraction in Disney's Animal Kingdom, as she plays the part of Dr. Helen Marsh in the attraction's pre-show film.

- Daveed Diggs can actually be heard for a fleeting moment in *Zootopia*. After Nick Wilde and Finnick scam a Jumbo-Pop from Jumbeaux's Café (courtesy of an unwitting Judy Hopps), Finnick drives away in his van. When he opens the van door, "Parlez-Vous Rap" can be heard blaring from the van radio, performed by Diggs. (Diggs's hip-hop prowess can be heard in the original Broadway cast recording of *Hamilton*, as well as in the 2018 film *Blindspotting*, which he co-wrote and in which he starred, as well as his rap group clipping.)
- Questlove co-produced the original Broadway cast recording of *Hamilton*, which not only stars Diggs as the Marquis de Lafayette and Thomas Jefferson, but was also one of the biggest 2020 releases on Disney+.
- Foxx's character, Joe, is Pixar's first Black lead character.
- Pixar stalwart John Ratzenberger is of course included in the cast, though his character has not been named as of this writing.



FEATURED FILMS



Disney
101
DALMATIANS

By Lori Elias



Dating back to its earliest days, Disney has never had a shortage of dogs in its cinematic kennel: everyone from Pluto, Goofy, and Cinderella's Bruno, to the Darling children's beloved Nana, and of course Lady, Tramp and their cohorts. Disney's pack of puppies expanded exponentially in 1961 with the addition of not one new canine, but one hundred and one!

One Hundred and One Dalmatians was Disney's 17th feature film, and was written by Bill Peet, with direction by Clyde Geronimi, Hamilton Luske and Wolfgang Reitherman. It was the full-length feature directorial debut of Reitherman, one of Walt's famed "Nine Old Men." George Bruns composed the score, with songs by Mel Leven.

The film was based on the book "The Hundred and One Dalmatians" by Dodie Smith, who, like the Radcliffes, owned several of the namesake dogs herself...including one named Pongo! And as depicted in the story, one of the newborn puppies had to be revived by her husband. In fact, the plot of the story was born when a friend jokingly mentioned that the dogs would make a good fur coat! (Whether the "joke" is in reality funny or tasteless is a matter for debate.)

(By the way, the title can be a source of confusion to even the most ardent of Disney fans. The book's title is "The Hundred and One Dalmatians," though some book covers display the title as "The 101 Dalmatians." The original animated film has the title *One Hundred and One Dalmatians*, while the 1996 live-action remake is *101 Dalmatians*. Got all that?)

One Hundred and One Dalmatians is revered among both past and present Disney animators. For one thing, it is a departure from fairy tales and fantastical stories, taking place in a contemporary setting, where the dogs watch television, the villainess smokes cigarettes, and the married hero and heroine have palpable physical chemistry. The plot is a genuine suspense film without a guaranteed happy ending. It combines intricate, sophisticated art with a story that is accessible and can be appreciated by both children and adults.

Much of the credit for the success of the film goes to its story designer, Bill Peet. Already held in high esteem at Disney for his work on *Dumbo*, Peet adapted the book into a seamless story that was so strong, author Dodie Smith wrote to him to tell him that in her opinion, his animated story was actually an improvement on her book!

The film was also forging a new path for Disney, as it was not technically a musical (though ironically the hero of the

story, Roger Radcliffe, is a songwriter; this was altered from the original book, where he was an expert in finance). Mel Leven's songs for *One Hundred and One Dalmatians*, including the classic "Cruella De Vil," served as part of the setting, rather than helping to advance the story or reveal a character's inner musings, as is the standard format for a musical. And because Disney had made a departure from its typical fantasy stories, the score, composed by George Bruns, as well as Leven's songs, were likewise more modern, rife with jazz elements and more contemporary, complex harmonies that were typical of the classical music of that era.

Dalmatians was a landmark film in that it introduced new techniques to the animation process. The studios were in serious need of a hit, and one that did not cost too much to make, as *Sleeping Beauty* (1959) was not the financial success that they hoped it would be. Walt's right-hand man and eventual Disney Legend Ub Iwerks had been exploring the possibility of using Xerox technology in order to replicate drawings, rather than drawing each image by hand, as this would save the studio both time and money. With this new Xerox process, a lens would take a picture of the drawing, which would be transferred to an electrostatically charged plate. This plate would be dipped in toner, and then applied to a clear animated cel.

Disney began experimenting with this new technique for the dragon scene in *Sleeping Beauty*, and then in a short film, *Goliath II*, and as these attempts proved to be a success, it was utilized for the new film. *Dalmatians* was the perfect movie in which to work with this new process, as the majority of the characters were white dogs with black spots, which were relatively easy, as they did not necessitate the use of color. But while this process could certainly be considered "progress" in the creation of animated film, it also sadly meant the inevitable loss of jobs for the Studios' ink and paint artists.

Another unfortunate result of the new Xerox process was that although art director Ken Anderson had Walt's permission to "play around" with it in designing the film, Walt was not at all happy with the overall look of the film, as it was a marked departure from the traditional "fantastical" appearance of Disney films. Walt remained angry with Anderson for a number of years, though he finally did forgive him shortly before Walt's death in 1966.

Special attention was paid to the automobiles in the film. First of all, the animators gave each car its own personality which mirrored that of its driver. Also, to achieve a more



three-dimensional effect, animators built model cars out of cardboard, lining the edges with black. The car was suspended from above by string while being pulled across a black cloth which small pieces of wood placed underneath. This would make the car bounce along the fabric, much like a real-life car being driven over potholes. This entire process was filmed, and then transferred to a Xerox screen. The effect is startlingly life-like, especially considering the fact that this was long before the advent of computer animation.

This outstanding animation was bolstered by a talented voice cast which included names that Disney film fans had seen before and would most definitely see again. Roger Radcliffe was Ben Wright's first Disney role, but it would not be his last: he would return as Wolf in *The Jungle Book* (1967), and then to help usher in the Disney Renaissance as Grimsby in *The Little Mermaid*. Betty Lou Gerson had served as the narrator for *Cinderella*, and would later appear in an uncredited role in *Mary Poppins*. J. Pat O'Malley had

voiced roles in *The Adventures of Ichabod and Mr. Toad*, *Alice in Wonderland* and portrayed Perkins in *The Adventures of Spin and Marty* franchise of the Mickey Mouse Club television series; he would later provide voices for *The Jungle Book* and *Robin Hood*. Martha Wentworth, who voiced Nanny, Queenie and Lucy, would be back two years later as Madame Mim in *The Sword in the Stone*.

For some of their castmates, *Dalmatians* was their lone Disney credit, including Rod Taylor (Pongo), Cate Bauer (Perdita), Lisa Davis (Anita), David Frankham (Sergeant Tibs) and Fred Worlock (Horace and Inspector Graves).

Dalmatians was a success both in the United States and internationally, loved by fans and critics alike, and winning the BAFTA award for Best Animated Film. In 1996, Stephen Herek directed a live-action remake written by John Hughes, *101 Dalmatians*, starring Glenn Close as Cruella, Jeff Daniels and Joely Richardson as Roger and Anita, Joan Plowright as Nanny, and Hugh Laurie and Mark Williams as Jasper and Horace.



One Hundred and One Dalmatians Fascinating Facts

- The opening credits utilized dalmatian spots as puffs of smoke and musical notes.
- The Radcliffes' last name was "Dearly" in the original book, but the Disney team felt that that was too similar to Jim Dear in *Lady and the Tramp* and the Darling family in *Peter Pan*. Their name was restored to "Dearly" in the live-action film.
- "Kanine Krunchies" was composed by Mel Leven as a parody of contemporary commercial jingles.
- The "twilight bark" features cameo appearances from the cast of *Lady and the Tramp*, including Jock, Bull, Peg and even Lady herself!
- George Bruns, who composed the instrumental score, wrote a pizzicato melody that musically mirrored the water drops falling from the roof, with a terseness that reflected Cruella's realization that the "Labrador" puppies were actually dalmatians.
- Bill Lee was the singing voice of Roger Radcliffe in *Dalmatians* and Georg von Trapp in *The Sound of Music* –

sorry, fans of the musical, but no, Christopher Plummer was not actually singing "Edelweiss," or any other songs from Richard Rodgers' and Oscar Hammerstein II's award-winning score! Ben Wright was the speaking voice of Roger in *Dalmatians*, and played Hans Zeller – the Nazi representative in Salzburg, and ergo Captain von Trapp's nemesis – in *The Sound of Music*!

- Cruella's scenes were the last animation work that Disney Legend Marc Davis completed for a Disney film. He then moved to WED Enterprises, where he helped design attractions for Disneyland.
- Earlier in the article, the process for creating the movement of the cars was described. In order to animate the scene of Cruella struggling to get her car up a snowy hill, animators used the same procedure. They built a small ramp on which to pull up the car, covered it with sand, and as they pulled the car, they filmed it in slow-motion to replicate the image of a car moving up an icy, snow-covered embankment.





The Majestic Beauty of Cinderella Castle

By Lori Elias



Cinderella Castle: iconic, symbolic, majestic and undeniably beautiful. Its association with Disney ranges from the parks to the film logos. It is not at all unheard of for new Guests to cry when they see it for the first time, and returning Guests to become just as emotional when they lay their eyes on it, feeling as if they have reconnected with an old friend.

Devoted fans of Walt Disney World are well-versed in the nuts and bolts of this beloved edifice: that it was based on Neuschwanstein Castle in Bavaria, Germany; that it is 189 feet tall, because when it was built, structures that were 190 feet tall or more were required by law to sport a blinking red aircraft beacon, which would have taken away from the castle's magic; that Imagineers used forced perspective to make it appear taller than it actually is; that Imagineers intentionally "hid" the castle so that it is not visible to Guests until they enter the park; that its tallest points can be seen from two miles away; that there are no actual bricks on the structure, but instead the castle is made of steel, concrete, plaster, plastic and fiberglass; that it includes a "secret" (even though it is one of the worst-kept "secrets" in Disney history) suite where a lucky few have been able to spend the night.

Cinderella Castle (and yes, it is "Cinderella Castle," not "Cinderella's Castle") recently underwent a marked renovation, which was tied in with the 70th anniversary of the film's release. It was announced in February 2020, and though delayed due to the pandemic closure, was revealed when the park reopened on July 7 for a preview day before the general public was able to return four days later.

The made-over castle is a "shining, shimmering, splendid" rendition of its former self. The main body of the castle has been repainted a light pink, with the turrets a strikingly contrasting bright royal blue. New gold trim enhances the detailed framework of the entire castle. With an extra bit of Disney magic, the new colors appear to change hues with the sun throughout the day.

While this has been quite a change for Disney Guests to experience, it is not the first time the castle has enjoyed some gussying up since the Magic Kingdom opened in 1971. In 1996, to celebrate the 25th anniversary of the park, the castle was transformed into a giant birthday cake. More than 400 gallons of paint comprising three shades of vibrant pink covered the castle, with inflatable icing, gumdrops, candy hearts and of course birthday candles! A large faux-frosting "25," resplendent with sprinkles, completed the look. The castle remained in its cake state for fifteen months, and while many Guests were delighted with the colorful celebration, others were not particularly thrilled with such a drastic change. At any rate, it was restored to its original condition on January 31, 1998.

It remained unchanged until 2005, when Disneyland turned 50 and Walt Disney World joined in the celebration. Elaborate gold trim was added to the façade and turrets, along with banners and tapestries. Hanging above

the archway was a large oval-shaped display with "50" emblazoned on it, and which featured alternating pictures of the various castles from the Disney parks around the world. Gold statues of favorite animated characters were scattered throughout: Peter Pan, Wendy and Tinker Bell; the White Rabbit and Cheshire Cat; Sebastian and Flounder; Kaa and King Louie; Simba, Timon and Pumbaa; and Victor, Hugo and Laverne (because of course every castle should have its own gargoyles!).

One of the most popular castle alterations has been Dream Lights, which became a holiday tradition in 2007. With a touch of her wand, Cinderella's Fairy Godmother turned the castle into a stunning palace of ice crystals, comprised of more than 200,000 LED lights. Of course with the advent of a certain film with an icy theme of its own, the show was re-themed into A Frozen Holiday Wish, with Queen Elsa having the honor of transforming the castle each night.

The development of technology has also allowed Imagineers to use a technique called projection mapping to transform the castle into a giant movie screen. In 2010, Disney Parks and Resorts launched a campaign entitled "Let the Memories Begin." Imagineers created a nightly video production called "The Magic, the Memories and You!" in which Guests submitted their own pictures via Disney PhotoPass. These photographs were compiled and projected onto the castle, updating the show with seasonal images as they were submitted. Within two years, the show had a new name, "Celebrate the Magic," and included various scenes and film characters, with the images synchronized with the show's soundtrack.

The show was updated in 2017 as "Happily Ever After," turning the castle into a 3-dimensional movie, where Tiana, Quasimodo and Rapunzel gaze from windows – Tiana wishing on a star up above, while the other two longing to be part of the crowds below; where Moana surveys the oceans, as Ariel, Flounder, Crush, and Squirt frolic "under the sea," while Merida gallops across the Scottish highlands; where in the jungle, gorillas "trash the camp" as a meerkat and warthog croon about their "problem-free philosophy." Disney's favorite villains invade the production, and for a few moments it appears that the beloved castle is engulfed in flames, but of course heroes emerge just in time to save the day – and the castle, for that matter!

Iconic, symbolic, majestic, and undeniably beautiful: throughout its many changes, Cinderella Castle has continued to be the stoic mainstay of the Magic Kingdom, as it will undoubtedly remain for generations to come. 🍌













Sleeping Beauty

Make it pink!
Make it blue!

BY CARI KEEBAUGH

Whichever color you prefer her gown to be, Princess Aurora has been dancing her way into Disney fans' hearts since *Sleeping Beauty* debuted in theaters in 1959. But making Disney Studio's 40th film, and their sweet 16th animated feature, wasn't as easy as waving a magic wand; the production team faced thorny animation issues, delays (incurred by other projects, not magical slumber), and their very own dragon (in the guise of poor reception immediately following the film's release). The film did so poorly, in fact, that *Sleeping Beauty* would be the last animated fairy tale Disney Studios produced for nearly thirty years, before the studio dipped their toe back into fairy tale waters with *The Little Mermaid* in 1989.

But in more recent years, *Sleeping Beauty* has awoken fans' imaginations. Despite its thorns and delays during production – or perhaps, because of those issues – the film's impact on pop culture can't be overstated.

