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CELEBRATIONS

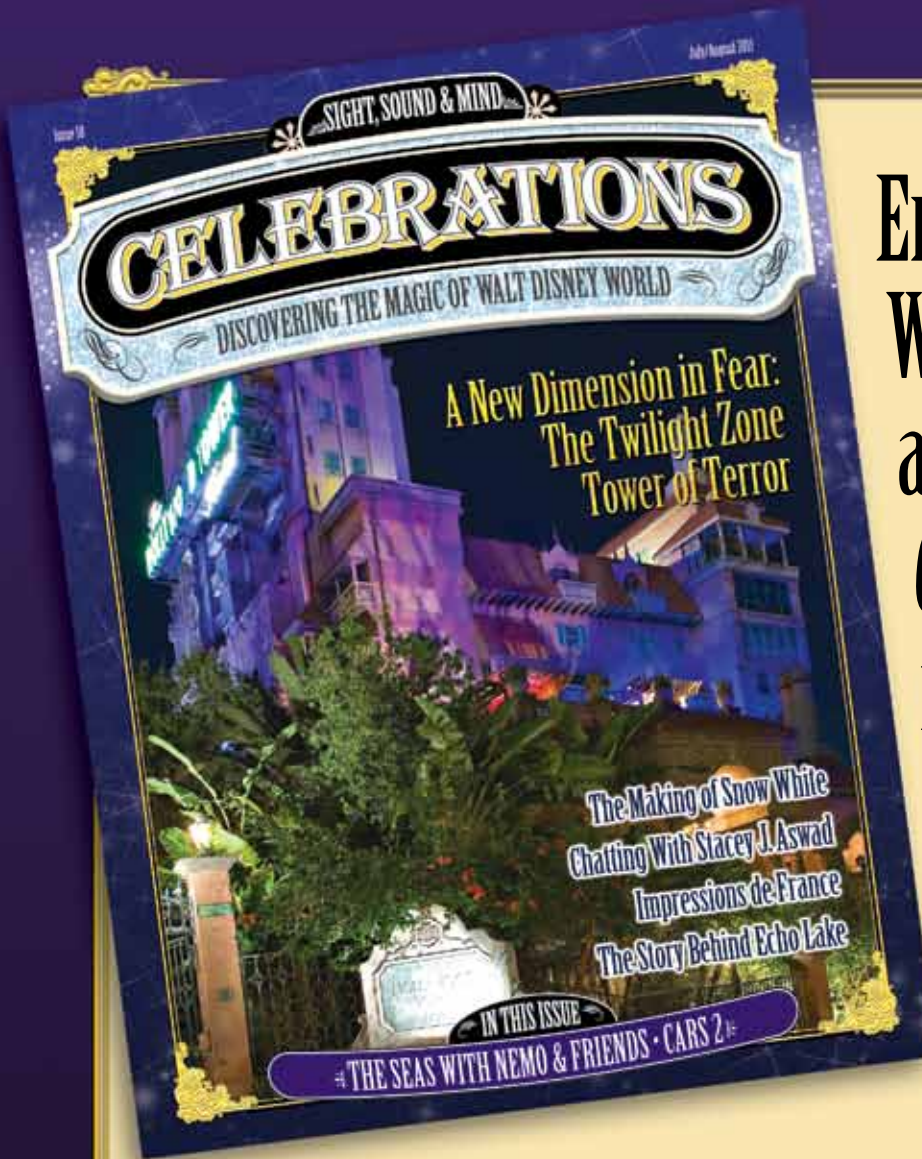
DISCOVERING THE MAGIC OF WALT DISNEY WORLD

A New Dimension in Fear: The Twilight Zone Tower of Terror

The Making of Snow White
Chatting With Stacey J. Aswad
Impressions de France
The Story Behind Echo Lake

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On the Cover: "The Hollywood Tower Hotel", photo by Tim Devine

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DISCOVERING THE MAGIC OF WALT DISNEY WORLD

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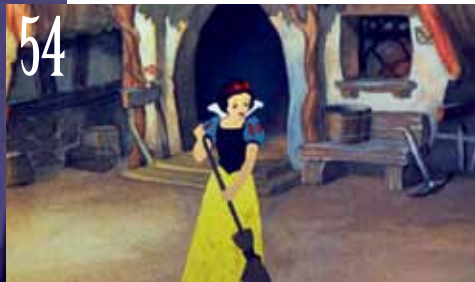
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What Do You Remember?

One of the curious things that happens when you travel to Walt Disney World often enough is that you develop some unusual associations—places or moments in your everyday life that somehow transport you to the magical land of princesses and pixie dust. For instance, it's a well-known phenomenon that the sense of smell is the most powerful in conjuring up old memories. Anytime I get a whiff of barbecue sauce, I'm instantly transported to the burning-of-Rome scene in Spaceship Earth, as well as the rootin' tootin' mayhem of Whispering Canyon Café. The smell of chocolate (or a freshly baked pastry) always puts me on Main Street, U.S.A., whether it's at the Confectionery or the Main Street Bakery. A cinnamon-laced apple pie (heck, a cinnamon-laced anything!) takes me to the front row of Mickey's PhilharMagic.