In fact, in 2019 the Library of Congress placed *Sleeping Beauty* on the National Film Registry for being a "[work] of enduring importance to American culture": the film arguably changed the landscape of both theme parks and the art of animation for the better.

So put away any wayward spindles and spinning wheels, put on your favorite blue (or pink) shirt, and let's take a look at the Disney princess whose impact has been far more lasting than just once upon a dream!

Sleeping Beauty Castle

Work on the film began in 1950, but work necessarily slowed on it as Walt – and many of his right-hand men – refocused their attentions on the upcoming opening of Disneyland. "The top priorities were Disneyland and the television shows," *Sleeping Beauty's* production designer Eyvind Earle recalled years later. "Then, whenever you could, back to *Sleeping Beauty*." But even in the park, Aurora would leave her mark, in the form the iconic centerpiece of Disneyland – Sleeping Beauty Castle.

Plans for including a castle in the park were tenuous at first: although a castle appears as a central component in Herb Ryman's original sketch for the park (drawn hastily in a single weekend, with Walt's direct input and supervision), the castle would go through many different iterations before it would take shape as Sleeping Beauty Castle, the castle we all know and love today. Other ideas that were put forward included castles for Cinderella (*Cinderella* was released in 1950, so the princess would have been at the forefront of the animators' minds at the time the park was being built), Snow White, and even Robin Hood (to capitalize on the 1952 Disney film *The Story of Robin Hood and His Merrie Men* starring Richard Todd). Some early park designs include no castle at all, but Walt was adamant – he understood that people needed a sightline, a visual marker, a marquee, a "wienie," to encourage Guests to move down Main Street

towards the heart of his park. (He called such visual anchors “wienies” not only because he loved hot dogs, but because every evening when he got home from the Disneyland build site he would lead his dog, Duchess, around the house by enticing her with one.) And so, a castle was built to help coax Guests down the street and to the park’s central Hub. To promote the then-in-progress film, the castle was finally dubbed Sleeping Beauty Castle.

The castle’s design is based on numerous medieval castles, primarily Neuschwanstein (built by the mad Prince Ludwig). Neuschwanstein itself was designed as an immersive story: one in which its owner could pretend to be the hero of Wagner’s opera *Lohengrin*, a fitting model for a castle that welcomes Guests to a park where they can be the heroes of their stories. (Do you know where else in the parks you can go to catch a glimpse of Neuschwanstein? It’s the castle that Soarin’ flies over in *Soarin’ Around the World*!)

The inside of Sleeping Beauty Castle is as ornate as out the outside: in order to make use of the space available on the upper floors, Imagineers installed a gallery full of beautiful stained-glass windows that tell the story of Sleeping Beauty. The gallery originally opened in 1957 – with a dedication ceremony featuring Shirley Temple – but was closed for redesign in 1977. In 2001 it closed again for updates, and in 2008 it reopened in its current form. (For those with mobility issues, there is a room on the first floor that allows Guests to experience a CGI-rendered walkthrough of the gallery. Anyone who wants to experience Sleeping Beauty Castle at home can also watch this CGI walkthrough from the bonus content menu on the *Sleeping Beauty* 50th Anniversary Platinum Edition DVD).

Every Disney park since then has featured a castle in its hub as the parks’ visual “wienie,” and until recently three of them belonged to Sleeping Beauty: Disneyland’s castle, the castle in Disneyland Paris, and up until summer 2020, Hong Kong Disneyland (which was refurbished and redubbed Castle of Magical Dreams). But Sleeping Beauty Castle in Disneyland (Anaheim) is the original and has the distinction of being the only castle whose construction Walt personally oversaw.

A Storybook History: The Fairy Tale

While Disney’s version of Sleeping Beauty first appeared in the park 65 years ago, and then in her film debut 61 years ago, the dozing princess is actually far older than that.

The sleeping princess originated in *Fraysse de Joy e Sor de Placer* (circa 14th-century) in the story “Troilus and

Zellandine,” but the version that danced in Disney’s dreams – and the version most modern audiences would recognize – comes from French fairy tale collector Charles Perrault. His *Histoires ou Contes du temps passé* (Stories or Tales of Times Past, 1697) makes for nostalgic bedtime reading, as it contains classics like “Cinderella,” “Little Red Riding Hood,” and “Bluebeard.” Unlike the Grimm brothers, who were collecting, cataloguing, and printing local folktales in order to preserve rural Germanic culture – including their own Sleeping Beauty variant, “Little Briar Rose” (1812), Perrault’s aim was to collect and then remake stories to be suitable for social gatherings among the fashionable salons of the day. (Disney’s Aurora, the titular Sleeping Beauty, is also referred to in the film as Briar Rose. She is the only Disney princess to have an official nickname; in this way, Disney pays homage to all of the most popular fairy tale versions of the tale, including the Tchaikovsky ballet that the musical score for the film was based upon!) Perrault’s tales typically contain morals and often ruminate on the importance of good manners – “passive heroines like Sleeping Beauty and Cinderella taught girls the virtues of patience, grace, and charity,” according to fairy tale scholar Jack Zipes.

The Gift of Song: Giving Aurora Her Voice

But Disney’s Sleeping Beauty wouldn’t just be a somnambulant symbol of compliance. Mary Costa, the actor who gave Aurora her voice, believes that Aurora, along with Snow White and Cinderella, have lasting appeal because they are round, human characters, and compared to other animated features of the time “more time has been spent in developing the characters.” Costa has often given interviews in which she expresses how complex and multifaceted Aurora is:

“I feel that she is a very, very strong character. She has been put with godmothers who are very colorful and you know they have talked to her about many things. She plays with all the animals and has a vivid imagination, dreaming of a prince. [...] She’s very strong – she absolutely wanted to come back into the cottage and tell them that she had found the love of her life and that she was going to go with him. So it’s a very layered character.”

Costa remembers the effort that went into every syllable, and the multiple “painstaking” sessions where she had to return to the recording studio to rerecord a phrase or scene to make the nuance just right. “You must know Briar Rose so well that you actually become her,” as Disney told Costa, “How does she feel about her godmothers, and living



in the forest? How does she feel about the many shades of green in the trees and shrubs, and the different colors of the flowers? Does she laugh and cry with her godmothers? I want you to let all of those vibrant colors respond to each thought that comes from your mind and heart.” (For more behind-the-scenes stories like this, I highly recommend Charles Solomon’s book *Once Upon a Dream*).

Costa often reminisces about the planning sessions she would have with Disney two or three times every week, deliberately done on the phone “because [Disney] didn’t want to be influenced by my personality and person.” Disney knew what he wanted Aurora to sound like: the film was very nearly tabled because for years he couldn’t find a voice he liked...that is, until he found Costa. In fact, it was composer Walter Schumann who discovered Costa one night as she sang at a dinner party. (Schumann was originally planning on composing the music for *Sleeping Beauty*, but the baton was ultimately handed to George Bruns, who was nominated for an Academy Award for his score based on Tchaikovsky’s ballet. Bruns is also known for creating the jingle to Disney’s wildly-popular show *Davy Crockett* and for his collaboration with X. Atencio on “Yo Ho (A Pirate’s Life for Me).”) Schumann’s instincts about Costa were correct – she was exactly what Walt was looking for. He was so pleased with her sound that he urged her to take every precaution to preserve her vocal cords, ending every conversation with “don’t catch a cold!”

In their phone conversations, Disney guided Costa through many of the vagaries of the character - she worked hard at developing Aurora, including her accent and mannerisms, which Aurora’s animator Marc Davis would then replicate in many of her scenes. Disney encouraged her to have “Dedication, Determination, and Discipline” in her work, and Costa did so with gusto; she approached the character as a human, complex, layered character, and

when she had questions about Aurora, Disney encouraged her to seek out lead animator Marc Davis for answers.

She remembers an event during which she was asked about her work on *Sleeping Beauty*, to which Marc Davis famously replied on her behalf, “the voices were the ocean of sound upon which we animated.” Costa recalls “That is something I really treasure because, you see, they animated upon us. We gave them the colors and they animated.”

The Gift of Beauty: Animating Oceans of Sound

What Costa colored with her voice, animators would color with... well, colors. It was a collaboration that would result in a very lifelike rendering of the princess – more human than any

other Disney character to date. Costa recalls that some of Aurora’s physicality was based upon her own: “I think that there was a lot of me in that character because Marc Davis came in every time I was recording and sketched me and because my father always spoke with his hands I never could sing or do a line without using my hands, so I see a lot



of myself in that film.”

While her mannerisms may have been influenced by Costa, Aurora’s overall appearance owes a lot to actress Helene Stanley, who dressed in costumes designed by Marc Davis’s wife, Alice, during filming of reference footage. Stanley already had a resume with Disney, having been the live-reference model for Cinderella, and she would later be the body reference for Anita in *101 Dalmatians*. Walt Disney claimed that the Studio relied on live references for the characters “more carefully than ever before, in order to give the artists inspiration, to help them shape the anatomy of movement and expression of the cartoon figures,” but Davis stressed that rotoscoping wasn’t used – the live action reference footage was never traced over, as had been done with *Snow White* – instead, the animators used the footage for reference only.

Aurora’s iconic look, while based on both Costa’s voice and gestures and Stanley’s frame, was ultimately a result of the collaboration between animators Eyvind Earle and Marc Davis. Walt Disney insisted that in this film, animators “make the characters as real as possible, near flesh-and-blood.” To achieve this realism, and to give *Sleeping Beauty* the look of a “moving illustration,” as Disney called it, Disney gave the role of production designer to Eyvind Earle.

Earle and his team looked to many sources for inspiration for *Sleeping Beauty*, but it would be layout artist John Hench who would hit upon the style that carried the story. After a trip to the Met Cloisters in New York, Hench realized that the artistic style of the famous unicorn tapestries he saw there could be perfectly adapted to an animated feature. “They have crisp edges,” he said of the illustrations in the tapestries, “the planes are not defined very well except by a kind of superimposition for distance rather than the linear perspective,” which might translate perfectly for animated characters against a background. Earle was equally drawn to this aesthetic, specifically works of Jan van Eyck and the *Tres Riches Heures de Jean, Duc de Berry*, and after adding his own touch to the style (“where his trees might have curved,” he remembered, “I straightened them out”), Earle approached Walt Disney with some concept paintings.

Disney took one look at the concept art, full of verdant foliage and angular structures, and said “Okay. That’s it. Everybody will follow Eyvind.”

The sharp, linear look of the backgrounds was something new to the animators. They were accustomed to backgrounds that would fade behind the action of the

animated characters, and that featured rounded shapes that were easy to integrate characters into. But Earle’s backgrounds were focal points unto themselves with sharp lines and exquisite detail. This required extra work from the animators, as *Sleeping Beauty* still used the traditional hand-inked cel method of animation (although it would be the last film the Studio made that way before they shifted to a new technology, the Xerox). Quality control animator Iwao Takamoto, who worked on Aurora, recalled that “in-between animators [artists who filled in the sequences of movement between the drawings done by the animators] were lucky to finish a mere six or seven drawings per day.” It demanded as much (or more work) from Earle – he created roughly 60 enormous works of art (some reaching up to 15 feet long), painstakingly detailed, to serve as backgrounds. This level of detail rivaled that of *Fantasia*.

Change always creates growing pains, though – not only did Earle’s highly stylized vision create more work for the in-betweeners, but the animators had to rethink their initial character designs. “The old-fashioned Disney characters did not look good over my backgrounds” Earle noted. The methods used to animate *Snow White* and *Cinderella* would not serve here. Although Earle was guided by historic artistic styles and medieval tapestries, the approach he brought to *Sleeping Beauty* was modern and brand new – and very angular. The rounded cartoon shapes the animators utilized in their character sketches for Aurora, so tried-and-true in previous productions, didn’t mesh with Earle’s lush, linear backgrounds, and the backgrounds didn’t fade behind the characters – characters and backgrounds worked together to tell the story, which was a brand new concept in animation at the time.

So animators stylized the princess, setting her apart from her princess predecessors. If you take a close look at Aurora, you’ll notice that her hair rolls in art-deco-inspired curls and the pleats of her forest dress contain straight lines, both meant to work in harmony with Earle’s backgrounds. Maleficent’s design also follows this logic. (The roundest characters are the fairies – as magical beings, it was acceptable for them to stand out a little against the backgrounds and subtly stand apart from the other characters). In this way, the film serves as a bridge between old and new animation techniques; while it was the last Disney film to use hand-inked cels, it was the first to feature a bold new visual style full of detailed backgrounds and angular figures.

In addition to having trouble styling the characters, difficulties arose when the characters had to move; stylizing the characters meant also having to stylize their movements...while keeping them as realistic as possible. In an interview with Charles Solomon, sequence director Eric Larson points out that the new style even affected the minor characters like the animals in the forest. "The rabbits that steal the prince's boots have none of the soft roundness of Thumper in *Bambi*: their jowls are quite sharp. They had to be to fit those crisp backgrounds." Animator Russ Edmonds also recalls "When I tried to animate those animals, I couldn't get anything to work." To address this problem, Edmonds looked to how Marc Davis solved a similar problem with Aurora: "The artists used the spiral design from Aurora's hair for the squirrels' tails."

Even the colors in *Sleeping Beauty* had to be reinvented. Like the challenge they faced coloring Snow White, which required the use of real cheek rouge to get her healthy glow, animators had to invent new colors to bring *Sleeping Beauty* to life. The bright hues required the Disney Paint Lab to play with new additives that would make the colors radiant onscreen, producing glowing jewel-tones never before seen in animation.

The long straight lines, the art deco stylization, and the extra time and effort that had to be put into the animations and in-between cels created tension among the animation team. Several animators were so frustrated with the new direction Earle was taking the animation that they went to the big cheese himself to complain. But Disney was adamant: "For years and years I have been hiring artists like Mary Blair to design the styling of a feature," Disney said, "and by the time the picture is finished, there is hardly a trace of the original styling left. This time Eyvind Earle is styling *Sleeping Beauty* and that's the way it's going to be!"

Disney told sequence director Eric Larson "he [Walt] he didn't care how long it took, but to do it right." It took 6 years, 300 animators, 60 fully-realized backgrounds that were stand-alone works of art, \$6 million dollars, and countless hours of toil to "do it right," but *Sleeping Beauty* has left a lasting impression on the field of animation. Modern animators often look to Earle's work on *Sleeping Beauty* to inform current projects: Earle's backgrounds were used as references for creating the jungle backgrounds in Pixar's *Up*, scenes with Aurora and Phillip are references for creating realistic character movement (such as Prince Naveen in *The Princess and the Frog*, who animator, Randy Haycock, was

inspired by the dragon), and Maleficent largely shaped how Jafar moved in *Aladdin*. And Pocahontas's signature hair owes a debt to Aurora's lovely locks, according to animator Glen Keane. *Sleeping Beauty*'s legacy impacts even the most contemporary viewer: production designer Mike Giaimo gave a presentation at the Walt Disney Family Museum in 2017 where he talked about how Earle's designs informed *Frozen*. Giaimo noted that the long, linear Earle style of animating backgrounds allows animators to use more detailed patterns, especially in characters' costumes, making the overall effect architectural, elegant, and realistic.

Happily Ever After

Rumor has it that there was a disagreement among animators about the color of the gown; this disagreement was written into the script in the form of an argument between Flora and Merryweather. While this rumor is fun to consider, there's really no way to know for sure.

So, the real question: is Aurora's gown pink or blue?

In the film, the answer is, of course, "both." And several recent collectible items follow suit – the pin released in honor of *Sleeping Beauty*'s 60th anniversary features a disk that spins, changing Aurora's dress as the wearer chooses, and the Disney Passholder pin shows her in a dress that looks as if it is shifting from one color to the other.

In Disneyland, the answer also seems to be trending towards both. In Disneyland's new Magic Happens parade, Aurora appears near the end in a truly breathtaking gown of "shot," or two-tone, taffeta that shifts from pink to blue and back again as the light strikes it from different angles.

At Walt Disney World, though, the answer seems to currently lean toward "pink." While Aurora used to appear in either color, depending on where you ran into her, stories were told of people in the parks often mistaking her for Cinderella when she wore her blue dress. To mitigate this confusion, she now more often (if not exclusively) wears pink. While some of her merchandise shows her in her blue gown, the majority of Aurora's shirts and pins in the parks are predominately pink.

The question of the color of Aurora's gown is as nuanced as the impact she left on both architecture and animation. Contemporary principles of theme park design are indebted to her castle, and animators often look to her stylization for inspiration as they work on new films. So whether you prefer pink or blue, there's no doubt that *Sleeping Beauty* has left her multi-colored mark on American pop culture.





Tiana Comes to the Magic Kingdom

By Lori Elias







In the 1993 Disney live-action rendition of Alexandre Dumas's *The Three Musketeers*, the cocky D'Artagnan, played by Chris O'Donnell, bumps Porthos, portrayed by Oliver Platt, causing him to spill his grog (or rum or whatever he is imbibing) all over himself. A seething Porthos rises with intimidating gravitas to intone to his aggressor, "This sash was a gift to me by the queen of America." "There's no queen of America," protests D'Artagnan (and of course a planned duel ensues, which will change the course of both men's lives...but that's a story for another day...or even perhaps a future Celebrations movie feature!).

While D'Artagnan was indeed correct (and Porthos was just being saucy), America has its own Disney princess, and she will soon be featured in her own attraction at Walt Disney World and Disneyland! Tiana, the heroine of 2009's *The Princess and the Frog*, is "almost there" in taking her place in her new realm, Splash Mountain.

This brings up an argument that has divided Disney film fans for years: Is Tiana America's first Disney princess? There is a faction that maintains that in order to be a Disney princess (or even a real-life princess, for that matter), the girl or woman must be either the daughter of a king or the wife of a prince, which removes Pocahontas, as well as Mulan and Moana, from the Disney princess pantheon, as Pocahontas and Moana are the daughters of chiefs, and Mulan is a commoner (though one who saves her country from invaders). But that opens up a whole new world of questions: for instance what about Jasmine? Her father is a sultan, not a king. One can rightfully argue that a sultan is equal in status to a king – but is not a chief equal as well? It can get very complicated very quickly!

(Even in real life, our American princesses have faced similar dilemmas. Grace Kelly became Princess Grace upon her marriage to Prince Rainier III of Monaco, but Meghan, the Duchess of Sussex, is technically not considered a princess under the traditions of the United Kingdom, as she was not born into the title, nor was her British-born sister-in-law, Catherine, the Duchess of Cambridge, which is why they are not officially referred to as Princess Meghan or Princess Catherine. And it is unclear if Rita Hayworth had a royal title when she married Prince Aly Khan.)

But let us not quibble about semantics, and simply enjoy all of these strong, intelligent women who make up Disney's panel of princesses!

At any rate, Tiana has already achieved landmark status as Disney's first Black princess, and having been born not only

a commoner but into a working-class family, she is also one of Disney's most diligent and driven princesses! From her earliest days, she dreams of opening and managing her own restaurant, and it is her encouragement, and, well, continual prodding, that forces the spoiled Naveen to note the attitudes that come from his life of entitlement, and help him to develop into a man who is worth of a title of nobility. As Bob Weiss, the president of Walt Disney Imagineering, shared in an interview with D23, "Tiana is a modern, courageous and empowered woman who pursues her dreams while never losing sight of what's really important."

A re-theming of the attraction had been in the works for over a year when Disney made its announcement in June that Splash Mountain will be redesigned around *The Princess and the Frog*, more than a decade after the film's debut. If that seems like a long time, remember that the first Mickey and Minnie-themed attraction didn't open until last year!

So why Splash Mountain? It is no secret that the theming of Splash Mountain has been controversial for a few decades now, due to its roots in the 1946 film *Song of the South*. Based on a collection of short stories, *Song of the South* exists in a complex dichotomy. It has been officially off-the-market for years due to its racial stereotyping, which while accepted and not uncommon in films of that era, came to be recognized for its social flaws. It is not without its merits and accolades: it gave us Disney's second Oscar-winning song, "Zip-a-Dee-Do-Dah," as well as an Honorary Academy Award for James Baskett for his portrayal of Uncle Remus, making him both the first Black actor and first actor in a Disney film to win an Oscar for his performance. The other side of that story, however, is that neither Baskett nor any of his Black costars were permitted to attend the film's premiere in Atlanta, which at that time was a segregated city. Walt himself left the Fox Theater after introducing the film and cast, largely in solidarity with his actors. (He also did not want to be present for unanticipated reactions to the film by the audience.)

(*Song of the South* is certainly not the only Disney film to experience issues of this nature. In 1955, *Lady and the Tramp's* portrayal of the cats Si and Am, as well as "The Siamese Cat Song," were later denounced for its stereotyping of Asian people. This song was replaced in the 2019 remake for Disney+ with a blues-infused number, "What a Shame," performed by two ordinary gray, black-striped cats. The original release of *Aladdin* in 1992 included depictions which Arab-American groups found to be offensive, and those



lines and lyrics were eliminated or changed for subsequent cinematic and home-video releases, as well as the 2018 live-action remake, which even included the use of authentic Arabic conversation and musical instruments.)

Even without the controversy, *Song of the South* was last shown in cinemas in 1986 and has never been released for home video, so an entire generation of Disney fans has no recollection, much less an attachment, to the film. While these younger Guests may enjoy the Animatronics of the attraction, they cannot relate to them in the same way that they can enjoy Ariel, Peter Pan, Dumbo, or Winnie the Pooh. *The Princess and the Frog* is a far newer film that is often aired on television, as well as being available on Disney+ and other home media, it maintains an American location, and with its Louisiana setting, can easily utilize the riverboat theming of the original attraction. As Weiss pointed out to D23, "music is a big part of the story and our attractions, and the incredible songs and score from *The Princess and the Frog* are often among fan favorites." Indeed, Disney Legend Randy Newman's score netted two Oscar nominations for "Almost There" and "Down in New Orleans," and the soundtrack, rife with the numerous musical styles of New Orleans, included performances by Tony Award-winner and Disney Legend Anika Noni Rose as Tiana, Bruno Campos as Prince Naveen, Keith David as Dr. Facilier, Michael-Leon Wooley as Louis, Jenifer Lewis as Mama Odie, and Jim Cummings as Ray.

The setting of New Orleans has always been an attractive one to both Walt and to the Disney Imagineers. New Orleans Square was the first new land added to Disneyland in 1966, and was opened to the public by Walt himself. The Port Orleans Riverside resort evokes images of the Louisiana bayou, while Port Orleans French Quarter is one of Walt Disney World's most popular moderate resorts, with its charming décor and Mardi Gras-themed Sassagoula Food Court that make Guests feel like they just stepped into a scene from *The Princess and the Frog* itself...not to mention a great place to get delicious beignets! Disney has always been about story-telling, and New Orleans is essentially a story in itself. It manages to pull off the challenging feat of being a bit exotic in nature, while also being genuinely American.

The new attraction is obviously not Princess Tiana's first appearance in a Disney park. In fact, she was introduced to Magic Kingdom Guests before she even set foot, either human or webbed, on-screen! While the movie was released in the United States in December 2009, Tiana was welcomed into the Magic Kingdom by royal decree in a ceremony two months earlier, attended by Mickey and friends, as well as Aurora, Belle, Cinderella, Jasmine, Snow White, and their princes, along with Lilo, Stitch, Woody, Jessie, and Buzz. While her royal calendar has been altered a bit due to the pandemic, she has been a permanent fixture in the park since then, appearing with Naveen in Liberty Square, where



Guests can take photos with Maldonia's royal couple. She frequently joins Mickey and other Magic Kingdom denizens to open the park in the morning, and she and Naveen are one of the many couples gracing the Festival of Fantasy parade; as of this writing, due to social distancing guidelines, instead of the parade, Tiana and Naveen are instead part of the Princess Processional, one of the Character Cavalcades seen throughout the park.

While Mickey's Royal Friendship Faire, a live performance held at the Castle, is temporarily unavailable, it will hopefully return soon, and Tiana, Naveen and Louis will once again perform songs from the movie, joined on-stage by Rapunzel, Flynn, Anna, and Elsa. Another experience with Tiana and Naveen which is on hold for now is Tiana's Riverboat Party, which has included an ice cream social on the dock in Liberty Square, followed by a cruise on the Liberty Square Riverboat for a prime view of the parade as it passes through Frontierland.

Tiana's Place is also a beloved fixture in the Disney Cruise Line's Wonder (and one that many parks devotees hope will find its way into either Walt Disney World or New Orleans Square, if not both). Walking through the doors of Tiana's Place is like stepping into the French Quarter, and Tiana herself greets Guests "with a smile and a song," and while they couldn't quite swing getting the Firefly Five Plus Lou to entertain diners, the Crawfish Crooners are more than

up to the task. The riverboat-themed eatery features bayou favorites like boudin sausage fritters, Gulf shrimp and grits with andouille sausage, Cajun-spiced sea bass, Creole half-chicken with pecan bread pudding, New Orleans Bananas Foster sundae and of course Tiana's buttermilk beignets.

But let's disembark and head back to the Magic Kingdom. What exactly will the new Splash Mountain look like? Final details have not yet been shared, but the story picks up where *The Princess and the Frog* left off – that magical kiss that transformed a spunky frog into a beautiful princess, and along with the Naveen, the proud doyenne of Tiana's Palace, where the prince and princess roll up their sleeves to keep the restaurant running, and Louis finally gets to play jazz with the big boys. The newly-crowned Princess Tiana and her hapless pal Louis are off on new adventures featuring music from the film, as they gather their friends to enjoy their first Mardi Gras performance. (Dare we hope that Dr. Facilier, Ray, and perhaps even Evangeline might make cameo appearances from the other side?)

The main gate of Walt Disney World proudly declares the resort to be "where dreams come true," while in the film, a hopeful Tiana sings, "Dreams do come true in New Orleans." Now that these two fields of dreams are coming together, there are bright days ahead as Tiana and her friends go down the bayou and head over the falls of Splash Mountain!



FLOYD NORMAN A LIFETIME OF ANIMATION

INTERVIEW BY
KEVIN CARPENTER



Floyd Norman represents the very best of Disney — the blending of an artistic vision, a knack for storytelling, and a trailblazing spirit into one imaginative package. He arrived at the Burbank studio in 1956, fresh out of art school, and quickly proved an important contributor to such beloved animated classics as *Sleeping Beauty*, *The Sword in the Stone*, and *The Jungle Book*. Making his work all the more significant, Norman was also the first African American animator at Disney.

In 2007, Floyd Norman was named a Disney Legend, putting a well-deserved capstone on his impactful career. And, as one of a select few who actually worked side-by-side with Walt Disney, he still enjoys keeping the old man's legacy alive — one story at a time. I recently had the chance to chat with Floyd about his favorite memories from a lifetime in animation, and he lifted the lid on what it was really like working for Walt.

Growing up, was Disney animation a big part of your life? Did you go see the features and shorts in theaters?

You bet. I sure did. Like most kids, your parents take you

to see Disney movies, so they were very much a part of my youth. Naturally, I loved Disney films — the short cartoons, the feature films, I read the comic books and story books. I was totally immersed in Disney, no doubt about it.

What was it about animation that so captivated you and inspired you to dedicate your life to this art form?

Number one, I had a general interest in art. But also an interest in music and storytelling. All of those disciplines come together in motion picture animation. It's just a marvelous way to tell a story — using images, sounds, music, storytelling. It's just a magical medium and I fell in love with it. I understood this a little better when I was in middle school and began to learn more about the film-making process. That's when I really began to think seriously about animation as something I wanted to do when I grew up.

When did you first approach the Disney studio for an animation job?

I grew up in Santa Barbara, which was a community that was very artistic. Our community embraced the arts,

music, writing, so it was not unusual to see movie stars in my neighborhood. Film composers, screen writers, motion picture directors, they all lived in Santa Barbara because of its proximity to Hollywood. So the motion picture industry was a normal thing to all of us kids and, if we wanted to get into the entertainment business, we were certainly encouraged to do so.

Luckily, I got an interview at the Disney studio right out of high school. Literally just a few days after graduation. I was just a kid, seventeen years old, and I went down to Disney to show them my portfolio. They gave me one very important piece of advice: go to art school, learn how to be an artist, and then come back and talk to them. So that's exactly what I did. I went to art school, a very prestigious one in Los Angeles called the ArtCenter College of Design. I was there for about two-and-a-half years.

Did you always plan on checking back with Disney after finishing art school?

Absolutely. Disney was always my ultimate goal. My time at ArtCenter was really spent learning the basics, the fundamentals of art, getting grounded in the principles of good solid drawing, design, perspective, color, and composition. Nothing specifically animation-related, but certainly art-related. There's nothing better than having a solid art foundation and that's what ArtCenter gave me. I didn't really learn about animation until I came to the Disney studio in 1956 as an employee. That's when my animation training really began.