Sometimes the moment can be as simple as an early evening stroll. When I walk by a beautiful garden and get a whiff of fragrant roses, I'm reminded of the rose-lined pathways that lead to World Showcase. The phenomenon can be triggered by my other senses as well. For example, a quaint streetlamp glowing in the deepening twilight brings to mind the quiet pathway that runs by the canal under the bridge between Epcot and Crescent Lake.

Perhaps it's an association born out of years of Disney tradition. After many years of enjoying the festive magic of the holidays at Walt Disney World, I've found that the music takes me back more often than not. When I hear classic Christmas songs at home such as "Frosty the Snowman" by Mitch Miller and the Gang (a personal childhood favorite), I'm instantly transported to the Magic Kingdom, where memories of Very Merry Christmas Parties from years past bring a warm smile to my face, no matter how cold it is outside. So where does it happen for you? What everyday moments take you back to Walt Disney World, if only for a fleeting instant? Whatever they are, they're surely different for everyone, but definitely just as meaningful.

Enjoy the magic!
Tim Foster





CELEBRATIONS

DISCOVERING THE MAGIC OF WALT DISNEY WORLD

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“Now is the time, now is the best time...”

Lately, I've spent a great deal of time in Walt Disney World simply listening and watching. I've sat on a shaded bench just paying attention not to the background music, fireworks in the distance, or nearby parades, but to the people strolling by. I listen and hear laughter, questions, and even the sad disappointment of a child who wants just one more ride.

But I also hear the conversations of those who seem frustrated that they didn't "do it all," and I get a little disappointed too. Why? Because on some level, they've missed out on the most important thing of all. They haven't realized that it's not about what you're doing, but where you are. It's not about how many attractions you can experience or how many shows you can see. It's about the time; the time you spend doing anything, or even nothing at all. It's a funny photo taken while waiting for a monorail or a dad laying his daughter down to sleep after a busy day collecting autographs.

In fact, some of my fondest memories of my Walt Disney World vacations with my family aren't only about riding If You Had Wings with my dad or even laughing about our great day on our way back to the Contemporary. For us, getting there really was half the fun. Loading up the "family truckster," our vacation began the moment we left the house.

"Maximizing" your time when you visit Walt Disney World shouldn't be measured by things you can check off a list, such as how many times you can see a rope drop or the Castle's "Kiss Goodnight". It's about making memories with those you love. So please savor every second, and simply enjoy your time with your family, friends, or even on your own.

Lou Mongello



Contributors



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



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



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



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.



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



Scott Mueller came out of High School and started to major in journalism and radio broadcasting. But like any good young college student, he changed his mind and became a Registered Nurse. For as long as he can remember, he has always been fascinated with Walt Disney World, especially the not-so-obvious aspects such as the hunt for Hidden Miceys. He collects "elongated"/pressed coins from all over the USA, and has about 700 from the Walt Disney World Resort.



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



Ever since her first trip to the parks, Paige Rosenberry's love for Walt Disney World grows more and more with each trip. She always seeks out Disney's biggest thrills, from the Tower of Terror to Space Mountain, but always enjoys the little bits of magic along the way.

Letters



Hidden Treasures of Japan

Thanks so much for the Anime article in the May/June issue of *Celebrations*. On my last trip to WDW I approached this gallery expecting to see the toys that were there previously, but instead found the Anime exhibit. I completely fell in love with tsuru. Your description of her (?) as a "hold your breath" moment is perfect! I am a fan of animation but have never been much of an Anime fan. Regardless, I believe anyone can appreciate the art and history on display in this Japan Pavilion gallery! Thanks again!

Kelly McAdams
Johnstown, PA

Remembering Horizons

Hi guys, hope all is well. I have to tell you how much I enjoyed the *Celebrations* article on Horizons. It brought me back to a time that I miss so much. I remember walking into the attraction with my soon to be wife. I never saw anything like it, from the adventure to the great

music theme. Horizons was my first attraction at Epcot back in 1988. My wife still gets "goosebumps" (but not for me) when we watch old videos and photos of this excellent lost attraction.

I say this all the time, you guys are the best. Your magazine is Disney "fan"tastic. I work for NYC and I will not lie when I say that I enticed 12 other employees to subscribe to your magic. Thank you again for bringing back memories of a great attraction, and a special time for me. You don't need wild drops or fast speeds to make a great memory, or a great attraction. Horizons was that attraction, and it was one of my treasured memories. All the best to both of you!

Gary Zerilli
Staten Island, NY

Marathon Magic

Hello! Love the magazine! I wait with anticipation for each issue! We made the trek down to Florida from Illinois this past January for Marathon Weekend. My husband (Jared) wanted to run the Disney Marathon as his first full marathon. Since it was his first big race his parents and mine joined us for a week in Walt Disney World. We joined the Cheer Squad and we thought it would be fun to add who we were to the back of our Cheer shirts so everyone would know who we were cheering for. We had a blast, and after the race we enjoyed the day at Epcot. As we walked around

we heard a lot of people behind us wondering who Jared was! We would proudly point towards the man wearing the medal! We are so proud of you, Jared!

Staci Baer (Jared's Wife)
Alhambra, IL



The Torch is Passed Again

I want to thank you so much for posting a letter from my wife in the March/April 2010 edition of *Celebrations* regarding us "Passing the Torch" to our grand kids. I just wanted to follow-up with you and the staff on where we are with

the "passing". Knowing full well that our grandson would never remember the vacation to Walt Disney World this year, we still could not wait to get him there and begin new memories with our family. So in April 2011 we paid a visit to the Happiest Place on Earth with our son, Ryan, his bride, Alyssa, and our first grandson, Kai. We had a great time and we look forward to that first moment when Kai understands where he is. Since the original letter we have been blessed with grandson #2, Caleb, and he too will get a torch.

*Dave Ness
Port Orchard, Washington*



WDW Memories: Mickey Arrives at the Disney-MGM Studios

On October 1, 2011, Walt Disney World will celebrate its 40th Birthday. For many D23 members, the party got started a little early on May 13th and 14th during the 2011 Destination D. Attendees were able to reminisce the rich history of Walt Disney's "Project Florida". The two day event included special entertainment, Disney Legend appearances and discussion, screenings of rare and newly discovered film and TV footage and more. While the focus of the discussions were the Magic Kingdom and Epcot, I found this presentation picture of the placement of Mickey Mouse at the entrance of the then Disney-MGM

Studios on Hollywood Boulevard enchanting. It reminded me of Walt Disney's famous quote, "Disneyland will never be completed. It will continue to grow as long as there is imagination left in the world." Walt Disney World is always changing. Walt's final focus in life was Epcot and it is bitter-sweet that he never got to see the partial realization of that dream, nor the completion of the other Disney theme parks in Florida for that matter. 2011 Destination D was an opportunity for park fans to look back at the history and images of Walt Disney World and how those images compare to what is there today, and also a chance to dream of what's to come for all the Disney theme parks. For me, meeting new Disney friends and catching up with the old ones was just icing on the cake for a fabulous weekend.

*Mary Jo Collins
Lenoir City, Tennessee*



Calendar of Events

Star Wars Weekends

Weekends from May 20 - June 12

Disney's Hollywood Studios

Take a journey to a galaxy far, far away! Star Wars Weekends features more than 50 of your favorite Star Wars characters roaming the park for meet-and-greet opportunities, star conversations with Star Wars celebrities, Star Wars parades, interactive activities, exclusive merchandise and the reopening of Star Tours. Event activities are included with regular theme park admission.

Sounds Like Summer

June 12 - July 30

America Gardens Theater at Epcot

Blasts from the past are in store at Epcot, where the curtain rises on popular rock-band tributes beginning June 12 at the park's America Gardens Theatre in World Showcase during the Sounds Like Summer concert series. Concerts are held each evening through July 31 at 5:45, 7 and 8:15 p.m.,

Epcot International Food & Wine Festival

September 30 - November 13,

World Showcase, Epcot

The six-week outdoor festival serves up authentic cuisine; wine, beer and spirits; entertainment; and cultural exhibits of more than 25 international regions. Exotic marketplaces from South Korea to Belgium offer exciting taste treats. The festival is the largest food and wine event of its kind in the world, beginning at the Festival Welcome Center in Future World and fanning around the promenade encircling World Showcase Lagoon.

Night of Joy

September 9 & 10

Magic Kingdom

This contemporary Christian music festival features live performances by contemporary superstars in rock, pop and gospel. Artists will grace several stages around the Magic Kingdom. You can enjoy several different musical performances at various locations during the festival.



The Ultimate Bon Jovi Tribute: Blasts from the past are in store at Epcot during the Sounds Like Summer concert series.

Mickey's Not-So-Scary Halloween Party

Select nights in September & October

Magic Kingdom

"Boo" has never been uttered in a bouncier, bubblier, "not-so-scary" fashion than during "Mickey's Not-So-Scary Halloween Party". Ghostly apparitions have never been more wistful than they are skittering along the rooftops of Main Street, U.S.A. When you put them together with a green and orange fireworks spectacular and Land-to-Land trick-or-treating throughout the Magic Kingdom, you have a Halloween event like none other: Mickey's Not-So-Scary Halloween Party.

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Disney News

For Summer 2011, the Fun is Nonstop for Walt Disney World Resort Guests

Talk about making vacation memories: In summer 2011, Guests at Walt Disney World Resort will begin embarking on adventures to places no one has ever gone – to the planets Coruscant and Tatooine, located in a galaxy as far away as imagination can carry them – as “Star Tours – The Adventures Continue” opens at Disney’s Hollywood Studios.

And over in the Magic Kingdom, Guests can revel in the memories they’ve made, during a new nighttime show, “The Magic, The Memories, and You!”

Beyond “Star Tours” headlining the summer fun, here are some of the details about what’s in store:

Filling the Night with Memories

“The Magic, The Memories, and You!,” a dramatic new projection show filled with special effects and magic, transforms Cinderella Castle at Walt Disney World Resort and “it’s a small world” at Disneyland Resort into shimmering canvases for images of Guests and the memories they made that day at Magic Kingdom and Disneyland Park.