What was your first day at Disney like?

It's one of those days that I'll never forget because it was so special. I reported to work at 8 o'clock on Monday morning with a group of other young kids. All of us were kids just out of the school. A group of young men and women ready to begin our training, our Disney training, at the Walt Disney Studio. No schools taught animation in those days, so the only way to learn it was by working at Disney. So all of us young employees actually began our animation training when we joined the Disney studio back in 1956.

Was it intimidating working side-by-side the legendary animators who had been at Disney for decades?

We were all so green, just out of school, and now us novices were thrown together with these Disney veterans,

the same people who made the movies that we had all seen as children. Imagine that. (Laughs) It wasn't so much that the veteran animators separated themselves from us, but rather that we were so intimidated by these artists, the Disney masters. These were the people who pretty much invented this art form.

When you're in the midst of talent like that, you are totally intimidated. They are the masters. They are the professionals. They are the veterans who would be teaching us this amazing craft. It wasn't that those we reported to were standoffish — they weren't. They were very gracious and very giving. But we were just so intimidated by them, as we were by Walt Disney himself. Good heavens, Walt Disney was already legendary at that time. I remember one young person rode on the elevator with Walt and didn't know what to say. They were totally overwhelmed by his presence and just thought it was best to keep their mouth shut, lest they say the wrong thing. (Laughs)

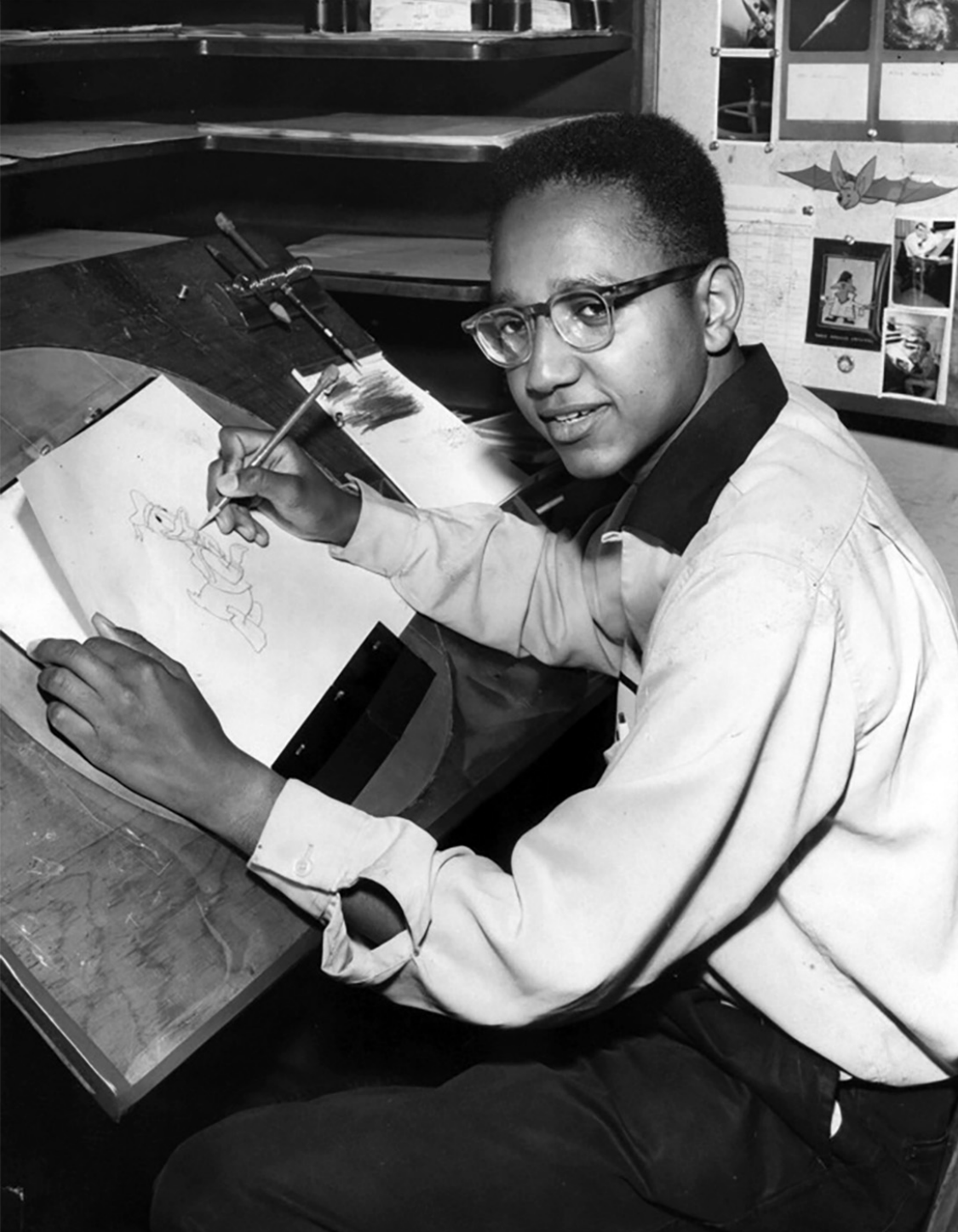
What were your responsibilities during the production of *Sleeping Beauty*?

I held the very lowly job of in-betweener. (Laughs) Actually, that's a very important part of the animation process, although it's not very glamorous. I call it the grunt work of animation. It's a tedious job, mundane, somewhat boring, but also very demanding and important. For young artists coming up and learning the craft, what's the best way to learn? Start from the bottom up. That's how all of us started. We began as in-betweeners and worked our way up the ladder to breakdown, assistant animation, key assistant animation, and finally to animator. That's the way the business works — you've got to work your way up.

Was it difficult to deal with the financial failure of *Sleeping Beauty*?

That was a real education for me. When the film was finally completed, it released and fared poorly at the box office. For all of us who worked on the film, that was just devastating. We had labored for like six years on this film and then it comes out and does poorly. It felt like such a failure. The public didn't seem interested and it didn't resonate at all with critics. We were all pretty despondent.

But we also learned a very important lesson from Walt Disney. It didn't discourage Walt at all. He just said, "We're going to do the dog picture next." (Laughs) That was *One Hundred and One Dalmatians*, which of course turned out to



he was. He never gave up and never called it quits. Even when he stumbled, he would always bounce back and do it better the next time. He set a really great example for all of us kids about how to be a success in life. Things would not always be easy, you might not always find success, but if you put your head down and dug in and kept working hard, eventually you would make it. And that's exactly what happened. From that initial failure of *Sleeping Beauty*, Walt went on to incredible success in the years to come and that's because he never gave up. He always kept moving forward, no matter how difficult the circumstances might be.

Do you remember the first time that you met Walt Disney?

Yes. Walt Disney had an unexpected visitor this one morning, a strange woman showed up at the front gate in a horse-

be a huge hit. He really taught us to not get discouraged by failure. Even though *Sleeping Beauty* failed at the box office, it didn't discourage Walt Disney one bit. He didn't look back, he looked forward to the next movie. That was the lesson that Walt taught to all of us kids: Don't wallow in your failures. Learn from them and move on.

I never saw Walt get down about the poor reviews that the film received. He didn't worry that it didn't make any money; he just had the confidence to believe that what he was going to do next would be that much better. It was that kind of positive attitude and resilience that made Walt Disney who

drawn wagon of all things. She showed up at the Disney studio's main gate because she wanted to personally deliver a manuscript to Walt Disney. So Walt left his office and went out to speak with the woman and, on his way back to his office, he actually spoke to me about the unusual incident that had just taken place. That was my first sort-of meeting with Walt Disney. It was accidental, not a real formal meeting, but just a few words from the boss.

I didn't really meet Walt until close to a decade later when I found myself a part of the story team on *The Jungle Book* at Walt Disney's request. That was my first formal meeting

with the boss. Keep in mind, it had taken a decade working at the studio before I even had the courage to really speak with Walt Disney. I was already there for ten years, 1956 to 1966, before we were working together on this film. That was quite something, quite unexpected, but an amazing opportunity.

What was it like to work directly with Walt Disney?

Walt Disney, as you can imagine, was very demanding. He was a perfectionist and, of course, wanted things done his way. Not your way, not somebody else's way, but his way — and he made that very clear. I was already aware of that before we started working together. I knew who Walt Disney was, what his demands were, and that if I was going to be part of his team that I would have to work at my very best. There was no half-way with Walt. You had to give it your all. Having said that about Walt being such a demanding boss, I never found him to be a difficult boss. It may sound strange, but he was actually an easy person to work for. As long as you knew the ground rules, as long as you understood his demands and your responsibilities, then he wasn't difficult at all. Working with him that year on *The Jungle Book* was just pure joy. A real pleasure. I can't recall any bad times that I had working with Walt.

In the past few years, some critics have tried to re-write Walt Disney into a controversial figure — from not hiring female animators to even possible anti-Semitism. As someone who knew Walt personally and professionally, how do you view those accusations?

Walt Disney was a remarkable man. Sadly, whenever a person is remarkable, there are those critics who want to tear that person down and find faults. Especially faults that aren't even valid. I guess that's always the situation when you have someone who's larger than life, a real-life hero. Walt has been accused of so many things and he was not guilty of any of them.

Now, having said that, he was not a perfect man. He would be the first to admit that. He drank too much and definitely smoked too much. But, putting those things aside, he was one of the nicest people that I've ever known. Very honest and very fair. He's certainly not the person that he's been accused of — anti-woman, anti-Semitic, or racist. None of that holds water. They are just not true.

I was at the studio for ten years and I worked with Walt

Disney in a very close way, especially in the last year of his life in 1966. If anyone had the opportunity to see Walt up close and personal, it was me. If anyone were to know his strengths and faults, it would be me. I got a chance to see the old man in action and I can honestly tell you that he was a very fair person, a very good person, and a man who I've had to continually defend when I hear people accuse him of various offenses. They are totally wrong. The accusations are usually based on rumors, hearsay, and conjecture by people who weren't even here during Walt's lifetime. Nothing angers me more than when people spout off strong opinions about Walt Disney even though they never met the man.

Do you remember where you were when you heard about Walt Disney's death?

I was sitting in my car. It was a Friday afternoon and I was out taking care of some business when I received the news over my car radio. At the time, it seemed almost unreal. The day before, that Thursday, I was at the Disney studio inquiring about how Walt was doing because I knew he had been in the hospital. Everybody put on a happy face by saying that he was just in for a check-up and was doing fine. It all sounded very positive, so when I received word the next day that Walt had passed away, it was just devastating. I wasn't at the studio when it happened, but I heard stories of people leaving the studio in tears and just wandering around the parking lot in shock. Losing Walt was like losing a family member. It was probably one of the most devastating days that I can remember. It definitely took a while to recover. I think it was a good ten years before we fully recovered from Walt's passing. That's how much it affected the Disney studio.

Looking back, what would you say was the highlight of your animation career?

Hands down, the whole year of 1966. That was the last year I spent with Walt Disney. At the time, Walt had no idea that this was his final year. We don't always know when the end is near. If Walt knew that his death was imminent, he certainly didn't let on. We had no idea how sick he truly was. Walt worked just as hard, was just as determined, with the same level of passion and enthusiasm as ever. I think that's why his death came as such a devastating shock — he didn't appear to be a man who was ill. He didn't seem like someone on his last legs. Walt was just as vigorous as ever. 



DEAR SWEET LEOTA,
BELOVED BY ALL
IN REGIONS BEYOND NOW,
BUT HAVING A BALL



Madame Leota: Secrets From Regions Beyond

by Rachel Comande

Serpents and spiders, tail of a rat
Call in the spirits, wherever they're at!

Rap on a table it's time to respond.
Send us a message from somewhere beyond.

Goblins and ghoulies from last Halloween
Awaken the spirits with your tambourine!

Creepies and crawlies, toads in a pond,
Let there be music from regions beyond!

Wizards and witches, wherever you dwell,
Give us a hint, by ringing a bell!



It is that time of year to dwell on the spooky, the supernatural, and the unexplained. Halloween at Walt Disney World might be not so scary, but the resort still has its share of frights – especially when it comes to a certain mansion in Magic Kingdom's Liberty Square. (Some might even say that it's haunted.) Within this mansion of wall to wall creeps and hot and cold running chills, Guests can find 999 happy haunts that are dying to meet them.

Many of the spirited ghosts and ghouls throughout the Haunted Mansion, despite being found in one of the most popular attractions on Walt Disney World property, have very little backstory and few secrets associated with them. However, there is one spirit for which that statement doesn't apply. Madame Leota must have received our sympathetic vibrations because she is certainly willing to offer up some wonderfully spooky secrets, all relating to our favorite séance leader herself.

Madame Leota has been summoning scares (and maybe even a few ghosts) since the Haunted Mansion's opening in 1971, which was also opening day for the Magic Kingdom. She quickly became a favorite for many Guests, and her floating crystal ball and eerie incantation became icons of the Haunted Mansion. Imagineer Leota Toombs lent her face and name to the character, while actress Eleanor Audley lent her voice to the part. (Eleanor Audley also voiced two

other frightening Disney ladies: Lady Tremaine in *Cinderella* and Maleficent in *Sleeping Beauty*. Although Lady Tremaine and Maleficent might be villainous, Madame Leota is still the spookiest of them all.)

However, despite Leota's prominent place in the Mansion, very little was known about her and her backstory prior to 2014, when Memento Mori opened in Liberty Square. Memento Mori replaced the Yankee Trader Gourmet Shop and now houses all of the Mansion's spooktastic merchandise and goodies. Although the store is primarily just a gift shop, it also serves as a look into Madame Leota's backstory and hints at some of the details that led to her permanent residence in the Haunted Mansion.

According to clues hidden around the store (and the official Disney-provided backstory for Memento Mori), Madame Leota originally resided in Salem, Massachusetts. However, around the time that the Salem Witch Trials began, she left her home and fled the state, settling in a village in the Hudson River Valley in New York (a reasonable setting for when and where Liberty Square could have been located). Leota set up her new home and shop in its current location, which allowed her to meet the Gracey family. Although more specific details about her relationship with the Gracey's are not known, Guests are led to assume that she grew very close to them, considering that she was

allotted a plot in their family cemetery and a spot for her eternal soul among their rank of happy haunts.

Leota's tombstone is unique among the other memorials in the cemetery, also known as the Berm Graveyard. Her stone is the only one on which the face of the dearly departed is depicted. In addition, her head on the tombstone occasionally comes alive. Her chin will subtly move in and out, as if she is could come out of the tombstone, and her eyes will open wide, look from side to side, and even blink.