The ten-minute experience dazzles park Guests in ways never before experienced, themed to beloved Disney stories and with playful animated sequences that seem to defy the architecture of the buildings – and even “bring the architecture to life,” said Alan Bruun, associate creative director, Walt Disney World Entertainment. The spectacle is scheduled most nights with up to two shows per night depending on theme park operating hours and other special ticketed events.

So What Else is New?

Guests wanting to venture off the beaten path at Disney’s Animal Kingdom have the chance during a new, immersive, add-on experience, Wild Africa Trek, that takes a small group of adventurers on personalized, guided excursions

that include a bushwalk through unexplored areas of the forest along with over-landing in customized vehicles across an animal-filled savanna. On these expert-led treks, extended time is spent observing and learning about the wildlife. Reservations for Wild Africa Trek (ages 8 and up) can be arranged by calling 407/939-8687. More information: Disneyworld.com/disneyafricatrek.

“Jake and the Never Land Pirates” landed at Disney’s Hollywood Studios March 4, 2011 less than a month after they cast off on their first adventure on Disney Channel as part of the launch of Disney Junior programming, designed for children ages 2 to 7. Jake and the Never Land Pirates perform at Disney Junior–Live on Stage! The show also includes current favorites from Mickey Mouse Clubhouse, Handy Manny and Little Einsteins.

Guests will be able to take part this summer in an energetic and fun-filled meet-and-play experience with Phineas and Ferb at Disney’s Hollywood Studios. Phineas and Ferb – from the popular television show of the same name – “know what they’re gonna do today”: the duo will make a movie all about their crazy adventures. With the help of guests and movie director Cletus Filmore, they will recreate some of their favorite moments...unless they are taking a break to meet with their adoring fans, signing autographs and taking pictures. The fun will take place near the exit of “Muppet*Vision 3-D.” In addition, Winnie the Pooh replaces Lotso in the meet-and-greet location at Feature Animation. Lotso will continue to be seen in the Pixar Pals Countdown to Fun! Parade. A “Cars 2” meet-and-greet is scheduled to open June 5, 2011 near “Muppet*Vision 3-D,” and Lightning McQueen will replace Herbie the Love Bug on stage in Lights, Motors, Action! Extreme Stunt Show beginning June 5, 2011.

Guests calling on Mickey Mouse for a meet-and-greet at his permanent new location in “Town Square Theater” can obtain a Disney’s FASTPASS ticket specifying a one-hour window when they can return to see the popular character for hugs, photos and autographs -- without waiting in the standby queue. It marks the first time the complimentary, computerized service has been available for a character meet-and-greet at any Disney Park.

New interactive queues are greeting Magic Kingdom Guests. A visit to the Haunted Mansion now begins with



(above) New playful features enhance Guest wait times at The Many Adventures of Winnie the Pooh



(left) New crypts and other spookysights greet Magic Kingdom guests who queue up for the Haunted Mansion.

a new story line inspired by some of the characters previously seen only inside the Haunted Mansion. The new interactive queue includes new crypts and other "spooky" sights to see, as well as tombstones with witty epitaphs to the dearly departed like, "Drink A Toast To Our Friend Ken, Fill Your Glass And Don't Say 'When.'" Inside the attraction new hitchhiking ghosts board the "Doom Buggies" to interact and play with weary mortals thanks to the newest and most innovative technologies. New playful features also enhance Guest wait times at The Many Adventures of Winnie the Pooh. A towering honey tree welcomes Fantasyland guests at the entrance, which young Guests are welcome to climb through and explore. Further down the path, Guests can stomp their feet to rid Rabbit's garden of pesky gophers, or they can drum a tune on Rabbit's fruit.

The "Sounds Like Summer" concert series returns to Epcot featuring tribute bands that will bring back the sounds

Disney News

of decades of summers gone by. Opening with Hotel California – a Salute to the Eagles, June’s lineup of bands will also “play” tribute to the timeless tunes of the Bee Gees and Bon Jovi. Sounds like Summer concerts are under the skies of the open-air America Gardens Theatre in World Showcase at Epcot. Show times are 5:45, 7 and 8:15 p.m. Here’s the summer lineup (subject to change without notice):

June 12 – June 18:

Hotel California — A Salute to the Eagles

June 19 – June 25:

Stayin’ Alive — A Tribute to the Bee Gees

(below) Hotel California: A Salute to the Eagles, one of the many bands performing during the Sounds Like Summer concert series.

June 26 – July 2:

Slippery When Wet — The Ultimate Bon Jovi Tribute

July 3 – July 9:

Little Queen — The Music of Heart

July 10 – July 16:

Frontiers — A Tribute to Journey

July 17 – July 23:

Karin Lawson — A Tribute to Janet Jackson

July 24 – July 30:

2U — A Tribute to U2

Summer concerts are included with Epcot admission

Favorite Pixar pals perform in an all-new Disney’s Hollywood Studios parade, “Pixar Pals Countdown to Fun!,” showcasing appearances by four characters not previously



featured – Remy and Emile from *Ratatouille* and Carl and Russell from *Up*. The parade is performed to a new musical track from the current Pixar parade at Disney California Adventure. The new show replaces “Block Party Bash,” which was presented between March 2008 and January 2011.

A Magic Kingdom favorite, “Enchanted Tiki Room,” is scheduled to reopen later this summer in a version reminiscent of the original show (called Tropical Serenade). The attraction has been entertaining Guests since the theme park’s opening day Oct. 1, 1971. Its winged hosts – Jose, Fritz, Pierre and Michael – led 200 other birds, tikis and flowers in an entertaining Polynesian revue. The Adventureland attraction was inspired by Walt Disney’s Enchanted Tiki Room, which opened at Disneyland Park in 1963.

AMC Theatres® has put a new twist on the date-night concept of “dinner and a movie” at AMC Downtown Disney 24: “a movie with dinner.” Six auditoriums at the Downtown Disney West Side location have been transformed into AMC Dine-In Theatres where Guests can watch the latest movies while dining from a menu including quesadillas, burgers, flatbread pizzas, grilled sandwiches and house specialties as well as appetizers and desserts. Reserved seating and table-top dining is offered.

Via Napoli Ristorante e Pizzeria. Epcot’s lively, 300-seat restaurant that is operated by the Patina Group is full of energy with an open kitchen and three wood-burning pizza ovens that represent Italy’s three active volcanoes (Mount Etna, Mount Vesuvius and Stromboli). Those ovens crank up to 700 F with oak wood, and with a touch of Disney whimsy, the “faces” of the fiery ovens open their “mouths.” Patina Executive Chef Charlie Restivo focuses on the pizzas, with



mozzarella flown in from Italy, the water from a source that is similar to the water in Naples, and San Marzano tomatoes.

La Hacienda de San Angel and Cantina de San Angel. At the Mexico pavilion at Epcot World Showcase, two eateries nestle along World Showcase Lagoon. La Cantina offers quick-service and features tacos, nachos and empanadas, and a variety of frozen margaritas. La Hacienda is a table-service restaurant with contemporary Mexican fare such as mixed seafood grill, roasted pork loin and flank steak. La Hacienda has its own “tequila ambassador” and features tequila flights and a new line of margaritas, including a coffee margarita. La Cantina, with indoor and outdoor seating, is open daily for lunch and dinner; 250-seat La Hacienda opens daily at 4 p.m.

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Walt Disney World Resort

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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...!

That “Aha!” Moment

When you think of Disney, the first thing that often comes to mind is the parks, and the magical attractions to be found inside. You might also think of the wonderful worlds brought to life through the classic collection of animated films. As you wander down Main Street U.S.A. or stroll around World Showcase, it's sometimes easy to forget that everything you see came from a rich tradition of filmmaking. The parks certainly couldn't have come to exist if it weren't for the films, but the connection they share goes far deeper than a mere business relationship. I'm not even talking about seeing your favorite characters in the Main Street Electrical Parade, or enjoying the many attractions at the Hollywood Studios based on actual films. I'm referring to the art of movie making itself; techniques such as blocking out a scene, lighting a set, and narrative flow. It might not be obvious, but these techniques are integral to the experiences that the Imagineers create for us throughout all of the theme parks.

Many of the attractions, particularly those of the “slow-moving” variety, were designed in much the same way as a feature film. By controlling the pace and the viewpoint of the Guest, Imagineers could create memorable scenes much as you would see in the movies. Lighting could be controlled, sound could be synchronized, and effects could be timed to provide an unforgettable experience. Whether the goal was to put you in the middle of a Caribbean town under siege from a band of pirates, or guiding you through the deepest depths of the African jungle, the lessons learned from years of filmmaking helped bring these exotic and varied worlds to life. Indeed, part of the reason that the Haunted Mansion was reconceived of as a ride-through experience instead of a walk-through attraction (apart from avoiding crowded log jams), was so that the scenes and sight gags could be experienced the way they were meant to be.

An example of this “film-like” creative process is in the timing of many of the scenes in the attractions. Going back to the Haunted Mansion, if you were to walk through the ghoulish halls, you might be able to see a few ghosts and marvel at the 3D busts in the library. (You'd probably get in a lot of trouble too, but that's another story!) However, you wouldn't be able to properly experience the chills of the giant skeleton-hand shadow passing over the clock as it strikes 13 (and by the way, did you ever notice that those aren't clock hands?). Nor would the hitchhiking ghosts hold quite the same charm if they didn't tag along for a ride each and every time you toured the Mansion.

But the most memorable moments are the “aha” moments, or the big reveals, those times when all of the Imagineers' theatrical tricks are pulled out to create awe-inspiring, unforgettable moments that bring that Disney magic to life, just like in the movies. Moments such as the scene in *The Wizard of Oz* when Dorothy opens her door to reveal the Technicolor wonder of Munchkinland. Or the opening scene in *Star Wars* when the impossibly massive Imperial cruiser flies overhead, seemingly forever, until the brilliant blue burst of the giant engines enters the screen. Indeed, these scenes can/could be experienced at Walt Disney World (at The Great Movie Ride and the original Star Tours respectively), but these are minor compared to some of the grander spectacles that await discovery.

For example, think of the scene in Spaceship Earth as you leave the data tunnel



by Tim Foster



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and turn to see a glorious vision of planet Earth floating in the vast expanse of a starlit sky. As breathtaking as it is today, fans of Spaceship Earth will agree that it was even better in its previous incarnation, when the voice of Jeremy Irons intoned "...or will we use this power to usher in a new age of understanding and co-operation on this, our Spaceship Earth". The timing of the narration and the turning of your time machine as you entered the cavernous dome was an example of impeccable synchronization, and for many Guests created an "aha" moment that they would remember forever.