As classic as Madame Leota's tombstone may seem, it was not one of the 12 original stones in the graveyard. Her tombstone was added in 2002 and became lucky number 13 (or unlucky, depending on personal preference.) However, more tombstones have been added since her addition.

The same visage of Madame Leota's face as depicted on her tombstone can also be seen in Memento Mori, along with other traces of the famed spirit. The store that Guests enter is indeed the home Madame Leota inhabited prior to her afterlife at the Haunted Mansion; and because that home was tied so closely to her in life, it is still tied closely to her in death. Madame Leota's spirit still lingers within the hallowed halls of her former abode, providing chills for those that can sense her. If one is lucky, they might just hear her humming a little tune. Or perhaps, if one waits around long enough, they might catch her face peering back at them through a mirror.

However, one of the spookiest things in Memento Mori is actually the large portrait of Madame Leota. The painting depicts Leota as she would have appeared in her corruptible, mortal state, complete with everything she would require for her witchcraft. She is presented alongside a skull, a candelabra, tarot cards, a spell book, and a crystal ball (which may or may not be a nod to how she will be presented in her afterlife). Every so often when the painting is illuminated, Guests can also spot a crow and some very ominous, very familiar-looking eyes. Of all of the nods to the Haunted Mansion and Madame Leota that are presented in this painting, perhaps the most important and interesting one, is the spell book, especially considering its fairly secreted and rumored lore.

Madame Leota's spell book, despite sitting open with its contents visible to each Doom Buggy that passes, often seems to be overlooked by Guests as they focus their attention on the floating crystal ball or the musical instruments that are illuminated throughout the room. However, some of the best spooky secrets that the Haunted

Mansion has to offer can be found in the pages of that spell book. In the séance room the book is opened to pages 1312-1313, and the spell listed on page 1313 is titled "A Spell to Bring to your Eyes and Ears one who is Bound in Limbo." The words of the spell are written underneath the title, and happen to be the very same words that Madame Leota is repeatedly chanting.

Also, on that same page is the incantation "Kree Kruh Vergo Gaba Kalto Kree" which some die-hard Disney fans might find very familiar. In the 1968 Disney film *Blackbeard's Ghost*, Steve Walker (one of the main characters in the film) finds a spell book that previously belonged to Aldetha Teach. Upon reading the above incantation, Steve realizes that he can now see Blackbeard's Ghost which had been residing in limbo. Since Madame Leota and Blackbeard's Ghost use the same spell, it is assumed that the spell book Leota is using is actually the one that formerly belonged to Aldetha Teach.

However, it is also rumored that the spell book is an actual book of witchcraft. Because of its alleged authenticity, there are rumors galore about it, including that of the table itself being cursed. Cast Members have often complained about the book moving or closing itself throughout the night, leaving them to reset it the next morning. There is even a story of a Cast Member who mocked the supposed cursed nature of the book and table, slapped the table, only to have welts start to appear on his hand. While all of these stories are strictly rumors and there is no factual evidence to back them up, they do help to add to the spooky nature of the Haunted Mansion, and Madame Leota specifically.

On page 1312 of the spell book, there is an illustration of a skeletal figure that is meant to be the personification of death. If Guests were to look closely at the face, they would see that it shares a certain resemblance to another happy haunt from the Mansion. The face in the book matches the visage of the Hatbox Ghost – found in Disneyland's version of the Haunted Mansion. Additionally, on page 1312, near the top, are the words "Memento Mori." In addition to being the name of a gift shop, Memento Mori is also a Latin proverb that translates to "Remember you will die." Keep that chilling fact in mind the next time you wander into Memento Mori.

Prior to Memento Mori's Magic Kingdom existence, there was another merchandise spot of sorts for the Haunted Mansion. Many WDW Guests will remember the merchandise cart that resided right outside the Haunted Mansion exit. What the cart lacked in size, it made up for with its spooktacular goods and theming. Not only was this



merchandise cart the predecessor to a larger gift store, but, unbeknownst to many, it was actually themed around Madame Leota. The merchandise cart (also called a Vardo) was owned by Madame Leota and designed to resemble a Romani Caravan. Signs on the Caravan read, "Mme Leota, Psychic Medium, Seances, Crystal Gazing, Astrologist, Knows All • Sees All" and acted as a sort of advertisement for Madame Leota's many supernatural skills. As much as Haunted Mansion fans far and wide love and appreciate Memento Mori, there is always something to love about Madame Leota's original quaint cart.

Madame Leota is, without a doubt, one of the most popular characters in the Haunted Mansion. Because of that popularity, she has been featured in a multitude of books, video games, board games, and even a few film/TV projects. (And no, I'm not talking about the 2003 film *The Haunted Mansion*, although she does appear in that as well, playing a pivotal part.) One of Madame Leota's most surprising appearances was in the ABC show 'Once Upon a Time' back in 2018. The show revolved around fairy tale characters living in the modern world and featured many of Disney's most famous and popular characters; from princes and princesses to the nastiest villains. However, Disney Parks characters did not tend to appear in the show, unless they had a movie associated with them. Madame Leota broke that tradition when she appeared in Season 7, Episode 11, "The Secret Garden." Although her backstory in the show of being part of a coven of powerful witches is not canon to the attraction, there are still plenty of Haunted Mansion references, including some lines of extremely recognizable dialogue. Eagle-eyed viewers might also spot that the Memento Mori sign makes a quick appearance. For fans of the Haunted Mansion and Madame Leota, this cameo cannot be missed.

Madame Leota's 'Once Upon a Time' cameo is not her only shocking appearance. Few people know where she can be spotted, not just outside of Liberty Square, but outside of the Magic Kingdom. Her supernatural influence and powers stretch all the way to a galaxy far, far away. Shockingly, Star Wars: The Adventure Continues at Disney's Hollywood Studios is actually home to an appearance of Madame Leota. There is a droid, G2-9T to be exact, who stands in the queue of the attraction with the purpose of scanning suitcases. His luggage scanner allows him, and Guests, to see what is inside of the luggage and whether the contents are safe or not to travel aboard an upcoming

Star Tours Flight. G2-9T uses his signature wit and humor to comment on some of the kooky items he sees. Perhaps one of the most surprising things he finds jammed into a suitcase is Madame Leota herself – crystal ball and all. Finding Madame Leota's Star Tours appearance is certainly a chilling challenge, but oh so worth it.

The last secret about Madame Leota takes Guests back to the Mansion, although not to the part of the Mansion that all Guests can see. Right after exiting the attraction, near the crypts, there is a door marked 'Servants' Quarters – No Entry.' This door connects the exit corridor to the foyer with a long hallway between the two. Inside of the hallway is a set of valet bells. (Valet bells were fairly common in the large mansions of old. The system allowed someone to ring a bell in any room of the mansion, and a corresponding bell would ring in the Servants' Quarters, alerting the servants that someone required assistance in that specific room.) One of the rooms connected to the system of valet bells in the Haunted Mansion is listed as Madame Leota's Boudoir. Perhaps the boudoir is where Madame Leota spent her time while she was living. Or maybe it's where she still spends some of her time - when she's not performing séances and initiating a swinging wake, of course.

Who knew so many spooky secrets could be associated with just one character? Madame Leota's character might have grown in depth throughout the years, with additions to her backstory and a larger presence in the parks, but she has always been one of the Mansion's most beloved residents, and will continue to be regarded as such throughout the rest of her afterlife. Whether it's the creepy incantation or her floating disembodied head in a crystal ball, there is so much to love about her, and even something to fear. (Some people might not think of Madame Leota as one of the scariest ghosts in the Mansion, but I definitely think she could give Constance Hatchaway a run for her money.) Madame Leota is fun, creepy, secretive, and undoubtedly powerful.

So, the next time you join Madame Leota's séance to raise a few ghosts, or walk into her former residence to shop for the latest Haunted Mansion t-shirt, take a moment to appreciate her and the wonderful character she is. Let yourself feel her sympathetic vibrations and sense her around you. She might not be willing to follow you home, but she's still a larger than life presence that you're sure to remember long after exiting the Haunted Mansion and Liberty Square.



THE FALL FESTIVALS OF DISNEY

BY ERIK JOHNSON





Fall at Walt Disney World has always been a festive time. The ghoulish spooks of Halloween eventually make way for the magical lights of Christmas, and of course Epcot's International Food & Wine Festival gives Guests a chance to take a culinary tour around the globe. This year has been a unique experience to be sure, and there have of course been some changes to the lineup of Fall Festivals. Some may be on hiatus, some remain, but we thought we'd take this time to celebrate the magic that autumn brings by reminiscing about past festivals, as well as sharing some of the magic that awaits us this year. So, join us as we get out our jack-o'-lanterns, dress up in our Halloween best, and put on our comfiest shoes to embark on an international gourmet tour!

The Epcot International Food & Wine Festival

Kiosk after kiosk, bite after bite, and sip after sip, Epcot-goers can once again treat themselves to the scrumptious pleasures of this annual favorite. By now you have probably heard the news: the long-running Food & Wine Festival is once again underway, starting in July this year with the reopening of the park. Just as in past years, Guests can enjoy a delightful selection of small portion-feasts, all while exploring different tastes found 'round the world.

The history of the Festival goes back to 1995, when Disney took a small wine tasting that took place in the Walt Disney World Village and turned it into a full-fledged festival focused on wine and food from around the world. This event proved popular, increasing park attendance during the normally-slow months of October and November. Over the next few years, the festival grew significantly. Five years later, the festival lasted for thirty days, and by its tencennial it spanned nearly two months. Many different countries have been represented with their own, distinctive kiosks featuring regional delights.

The mix of international-themed food and drinks was great on its own, but a little improvement pushed the festival to the max. Celebrity chefs have long been part of the fun. Rick Bayless and Bobby Flay were on hand for several years, providing high-profile and high-quality showcases for their talent. The live demonstrations of gourmet recipes and techniques inspired many to find their inner chefs.

Concerts soon joined the festival, as Disney hired several big acts to provide entertainment. These artists included Christopher Cross, Sugar Ray, and Big Bad Voodoo Daddy, and the dinner deals at Epcot's restaurants, which guaranteed seating for said shows, made for a festive evening!



The Festival Today

This year, a fair portion of the Food & Wine Festival is back in action. Disney scaled back the festival a bit, but its heart is still there. It's right there in the name, after all! The food is designed and prepared by top notch chefs and is expertly paired with beverage selections from around the world. Many favorite dishes are back, but there are plenty of new tastes to try as well.

Canada offers up its famous cheddar and bacon soup and an excellent filet mignon. The Hawai'i kiosk returns with Spam hash and pork sliders. You can find empanadas and jerk chicken in the Caribbean Islands kiosk, and ribeye tacos in Mexico. China, Italy, Japan, Morocco, and France have their familiar offerings, and it will be great to taste Brazil's pork belly and cheese bread once again.

Your favorite non-country-based kiosks are back too, this time in the World ShowPlace! Be sure you stop by the Mac & Cheese kiosk to sample one of four different varieties. Charcuterie and cheese can be found at the Appleseed Orchard location along with a wide variety of cider and beer options. The Citrus Blossom offers lobster tail with Meyer lemon emulsion and a citrus chicken with orange aioli. You can snag a souvenir Orange Bird sipper cup filled with an orange cream shake if you so desire! If all this meat and cheese is getting to be too much, stop by the Desserts &

Champagne booth for cake pops and after-dinner beverages.

The Eat to the Beat series of concerts is taking a hiatus this year, but we can expect visits from Epcot standards like Mariachi Cobre and the Jammitors.

These park favorites are sure to draw a crowd now that they will be featured in the America Gardens Theatre! You can also take part in Remy's Ratatouille Hide and Squeak Scavenger Hunt, where you can help Remy as he explores World Showcase, collecting ingredients for his signature dish.

Add in a dash of what we missed back this Spring, and you have yourself a festival! Some of the gorgeous topiaries from the International Flower & Garden Festival will be on display around World Showcase. If you missed out on some of the merchandise from the Spring fest, you can choose from a smattering of spirit jerseys, hats, sippers, and Minnie ears that are still for sale.

In all, there is plenty to see and taste this year. The entertainment may be different and the food selections a bit reduced from the usual, but with fewer Guests in attendance, you'll find the Festival even easier to enjoy. There is no end in sight too, as Disney has not announced a closing date for the festival. This party could keep going for quite a long time! If you are able to make it to Florida, set aside some time to check it out.



A Trip to the Not-So-Scary Past

Every year, all of us look forward to that other Walt Disney World Fall spectacle, Mickey's Not-So-Scary Halloween Party. For twenty-five years, this annual party has grown from a single night celebration into a giant event that spans several months. While we all mourn the loss of this event in 2020, there are plenty of fond memories to share from past events. Let's begin with where it all began...

On October 31st, 1995, Disney held the very first Not-So-Scary event. On this single night, Guests could roam the Magic Kingdom for several hours with a reduced crowd for the price of a \$16.95 ticket. The original idea was to give families a place to enjoy Halloween fun without the scares and haunted houses that defined most other venues at the time. Families loved the event, so Disney expanded their party to two nights starting in 1997. Every couple of years, the count increased by a few nights. In 2005, fifteen nights seemed to be the pinnacle of the Halloween adventure. But last year, Disney offered a special pass that allowed Guests to attend thirty-five of the whopping thirty-six total nights! The party started in August, but still culminated in the best party night of all, Halloween itself.

The main party is a great draw, even without any of the additional spectacles. On normal days, only children are allowed to wear costumes around the parks. We love seeing

kids dressed as princesses or pirates, but what chances do adults have to dress up? Some folks like to Disneybound, or wear clothing that suggests a character, but on Not-So-Scary nights, even adults can get in on the fun with elaborate costumes.

However, I think we can all agree that the main event at these parties is always the candy! Every year, Disney Cast Members hand out tons of candy in the biggest and best trick-or-treat party around. Multiple stations around the Magic Kingdom allow kids (and adults) to queue up and fill their bags with sweets.

But what if your family doesn't have a sweet tooth or a penchant for costuming? Not to worry! The other great thing about the Not-So-Scary party is that you get access to every attraction in the park with little or no wait, since tickets to these events are limited. If you want to ride your favorites with little to no lines, and no FastPass+ needed, this event is for you! Several attractions even get a Halloween overlay. Space Mountain sometimes runs in complete darkness. The Mad Tea Party runs with spooky lighting effects. The Monsters, Inc. Laugh Floor has a holiday theme. Rare character appearances, like all Seven Dwarfs together or Tarzan and Jane, are common. For the past two years, Guests even encountered live pirates inside Pirates of the Caribbean!