Over at the Magic Kingdom, a marvelous example can be found at the Pirates of the Caribbean. This classic attraction is filled with memorable sights and unforgettable scenes, but the biggest "aha" moment comes after your drop in total darkness when you suddenly find yourself in a besieged port, with the imposing Wicked Wench looming overhead! Combine that with the firing of the guns, the splash of the cannonballs, the stirring music, (as well as the menacing taunts from Captain Barbossa), and you have a scene that puts you right in the heart of one of the most exciting, swashbuckling tales of all time.

On a more whimsical note, think of the moment in the Many Adventures of Winnie the Pooh as your Hunny Pot glides past a sleeping Pooh bear right as his dream-self rises in the air. Or the exhilarating double-drop in Splash Mountain that transports you to an underground waterworld filled with fountain-bobbing turtles and chuckling gophers. Of course, Splash Mountain is home to one of the more spectacular visual spectacles in all of Walt Disney World; that of the entire park suddenly coming into view as you emerge from the darkness of the final climb (a sight that's even more breathtaking at night). Then again, most people don't have a lot of time to appreciate the view before they shut their eyes in gleeful terror in preparation for the 52-foot plunge!

On a more subtle note, think of the fanciful journey across the globe that you undertake in "it's a small world". While the "aha" moments are not as obvious as those found in Pirates or Spaceship Earth (though I must admit the first glimpse of the "white room" finale gets me every time!), the seamless melding of the different musical themes with the different countries seen throughout is a masterpiece of timing and careful orchestration. Oftentimes it's hard to notice that



the music has shifted to a whole new feel! And I am always amazed (and amused) that the French Can-Can girls always sing out "ooh-la-la" right as my boat glides past.

The magic doesn't stop once you leave the attractions. Indeed, for many, the most memorable moments are their own "first glimpses", such as the moment when they turn down Main Street U.S.A. and see the splendor of Cinderella Castle for the first time. Or when they head down Sunset Boulevard in the evening and suddenly see the Tower of Terror looming up out of the darkness. But surely one of the most, if not THE most, awe-inspiring "aha" moment comes during the holidays, when Cinderella Castle, after much build-up and holiday fanfare, transforms into a giant ice sculpture right before your eyes. As the Dreamlights fill the night sky with Christmas magic, you can't help but have a tear in your eye and a glow in your heart. It's a magical moment that's straight out of a movie, and it's these moments (and many more like them) that were born out of a tradition of story-telling and film-making that is at the heart of all that Disney magic.

Star Tours— The Adventures Continue

MOUSE VIEWS



by Lou Mongello



Lou Mongello is the host of the award winning WDW Radio podcast and the author of the definitive Disney trivia books, *Walt Disney World Trivia* Volumes 1 and II. He is also the producer of the newly released *Audio Guides of Walt Disney World*, a CD series that gives you a personal tour of the happiest place on Earth. You can listen to the show and discover more secrets, rumors and facts at Lou's website: www.wdwradio.com

Once upon a time..." No, wait. That doesn't work. How about, "In a world, where laughter was king..." Nope. Too dramatic. Let's try, "On a dark and stormy night..." Nah, too spooky. What about something like...

A long time ago, in a galaxy far, far away...

Yeah! That works! Has a nice ring to it! And it's a great way to kick off a look at something that I must admit, as a Disney fan, Star Wars fan, and 7-year old boy forever trapped in a 43-year old body, is one of the most enjoyable, immersive attractions in all of Walt Disney World: Star Tours – The Adventures Continue.

Guests have been able to journey to the Star Wars universe since December 15, 1989, when the original Star Tours attraction opened in what was then known as the Disney-MGM Studios. The chance to visit the forest moon of Endor, the site of the climactic battle of *Star Wars Episode VI: Return of the Jedi*, was something that every kid dreamed of since they got their first glimpse of an X-Wing fighter on the big screen.

Originally conceived of as an attraction that could be easily updated by simply swapping out the film and modifying the ride sequence, it stayed in its original form for more than 20 years. Although rumors began to swirl after the release of *Episode I: The Phantom Menace* that the attraction would be updated to include the pod racing sequence, it wasn't until September 2009, during the D23 Expo in Anaheim, that it was officially revealed that Star Tours II (as it was then called) would reopen in 3D in Walt Disney World in 2011. The wait was finally over.

The attraction, now known as Star Tours – The Adventures Continue, features an updated motion simulator ride system, new Disney Digital 3-D high-definition video, and new special effects, and can arguably be considered to be a completely new experience, as opposed to a mere refurbishment. Your Starspeeder 1000 is no longer piloted by the bumbling Captain Rex (we'll miss you, Pee-wee), but an AC-38 droid, who inadvertently hands the controls over to C-3PO (Remember how much he hates space travel?). Astute space travelers will recall that your vehicle in the original attraction was a Starspeeder 3000. Why a lower number this time around? Because the original attraction took place toward the end of the Star Wars saga (Episode VI), while the new attraction takes place between Episodes III and IV (In other words, an even longer time ago in a galaxy far, far away!).

Imagineer Kathy Rogers spoke with me about updating the new attraction and revealed that the process of updating Star Tours really began way back in 1997. At that time, George Lucas wanted to incorporate the pod race sequence from *The Phantom Menace*, but Imagineering wanted to wait, knowing that the saga would be continuing with two more films, thereby providing more content to draw from. Additionally, "technology also moved forward, so we now had an opportunity to bring [forth] an experience in 3D... and it was a total process that took almost 10 years... now you almost forget that you are on an attraction, [instead it seems that you] are truly on the Starspeeder 1000, [about to get] lost on a journey where you don't know your final destination."

While the attraction's exterior remains very much the same, with the quaint Ewok village being dominated by an AT-AT walker, as soon as you step inside the soundstage, you'll see that's where many of the similarities end. The queue (or should I say, the "spaceport"), has been re-themed with all new colors, a spectacular new high-definition screen, and a few old friends, including Admiral Ackbar in the control tower, C-3PO at his station, and R2-D2 in the Starspeeder. Anthony Daniels, portrayaler of C-3PO and the only actor (in addition to Kenny "R2-D2" Baker) to appear in every theatrical chapter of the Star Wars saga, reprises his role as the voice of the golden protocol droid, having worked closely with Walt Disney Imagineering to record new dialogue for the attraction. Guests are also introduced to AC-38, a hotshot droid pilot known simply as "Ace," and Aly San San (voiced by actress Allison Janney), the "spokesbot" for the spaceport.

The old "droid room" has been re-themed to a customs area, and Guests can (and should) spend a great deal of time here looking (and listening) for some wonderful gags, details, and tributes to the Star Wars universe (TK-421, for example), the world of Disney (can you find Madame Leota and *The Incredibles*?), the original Star Tours (Captain Rex and the legendary fuel truck), and even many of the individuals who helped bring Star Tours to life (including George Lucas, of course).

After winding through the spaceport, Guests board the Starspeeder 1000 spacecraft and prepare for Star Tours Flight #1401. (Why #1401? It's the address of Walt Disney Imagineering, at 1401 Flower St. in Glendale, California.)

Instead of Ace, C-3PO ends up in the pilot's seat, and he and his trusted counterpart, R2-D2, must navigate their passengers through the galaxy and past the evil Empire, the Imperial forces, and even a pretty famous galactic bounty hunter. The initial plans for the attraction were to have one of the latest "AC-series Tour Droids" piloting the ship, but in discussions with George Lucas during the course of the production, Imagineering decided to take the story in a very different direction, having C-3PO take the controls.

With 54 random story combinations, the Starspeeder then embarks on a wild trip through the galaxy, visiting several planets made famous in the Star Wars films, including the icy planet of Hoth, the lush jungles of Kashyyyk (home of Chewbacca) and the underwater Gungan world of Naboo (hey, did I just see Jar Jar Binks?). Along the way, Guests may encounter other Star Wars characters that offer to help (or hinder) their journey, including Yoda, Admiral Ackbar, Darth



Vader and Boba Fett.

With multiple ways to experience each flight, Guests will never know where their adventures will take them, making the "re-rideability" factor of Star Tours incredibly high. A trip to Hoth might end on the Death Star, while another adventure might produce a different ending with new character interactions. Without giving away any spoilers, let's just say that with so many details in the film itself, simply hunting for jokes, references, and of course some Hidden Mickeys will encourage Guests to ride again and again while always keeping the experience exciting.

Because Disney and Lucas had so many new worlds, characters and storylines to choose from (as opposed to the original Star Tours which could only draw from the original trilogy), a decision had to be made as to where, who, and what to include in order to appeal to multiple generations of fans. Tom Fitzgerald, Executive VP & Senior Creative Executive, Walt Disney Imagineering said, "In the end, after numerous discussions, we decided to place our storyline between the two sets of Star Wars trilogies, giving the project the working title 'Star Tours 3.5.' This time period gave our show team the ability to tap into the very best of the Star Wars characters and adventures."

For his part, Anthony Daniels was incredibly excited about reprising his role as C-3PO. "Wow! Back in the gold suit for the first time since *Revenge of the Sith*, but on this occasion in front of a beloved Starspeeder, a bit like the one R2 and I had repaired every day since Disneyland first opened the Star Tours Spaceport all those years ago. I'd enjoyed being a part of the original Star Tours, one of the most wonderful jobs I ever had. I'd been alerted that amazing things were in store for passengers on the new Starspeeder, and for me too, and so here I was again, working with many of the same creative teams, with even more spin and excitement than

MOUSE VIEWS

EXPLORER
EMPORIUM

by Lou Mongello



the first time.”

Of course, it wouldn't be a Star Wars adventure without Darth Vader and some other "bad guys," as well as an assortment of new nasty droids and creatures. Fitzgerald talked more about the choice of characters and destinations: "Balancing out the villains are some classic good guys – and even a princess! Master Yoda, Admiral Ackbar, and Princess Leia will appear in the show to help guide our adventures. We may even run into Chewbacca along the way!...Of course, no Star Tours adventure would be complete without an unexpected visit to the Death Star, this time above the planet Geonosis. These destinations will be combined in more than 50 different story adventures, so you'll never know where the Force will take you!" The attraction itself was filmed in brilliant 3D on an immense soundstage, where the production team recreated a full-size portion of the Starspeeder 1000 so it could be filmed from multiple angles.