Spooktacular Parades and Fireworks

Lower crowds are also great when trying to watch the nighttime spectaculars that come out for Halloween, starting with the Boo-To-You Halloween Parade. This can't-miss event is so popular, it now runs twice per night. The pre-parade starts with the Headless Horseman from the Legend of Sleepy Hollow galloping through the Magic Kingdom. After his eerie trek is complete, the fun begins! Guests get to watch many of their favorite Disney characters dressed up in special Halloween costumes. Some of these outfits change each year, giving a fresh look to each celebration. Others, like Jack Sparrow and his fellow pirates as well as a bevy of villains, stay the same. Ghouls are unleashed from the Haunted Mansion to dance and entertain in the streets or just to hitch a ride home. Goofy pilots a candy-making machine and Clarabelle Cow leads Guests in a swingin' hoedown. The parade is a classic!

Once the parade is over, stick around for a spectacular haunting in the sky. From 2005 until 2018, Guests could watch Happy HalloWishes. This variation on the then-standard show Wishes featured music from the darker corners of Disney's catalogue. Spooky hits like "Grim Grinning Ghosts" and "This is Halloween" appeared throughout the show. The Villains got their say with "Poor Unfortunate Souls," and "The Skeleton Dance" even made an appearance, recalling the

early days of Disney animated history.

Starting last year, the late-night show changed to Disney's Not-So-Spooky Spectacular. Jack Skellington, Mickey, Minnie, Donald, and Goofy took part in a completely new show that wowed Guests. Great music accompanied the fireworks, but the main event was the elaborate projection effects. Cinderella Castle transformed several times during the show, taking on eerie skeletal appearances as well as several detailed variations based on classic villains.

Spooky Stage Shows

The Disney Villains Mix and Mingle was another popular show from the Not-So-Scary parties. Dr. Facilier from The Princess and the Frog led a group of Disney villains as they danced, sang, and plotted from the steps of Cinderella Castle. Once the show was over, the villains would disperse around the Magic Kingdom for appearances and pictures. This show ended in 2014.

The following year saw the debut of the Hocus Pocus Villain Spelltacular. The Sanderson Sisters from the hit movie led the show, but a large cast of other villains soon joined in. Three times per night, Guests could hang out in front of the castle and help Winifred, Mary, and Sarah run amuck!

Dance parties are often held as well. You can work off some sugary calories with a fun Descendants-themed bash





in Cosmos Ray's Starlight Cafe. Previous years featured dance parties with various villains in the Diamond Horseshoe.

Parties Within the Party

In case that's not enough, there were other ticketed events over the years that Guests could enjoy. The HalloWishes Dessert Party was a popular choice. Similar to the standard evening dessert parties at the Magic Kingdom, Guests could enjoy large amounts of sweets and savory meats and cheeses along with delicious drinks at Tomorrowland Terrace. These dessert events always had an excellent selection, with plenty of treats themed for the holiday.

For a very short while, Guests could mingle with the Villainous elite in Cinderella's Royal Table. After a greeting in the lobby from the Queen of Hearts, Guests would head upstairs and settle in for gourmet desserts and punch. Lady Tremaine hosted the event. She and her daughters, Anastasia and Drizella, would roam the room along with Captain Hook, Dr. Facilier, Jafar, and Cruella de Vil. Though this event was a pricey addition to the night, the chance to eat high-quality desserts themed after the villains in such an elegant setting with extensive time to meet characters was worth every penny!

Most recently, a similar version of this event popped up as Cruella's Halloween Hideaway in Tony's Town Square

Restaurant. Fewer villains roam about, but there is a lot more food and drink to be had, including smaller bites of more hearty food. Enough to act as a meal replacement, this party was another worthwhile event. Guests could come and go from the party as well, unlike most of the other events.

The best part of these special events was the reserved seating it provided Guests for the parades and fireworks. These let you take away some of the stress and time involved in reserving the perfect location! With these extra parties, you and your family could get some of the best seats in the house with very little wait.

Candy, shows, costumes, fireworks, attractions, and more candy! Mickey's Not-So-Scary Halloween Party is a favorite for many Guests, and although this year is sadly giving us a break from the Spooktacular shenanigans, we can expect to see even more fun starting next year.

Walt Disney World has certainly changed the habits of park goers with the introductions of these giant events in the fall. As the sun starts to set earlier and the nights get cooler, families no longer head back to their jobs and schools. Disney magic fills in one more season with food, fun, and activities that the whole family can enjoy. The magic looks a little different this year, but that only makes the possibility of future magic all the more enticing!





FALLING INTO

HALLOWEEN

BY RACHEL COMANDE

Autumn or fall? No matter what you call the season known for its colorful leaves and pumpkin spice everything, it is beautifully represented at Walt Disney World. From the plethora of pumpkins, to orange bunting galore, there is no lack of festive fall spirit. And as the sun goes down, that spirit becomes a little more spooktastic as autumn gives way to ghoulish delights and swinging wakes.

Despite the Mickey-shaped pumpkins adorning every streetlamp on Main Street, U.S.A. both day and night, Guests tend to overlook Disney's autumn flair in favor of anticipating the rise of Halloween that nighttime brings. The autumn decorations are some of the most unique on property, imbued with personality. Now, it is time to let the ghosts rest in peace for a little while longer. Put the séances on hold and look at all Walt Disney World has to offer in celebrating the autumn season.





















Didier Ghez

Discovering Disney History

Interview by Kevin Carpenter

Didier Ghez never stops.

The prolific Disney historian has unearthed more interesting nuggets about the life and legacy of Walt Disney and his studio than practically anyone else.

Just consider some of his top accomplishments:

- Ghez co-authored "Disneyland Paris: From Sketch to Reality," the highly-collectible treatise on the creation of Disney's first European theme park. Its pages overflow with concept art and rare photographs from every stage of the project.
- His "Walt's People" book series compiles the best interviews with Disney animators about their work and memories of the studio. The 24th volume just released in July.
- "Disney's Grand Tour," an in-depth examination of Walt and Roy Disney's vacation to Europe in the summer of 1935, takes readers along for the ride as the Disney clan gallivanted across the Old World. Ghez's impeccable research answers, once and for all, whether Walt Disney really met Benito Mussolini and the Pope during his stopover in Italy. No hints here — you'll have to read the book.
- He founded the Hyperion Historical Alliance, a nonprofit dedicated to the preservation of Disney historical material. Alongside other noted Disney historians like Mindy Johnson and Todd James Pierce (and many others), the HHA stands on the frontlines of keeping the Disney studio's past alive.

And, perhaps best of all, his "They Drew As They Pleased" series of art books. This collection, started in 2015, provides a fresh (and, in some cases, first) look at the artists who shaped the Disney studio. Going decade by decade, Ghez has truly uncovered the hidden art of Disney — from the Golden Age up to the current day.

Ahead of the August release of the sixth — and final — volume of "They Drew As They Pleased," I spoke with Didier Ghez about his life spent researching Disney history.

Have you been a Disney fan all of your life?

I was born in Paris in 1973 and grew up like almost all French people — reading Disney comics. That's really the first way you get exposed to Disney in Europe, especially in France. Then, when I became a teenager, I realized that all of those comics and animated features that I loved had actual artists working on them and I was really, really interested in learning more about them.

How did you get started researching Disney history?

The Disney subsidiary in Paris was run by the Brizzi brothers, Paul and Gaetan Brizzi, and I thought it might be fun to try to interview them about their work. I contacted the studio and told them I wrote articles for a magazine in the U.S. called "Animation Magazine." Of course, "Animation

Magazine" had never heard of me, but that didn't stop me. When I contacted the studio, they said that they'd love for me to come and interview the two brothers. I was sixteen at the time, so they were probably a little surprised by my age, but I went there and interviewed the Brizzi brothers. Afterwards, I contacted "Animation Magazine" and they agreed to publish the interview. I didn't speak very good English at the time, so I got it translated by a friend and then it was published. It was a really cool experience and what the Brizzi brothers told me about their work was absolutely fascinating, so I thought, "Let's see if I can interview even more artists."

Around that same time, [former Disney animator] Andreas Deja moved to Paris to work on the Mickey Mouse short, *Runaway Brain*. I contacted him and actually met him by chance one day around Disneyland Paris. He agreed to be interviewed and it went on from there. I started interviewing more and more people. It just grew and grew and grew. Most of the Disney animators were very, very nice and very happy to talk about their careers.

With the exception of Walt Disney himself, is there any deceased Disney figure that you wish you had been able to interview?

I would have loved to interview Albert Hurter, the first of Disney's concept artists. That would have been a dream interview for me. He worked on so many of the studio's abandoned projects. He would be at the top of my list.

You started your Disney history blog (disneybooks.blogspot.com) in 2006 and still find time to keep it updated with hundreds of posts every year. How do you do it?

If I didn't have Disney history, I would be very sad. I enjoy working on it so much that it doesn't even feel like work. It's just my way of relaxing. Some people play tennis; I research Disney history. I really enjoy finding new pieces of information and connecting the dots.

What inspired the "They Drew As They Pleased" series?

The more I looked at Disney artwork, the more I realized that the artwork shown in books tended to be the same stuff over and over and over again. It was the same pieces of Disney artwork in one book after another. That frustrated me because I knew the Animation Research Library — the part of the Walt Disney Company that preserves all of the

artwork – had millions of pieces of art. I couldn't understand why the same hundred pieces showed up over and over and why anyone else wasn't digging into the treasure trove at the Animation Research Library.

What really fascinates me is everything that hasn't made it to the screen. Those pieces of artwork that are close to the first part of the process of visual development, which we call concept art today. Those are really, really close to the original artists and they show a lot of different approaches that can be very fanciful and extremely creative. I really wanted to see more of this concept art. How could I do it? Launch a series of books that focus on specific artists and go through it decade by decade, going as in-depth as possible, and filling the chapters with hundreds of pieces of concept art, most of which have never been seen before. Why publish a new book if it doesn't really move the needle in a significant way?

How did you research "They Drew As They Pleased"?

I started by seeking out the families of the old Disney artists. I also dug through boxes at the Animation Research Library that hadn't been opened in seventy years or more. I was after artwork, internal memoranda, correspondence, photographs, and more. I was after it all, every piece of documentation that might shed some additional light on their work at the studio. Thankfully, I found a lot of new material and a lot of things that were thought lost forever.

With the final volume of "They Drew As They Pleased" releasing in August, do you have a favorite chapter from the entire series?

Ferdinand Horvath from the very first volume. I absolutely love Ferdinand Horvath because he worked on a lot of the un-produced animated shorts and I'm especially fond of those. What really made that chapter special, too, was that I discovered the possible existence of Horvath's personal

diaries, which had been sold to a dealer in Los Angeles, from a transcript of an old John Canemaker interview. I was like, "Am I reading what I'm reading here?" That interview was twenty years old, so I figured that trail had gone completely cold by now. I asked a friend of mine who's really good at locating people to look into this for me. He called a few

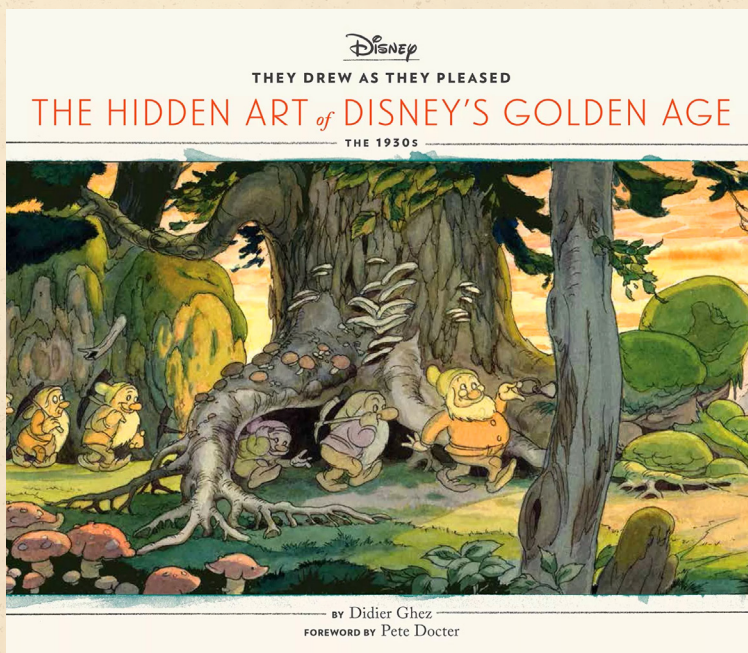
days later and said, "The store doesn't exist anymore, but I found the dealer's personal phone number." I called and left a message, but there was no response and I figured that was it. A few days later, I was on a business trip to Mexico when my phone rang and it was a number I didn't recognize. It was the son of the dealer and his father was right there with him and they were interested in selling the diaries. Plus, there was

also a collection of letters that Ferdinand Horvath wrote to his wife in 1933.

That was the way I reconstructed basically all of Horvath's career at the Disney studio, but in a way that really allows us to look over his shoulder and be with him on a day-to-day basis, seeing everything that was important to him. That, for me, made that chapter extra special. It was the first really big discovery of that project.

It's amazing that we haven't run out of new Disney history discoveries to talk about.

It's quite insane from my standpoint. I never thought so many things would come to the surface. It's incredible because, even during the pandemic, we've managed to uncover some absolutely stunning stuff. One example is that, at the moment, I'm researching the trip that Walt Disney took to Ireland in 1946. I actually uncovered a cache of photographs from that trip that no one had seen before and doesn't even exist at the Disney Archives. It was in a private collection and there were around 25-30 photos from that trip, including some stunning ones of Walt with the people he met at the time.



I started releasing the "Walt's People" series of books in 2004 and here we are in 2020. It's sixteen years later and there's still more material showing up every day. This is really fun and it's only possible because so many Disney historians work together.

In 2014, you wrote "Disney's Grand Tour," which is the definitive look at Walt and Roy Disney's trip to Europe in the summer of 1935. How did that project get started?

It all started with a question from Diane Disney Miller about one specific photograph of Walt Disney and [French inventor] Louis Lumiere. She asked if I knew of any more context about that photograph and I realized that I didn't. That really frustrated me. I started researching that photograph and that quickly led me to research the entire trip.

When I started doing that, I realized that almost everything that had been written about that trip was wrong, which was a huge shock for me. Even some of the most respected Disney historians like Bob Thomas had gotten a lot of the stories really wrong. Since I speak French, Spanish, and Portuguese, and I have friends who can translate from German, I started collecting articles and pieces of information that had been released at the time in the different countries where Walt went. So I started collecting everything that had been written at the time about that trip in France, in the UK, in Italy, in Germany, and even though Walt hadn't visited Spain or Portugal there were articles that were released in those countries.

I realized there was ten times more information in those documents than anything that had been written until now on that subject. That brought another dimension to the whole thing. The more I discovered, the more I wanted to discover. I got more and more excited. Diane was kind enough to sponsor the project and write the forward for the book. Unfortunately, she was never able to see the book in print because she passed away a few months before it was released.

Tell us a little more about the Hyperion Historical Alliance.

We release two types of publications: a magazine called the "Hyperion Historical Alliance Annual," which as the name tells you releases once a year, and also a series of monographs. The first monograph was the wonderful "The Making of Walt Disney's Fun and Fancy Free" by J.B. Kaufman.

Right now, I'm helping three others work on a monograph about the making of *Swiss Family Robinson*. I was digging into the history a little bit for them to see if I could find anything new and I stumbled upon a very old post on a website – this website doesn't even exist anymore – it was just in cache in Google. That page revealed that the daughter of a special effects artist who worked on *Swiss Family Robinson* had a manuscript of her father's autobiography, which had never been released. I tracked the daughter down and, true enough, she still had the manuscript and was kind enough to share with us the section on her father's work on *Swiss Family Robinson*. The excitement of the hunt is always there.

What does the future of Disney historical research look like?

I don't know if there will always be new things to discover, but I think there will be plenty of new discoveries in the next ten or twenty years. I'm touching wood that we still have many good years ahead.

One thing that gives me hope is that there is still so much to discover in the Disney Archives. The Archives are not yet 100% structured and organized in such a way that a researcher can really know everything that's there. In fact, I don't think there's anyone on Earth that knows everything that's preserved in the Archives. As they get more organized and get more resources to structure their collections, we are bound to find more and more new documents. There will be some really exciting new discoveries.

What's next for you?

The monograph that I'm writing now is called "The Origins of the True-Life Adventures." The True-Life Adventures were a really, really important project for the Disney Studio and completely changed the way people thought about wildlife documentaries. But when I started researching the subject, I realized that we know practically nothing – and I'm being generous when I say "practically nothing" – about the making of the True-Life Adventures. So this is a whole field of Disney history that hasn't been explored at all. It's the story of how the Walt Disney studio reinvented itself during World War II. It's a story of adventures in Alaska with the Milottes. It's one of the most fascinating stories that I've ever researched until now – and no one knew anything about it. Nothing. The only things we thought we knew about the making of the True-Life Adventures were mostly legends invented by Disney's publicity department.



Planning a Vacation?



The Official
Travel Planning
Partners of



Ask Us About Your **FREE**
Celebrations Gift When
Planning Your Trip!

Let ConciEARS Help You Put Together a Magical Trip!

What is the ConciEARS difference?

- ✓ **EXPERIENCE:** Our team of expert planners are creative and passionate, and will work with you to create a dream vacation!
- ✓ **THAT PERSONAL TOUCH:** Your personal vacation planner will get to know you and your family, and guide you every step of the way!
- ✓ **VALUE:** With ConciEARS, you'll always get direct pricing from Disney with NO markup. It's our job to make sure you get the best value!
- ✓ **SAVE TIME AND MONEY:** ConciEARS will take all the burden of planning off of you for a 100% stress-free, magical vacation!
- ✓ **CONCIERGE LEVEL SERVICE:** You deserve the best! We'll handle everything from dining to FastPasses and leave the fun up to you!

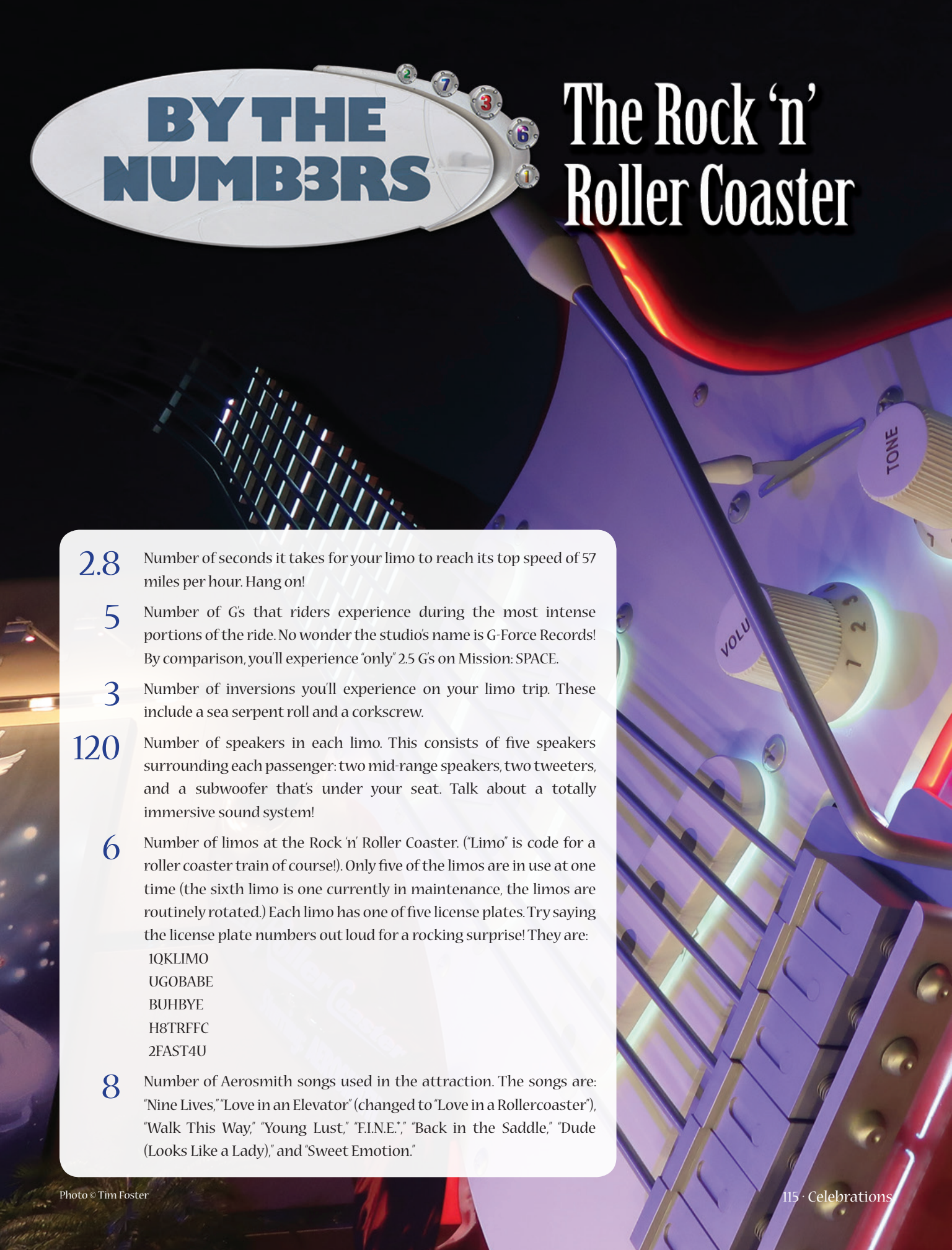


Scan Me!

CALL ANYTIME - 24/7:
856.687.3277

CONCI  **EARS**
Your Magical Vacation Concierge

service@ConciEARS.com | www.ConciEARS.com



BY THE NUMB3RS

The Rock 'n' Roller Coaster

- 2.8** Number of seconds it takes for your limo to reach its top speed of 57 miles per hour. Hang on!
- 5** Number of G's that riders experience during the most intense portions of the ride. No wonder the studio's name is G-Force Records! By comparison, you'll experience "only" 2.5 G's on Mission: SPACE.
- 3** Number of inversions you'll experience on your limo trip. These include a sea serpent roll and a corkscrew.
- 120** Number of speakers in each limo. This consists of five speakers surrounding each passenger: two mid-range speakers, two tweeters, and a subwoofer that's under your seat. Talk about a totally immersive sound system!
- 6** Number of limos at the Rock 'n' Roller Coaster. ("Limo" is code for a roller coaster train of course!). Only five of the limos are in use at one time (the sixth limo is one currently in maintenance, the limos are routinely rotated.) Each limo has one of five license plates. Try saying the license plate numbers out loud for a rocking surprise! They are:
- 1QKLIMO
 - UGOBABE
 - BUHBYE
 - H8TRFFC
 - 2FAST4U
- 8** Number of Aerosmith songs used in the attraction. The songs are: "Nine Lives," "Love in an Elevator" (changed to "Love in a Rollercoaster"), "Walk This Way," "Young Lust," "F.I.N.E.," "Back in the Saddle," "Dude (Looks Like a Lady)," and "Sweet Emotion."

In Search Of...

Lights, Motors, Action!

By Tim Foster



On this day, I found myself mindlessly flipping through my scrapbook, reminiscing about my Disney trips from years gone by. I happened upon some photos that I took of the Lights, Motors, Action! Extreme Stunt Show, which used to entertain Guests in the old backlot area of the Streets of America in Disney's Hollywood Studios. I still remember the speeding cars, the thrilling stunts...and of course those loud engines! I missed the high octane thrills of this exciting stunt show, but then I recalled a rumor of a reference to the retired show somewhere in the parks. This seemed like the perfect opportunity to embark on another scavenger hunt, so I packed up my things on set out on my quest!

But where to begin? Streets of America had long been closed of course, so I scoured my photos looking for clues. It was then that I came across this picture of Herbie the Love Bug, who frequently made a humorous cameo in the show. At first, that didn't seem to be very significant, but as I examined my history of the Lights, Motors, Action! show, I suddenly remembered that Herbie had retired at some point during the show's run, and his role had been taken over by a brash, young upstart...



Brash? Oh yes! Herbie was replaced by none other the Lightning McQueen from Cars, and better yet, Lightning now has his own show on Sunset Boulevard! Perhaps this is where that reference was hidden! I went over to the home of the Tower of Terror and the Rock 'n' Roller Coaster, and settled into my seat to watch the action unfold. Unfortunately, I didn't find a reference to the Lights, Motors, Action! show, but I did notice Lightning McQueen's number, 95, and recalled that it was a reference to a significant moment in Disney history.





95 referred to the year 1995, and that was the year that *Toy Story* was released (the first full-length Pixar feature). I couldn't help but think that the connection was also a clue to the whereabouts of the Lights, Motors, Action! reference I was seeking. But what was the connection? I thought about the various appearances of *Toy Story* over the years, and recalled that there used to be a restaurant over at the Street of America called Pizza Planet, a direct homage to the restaurant in the film! Alas, Pizza Planet was no longer there (indeed, the entirety of the Streets of America is now but a memory), but there were some new locales in its place.

Yes, this was the all new land called Toy Story Land, and considering the long history of this section of the park, I was sure it was filled with all sorts of references to days gone by. I searched high and low, but was unsuccessful in my quest to find that elusive Lights, Motors, Action! reference. There were fast attractions to be sure, most notably the Slinky Dog Dash roller coaster, but it was another zippy attraction that caught my attention. The three-eyed aliens at Alien Swirling Saucers were sporting the Pizza Planet logo, and as I recalled the giant rocket that used to be at Pizza Planet, the significance of space travel started to dawn on me.



Of course! My travels had taken me far, but it would make sense that any reference to the old stunt show would reside in the land that now occupies that area of the park, Galaxy's Edge. I wandered around looking for clues, but while I saw plenty of fast ships, I didn't find anything resembling an Earth-like stunt car. Perhaps I was being too literal. Perhaps the reference was a bit more oblique. I searched again, looking more intently at all of the tiny details. It was then that I discovered these three symbols on the side of what was once a very fast speeder. I recognized the symbols as being Aurebesh, the alphabet used throughout the *Star Wars* universe. Admittedly, my Aurebesh was a bit rusty, so I pulled out my translator to decipher the code...and my jaw dropped. Those symbols translated as "LMA," and this indeed was that reference I was looking for! Satisfied, I thought I'd reward myself with a cool beverage. The locals talked of some sort of milk that was blue. I had no idea what they were on about, but perhaps I will look around...





How Well Do You Know Disney Dining?

by Tim Foster

1. What is Tigger's favorite food?

- a. Honey
- b. Extract of malt
- c. Thistles
- d. Sweet taffy

2. What kind of dessert explodes in Donald Duck's face in Mickey's PhilharMagic?

- a. Souffle
- b. Crepes flambe
- c. Fruit cobbler
- d. Apple pie

3. What snack food did Stitch "steal" in Stitch's Great Escape?

- a. Chili dog
- b. Cheese fries
- c. Pizza
- d. Churros

4. What is the name of the Blue Milk stand in Galaxy's Edge?

- a. Dexter's Diner
- b. The Mos Eisley Cantina
- c. Bubo Wamba Family Farms Milk Stand
- d. Tatooine Treats

5. What is the name of the sushi restaurant in Monsters, Inc.?

- a. Harryhausens
- b. Okiinii
- c. Teppanedo
- d. Scare-shi House

6. Which character was originally supposed to sing "Be Our Guest" in *Beauty and the Beast*?

- a. Maurice
- b. Belle
- c. Mrs. Potts
- d. The Beast

7. Who's first spoken words on film were "hot dogs, hot dogs"?

- a. Goofy
- b. Mickey Mouse
- c. Pluto
- d. Pete

8. Which one of these foods isn't mentioned in the song "The Bare Necessities"?

- a. Bananas
- b. Honey
- c. Fancy ants
- d. Pears

9. What color is the cake that Alice in Wonderland gets on her "unbirthday"?

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

10. What does Mushu make Mulan for breakfast? (He's so nice...)

- a. Fried locusts
- b. Plain rice
- c. Waffles
- d. Porridge

11. What was the original name of Sunshine Seasons in Epcot's Land pavilion?

- a. Farmer's Market
- b. Kitchen Kabaret
- c. Garden Fresh
- d. The Family Grille

12. What food do the Avengers (Iron Man, Captain America, Black Widow, Hawkeye, Thor, and Hulk/Bruce Banner) dine on in the post credits scene of the first Avengers film?

- a. Shawarma
- b. Baklava
- c. Falafel
- d. Gyros

13. What is the name of the diner in *The Emperor's New Groove*?

- a. Dashna's Diner
- b. Kanaka's Kitchen
- c. Mudka's Meat Hut
- d. Plotchka's Pot Luck

14. In which one of these places can you *not* get a Dole Whip?

- a. Adventureland
- b. Blizzard Beach
- c. Polynesian Village Resort
- d. Pop Century Resort

15. What was the main component of the dish that Skinner made Luigi prepare when the dining guests in *Ratatouille* asked for something new? (It's an old Gusteau recipe!)

- a. Octopus
- b. Cow stomach
- c. Pig's feet
- d. Sweet bread

Quiz Answers

- | | | |
|------|-------|-------|
| 1. B | 6. A | 11. A |
| 2. D | 7. B | 12. A |
| 3. A | 8. A | 13. C |
| 4. C | 9. C | 14. B |
| 5. A | 10. D | 15. D |

ANSWERS

KIDS KORNER (pages 120-123)

WHO AM I?

- 1. Violet
- 2. Anastasia (or Cinderella)
- 3. Ariel (or her other sisters!)
- 4. Leia
- 5. Lilo
- 6. Elsa

ORANGE YOU GLAD...?

- 1. Nemo
- 2. Goofy
- 3. Figment
- 4. The Orange Bird
- 5. Tigger
- 6. BB-8

TRICK-OR-TREAT!

- 1. Ralph
- 2. Remy
- 3. Rapunzel
- 4. Rey
- 5. Jafar
- 6. Buzz Lightyear
- 7. Tony Stark/Iron Man
- 8. Ursula
- 9. Dopey
- 10. Mike Wazowski

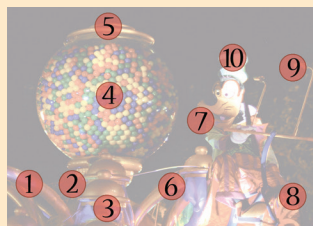
11. Pinocchio

12. Mulan

BRAIN BUSTERS

Doctor Finklestein

FIND THE DIFFERENCE



- 1. The pipe is longer
- 2. The tube is missing
- 3. There is an extra 'bell'
- 4. The gum balls are backwards
- 5. The top is gone
- 6. There's a hole in the pipe
- 7. His tooth is missing
- 8. The tire is plain black
- 9. The mirror is taller
- 10. His hat has changed colors

BONUS QUESTION

Dippy Dawg

WORD SCRAMBLE

- 1. JACK SKELLINGTON
- 2. DAVY JONES
- 3. MADAME LEOTA
- 4. HECTOR
- 5. HITCHHIKING GHOSTS
- 6. GHOST HOST
- 7. OOGIE BOOGIE
- 8. MASTER GRACEY

MYSTERY QUEST (pages 124-125)

SECRET SYMBOLS

- 1. Lantern in the queue of Frozen Ever After
- 2. Sign of The Puffin's Roost shop
- 3. Loki's symbol at the Stave Church
- 4. Sign of The Wandering Reindeer shop

WHERE AM I?

- 1. The Kringla Bakeri og Kafe
- 2. Tapestry inside the Stave Church
- 3. Giant troll figure
- 4. The waterfall outside Frozen Ever After
- 5. Summer Snow Day Celebration poster in the queue of Frozen Ever After
- 6. Thor's hammer in the Stave Church
- 7. Symbol on the tower exterior in the courtyard
- 8. Old seating area for the Norway film

Kids★ Korner

Who Am I?

Can you name the sisters of these characters?

1. Dash
2. Drizella
3. Attina
4. Luke
5. Nani
6. Anna

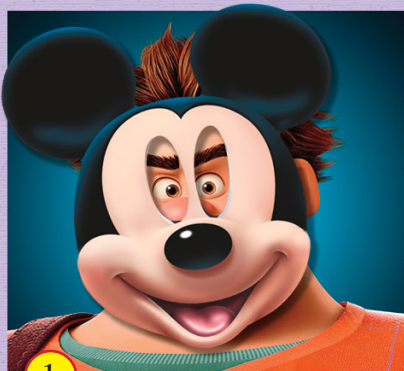
Orange You Glad...?

All of these characters are decked out in their Halloween orange! Can you figure out who they are?



Trick-or-Treat!

Everyone's ready to go trick-or-treating! Can you figure out who the characters are behind the masks?



1



2



3



4



5



6



7



8



9



10



11



12

Brain Busters

What is the name of Sally's 'father' in *The Nightmare Before Christmas*?

Find the Difference

Goofy's got his bubble gum machine ready for the Halloween parade, but it looks like he got a bit carried away with his remodelling. Can you find the ten differences in the photos below?



BONUS QUESTION:
What was Goofy's original name?

Word Scramble

Unscramble these spooky Disney characters.

1. KAJC GILSTONENLK

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

3. DEMAMA TOLEA

□ □ □ □ □ □ □ □ □ □ □ □

5. KITCHINHIHG SHOGST

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

7. GEOIO GEOIBO

□ □ □ □ □ □ □ □ □ □ □ □

2. VASY SNOJE

□ □ □ □ □ □ □ □ □ □ □ □

4. CHOTER

□ □ □ □ □ □ □ □

6. SHOGT TOSH

□ □ □ □ □ □ □ □ □ □ □ □

8. SREMAT CYRAGE

□ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □

The “Disney Cats’ Life” Question Corner



Featuring The Bear and Pants



How do they make the ghosts appear in the ballroom at the Haunted Mansion?

–Michael, age 11, Florida

Bear answers: Here’s the secret... the ‘ghosts’ are actually below you, underneath the balcony! You might not see it, but there’s actually a giant pane of glass between you and the ballroom. What you actually see are the reflections of the Animatronic ghosts beneath you, but since the glass is angled (and because you can see through the glass to the furniture that’s in the room), it looks like the ghostly reflections are in the ballroom! You can try the same thing at home by looking at a window when it’s dark outside. If you have the lights on,

you’ll be able to see your reflection, but if you can see the furniture outside (on your patio for example), it will look like your ghost is outside!

What’s your favorite Haunted Mansion Hidden Mickey?

–Sarah, age 8, Pennsylvania

Pants answers: Well, it would be the three plates in the ballroom of course! They’re right in the corner (usually). But I have another secret that I really like. Did you know you can find Mr. Toad at the Haunted Mansion? Yep!!! You can find him (well, his statue anyway) in the pet cemetery that’s on the left as you leave the Mansion. Though I’m really scared of the pet cemetery...yikes!!

The Bear and Pants are here to answer all of your Disney questions! The Bear can answer the tricky questions, while Pants is here to tell you all about the silly stuff you can find at Walt Disney World! You can see more of The Bear and Pants in “A Disney Cats’ Life,” coming soon from Celebrations!

MYSTERY QUEST

DISCOVER THE SECRETS OF WALT DISNEY WORLD

THE NORWAY PAVILION IN WORLD SHOWCASE

DID YOU KNOW?

- Frozen Ever After makes use of the same ride mechanism used for Maelstrom (the original attraction in the Norway pavilion), which includes a 28-foot drop at the end, and conveyor belts underneath the water that propel the log boats backward on their way to the final plunge.
- However, there was a slight change in the location of the boarding area. The new boarding area is now located in what used to be the unloading area for Maelstrom (which also served as a waiting area for the Norway film). Maelstrom's unloading area was designed to evoke a Norwegian fishing village, and you can still see many of those details today.
- You'll also find lots of new additions, such as a quick trip through Oaken's Tokens. Take a peek at the small window that leads to the sauna; you'll get an occasional glimpse of Oaken himself!
- Also, be sure to keep your eyes open for the Northern Lights shimmering off in the distant sky, as well as the many lanterns hanging throughout the village, many of them sporting the distinctive Frozen snowflake. And yep, you're going to see that snowflake several more times in your journey ahead!
- The Audio-Animatronic figures for the attraction feature the improvements in facial animation that were first used on the Seven Dwarfs Mine Train, which opened in 2014 at the Magic Kingdom. Speaking of facial expressions, keep an eye out for Sven's look of confusion when he gets his tongue frozen to a post!
- Norway was the last pavilion to open at World Showcase. The grand opening took place on June 3, 1988, and Harald V of Norway (then Crown Prince) was on hand for the pavilion's dedication, which was broadcast live to Norway.

SECRET SYMBOLS

Can you identify these secret symbols?



1



2



3



4

WHERE AM I?

Can you figure out where these photos were taken?



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



Ten Things You May Not Know About Tiana

1. When casting the role of Tiana, directors Ron Clements and John Musker wanted to stay away from established stars, as they wanted Tiana to stand on her own and not bring to mind a mental picture of a real actor. The part went to Anika Noni Rose, who had previously co-starred alongside Beyoncé and Jennifer Hudson in *Dreamgirls*. (Her co-stars had also expressed interest in the part.) Rose was caught a bit off guard when she learned that she had won the role of Tiana. She recalls, "I wasn't planning on being a princess. I thought I'd be like a weeping willow or something!"

2. Rose had a great deal of input into the final design of Tiana. "I ... said I wanted it to look like she ate and wasn't skinny, and she has a full mouth and a little round nose and curly hair and these are all things that made her look distinctly herself." Rose didn't want Tiana to resemble "a cookie-cutter princess who had been colored in brown. When I saw her for the first time and realized how much she looked like me I was really blown away."

3. Rose also provided live-action reference for supervising animator Mark Henn. Henn would videotape her as she recorded her lines, and he worked many of her characteristics into Tiana... including the fact that she's left-handed!

4. Anika read though the entire script in a marathon recording session that lasted eight hours! It was in fact her first recording session for Tiana, and she looks back on the session as "exhausting, but wonderful." She and co-star Bruno Campos (Prince Naveen), ended up

recording most of their dialog separately.

5. In the beginning of the movie (before her transformation into a frog), take note of how the coloring of Tiana's clothing is subdued. After she returns to her human form, Tiana's wardrobe becomes significantly brighter, reflecting her new attitude of living life to the fullest.

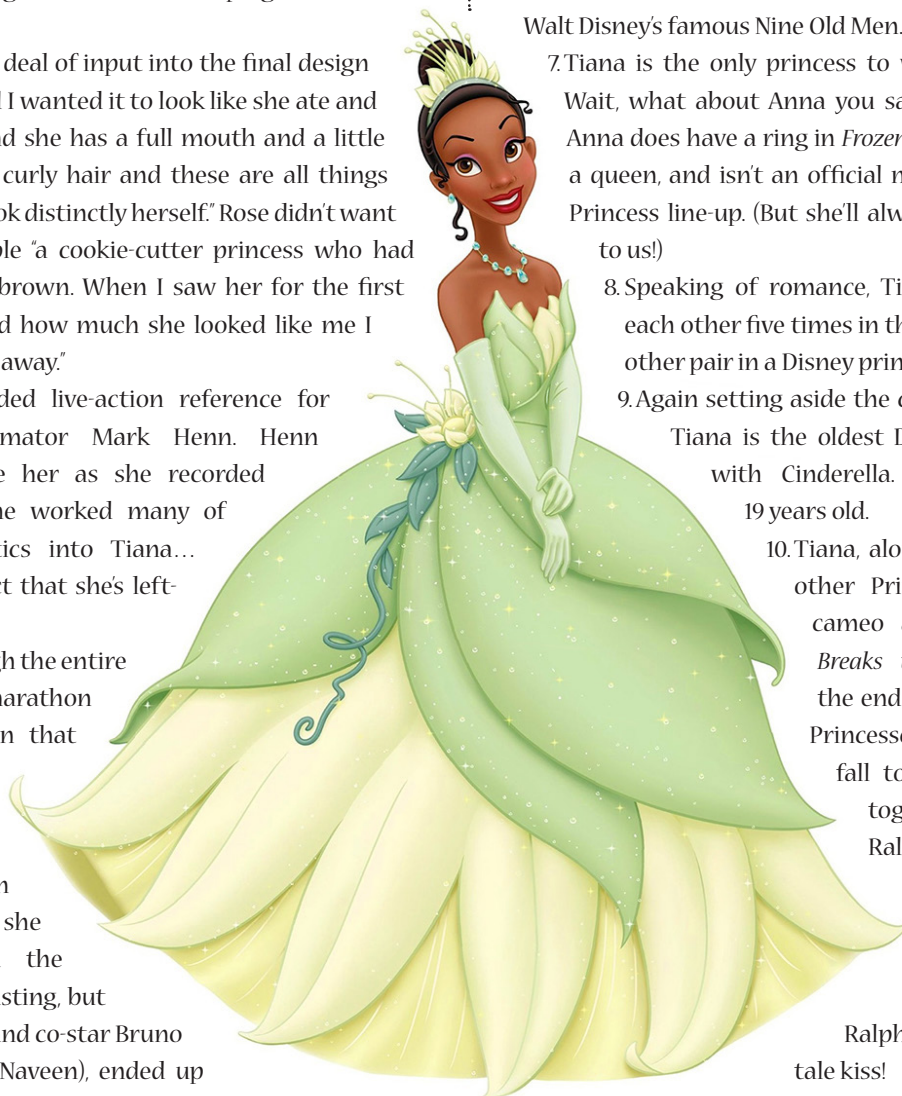
6. At the end of the film, astute Disney fans will note that Tiana's Palace has a band called "Firefly Five Plus Lou." This is a reference to the jazz band "Firehouse Five Plus Two" which featured Frank Thomas and Ward Kimball, two of Walt Disney's famous Nine Old Men.

7. Tiana is the only princess to wear a wedding ring. Wait, what about Anna you say? Well, even though Anna does have a ring in *Frozen II*, Anna is technically a queen, and isn't an official member of the Disney Princess line-up. (But she'll always be Disney royalty to us!)

8. Speaking of romance, Tiana and Naveen kiss each other five times in the film, more than any other pair in a Disney princess movie.

9. Again setting aside the case of Anna and Elsa, Tiana is the oldest Disney Princess, along with Cinderella. Both of them are 19 years old.

10. Tiana, along with many of her other Princess pals, makes a cameo appearance in *Ralph Breaks the Internet*. Toward the end of the film, when the Princesses see Ralph about to fall to his death, they get together and save him. Ralph is unconscious though, and it's Tiana who brings Naveen (in his frog form) to awaken Ralph with a classic, fairy tale kiss!



Keepsake Image: "Everest Reflections" Photo © Mike Billick

Back Cover Photo © Tim Foster





*As the moon climbs high o'er the dead oak tree
Spooks arrive for the midnight spree
Creepy creeps with eerie eyes
Start to shriek and harmonize
Grim grinning ghosts come out to socialize*