For both Disney and Lucas, it's always about living up to, and surpassing, Guest's expectations, even if that means a departure from the "rules". For example, Imagineers Jason Surrell and Jason Grandt talked about the Hoth sequence specifically when pitching the idea to George Lucas. Aware of the time period that the attraction would be taking place in, they realized that the AT-AT walkers and battle scene would not exist yet (The Battle of Hoth not occurring until Episode V), so they should not be included in the attraction. But after hearing and seeing their ideas, Lucas sat back, paused, and asked, "...Where are the walkers?" When Surrell explained the



timeline inconsistencies, Lucas knew that it was something the fans would want to see in this once-in-a-lifetime experience (regardless of whether it was “technically” correct or not), and told them to put them in anyway.

From a Guest perspective, the attraction is like a brand new toy. Familiar, yet different, the ride system is smoother than the original, and the three dimensional images and sounds are nothing short of spectacular, providing Guests with a true multi-sensory experience. Michael Giacchino, who scored the music for the new attraction, was inspired by John Williams (composer of the Star Wars films’ scores) to become a composer himself, so the blending of the two in the attraction is truly music to Star Wars fans’ ears.

Disney kicked off Star Wars Weekends 2011 with an introductory ceremony which reflected the heightened level of excitement and anticipation that fans have had since the announcement of the attraction in 2009. Held on a grand stage filled with Star Wars characters in front of the Sorcerer’s Hat in Disney’s Hollywood Studios, it set up the storyline for the attraction itself. Darth Vader, who proclaimed his intention to shut down these tours, truly “met his mak-

er” when Star Wars creator George Lucas, alongside Disney President and CEO Bob Iger, stepped on stage wielding light-sabers and confronted him. The two Jedi Masters formally opened the attraction, and even took a ride alongside some of the characters.

The response from fans, and even those involved in the production of the attraction, reveals the same level of excitement and appreciation. James Arnold Taylor, the voice actor who portrays Obi Wan Kenobi in “The Clone Wars”, described the attraction as “simply stunning.” Dave Filoni, director of the animated series *Star Wars: The Clone Wars*, described the technology as a “quantum leap” forward, and was proud that the “guys from ILM (Industrial Light and Magic)... really honored the Star Wars tradition in a great way...”

Whether you’re a Disney fan, a Star Wars fan, or a combination of the two, you’ll find that Star Tours – The Adventures Continue perfectly combines the original attraction and trilogy with new stories, destinations, and characters as well as incredible leaps in ride technology. Flights are now departing at Disney’s Hollywood Studios...may the Force be with you!



Wet & Wild Hidden Mickeys

Most folks visit Blizzard Beach and Typhoon Lagoon at Walt Disney World for the sun and water fun. After you dry off, you'll miss out on more fun if you forget to search for some well-camouflaged Hidden Mickeys inside these masterfully themed water parks. It's worth the visit!

Blizzard Beach

1. Near the dressing rooms at the right rear of the Beach Haus store, the cover of a lighting fixture has a small classic Mickey formed of rocks, at the lower center of a painted mountain scene.
2. The "Chairlift" ride to the water slides takes you over a classic rock Hidden Mickey. It's on the ground on the second level of the mountain just past support pole #4 (counting from the beginning of the lift).
3. At the rear of the park, a classic Mickey is formed by three stones jutting out from near the top edge of a stone bridge crossing over "Cross Country Creek." It's on the side of the bridge, near the center. A small triangular rock over this Hidden Mickey gives it the appearance of wearing a sorcerer's hat. You can see this Mickey from the water or dry land. It's visible from the floating tubes as you approach the bridge and, on land, you can see it through the trees either from in front of the "Runoff Rapids" entrance sign or from several points on the walkway.

Typhoon Lagoon

4. At "Crush 'n' Gusher," on the upper floor near the elevator, paint circles on the cement form a classic Mickey.
5. Mickey ears are at the bottom of a vertical strut in the railing of a bridge. You can see the ears if you enter "Castaway Creek" at Shark Landing (near "Shark Reef") and look behind you as you float under the first bridge. The ears are toward the right side of the bridge. You can also see the ears from either side of the bridge if you walk downstream on the path and look back.
6. About halfway up the steps to the "Storm Slides," Mickey ears are on the left side of a walkway slat before a flat portion and just before the large anchor on the right side of the path.
7. A classic Mickey formed by cannonballs is on your left by the second cannon past the waterfall if you're drifting in "Castaway Creek." If you're walking on the nearby trail, this classic Mickey is just past Forgotten Grotto in the rear of the park as you walk alongside the drifters in the creek.
8. In the walk-through cave at the rear of "Ketchakiddee Creek," a classic Mickey hole is in the rock. It's on the back wall of the cave, about one and a half feet up from the ground, and near the drain at the right side of the cave as you enter the cave from the water.
9. Several decent classic Mickeys are formed from the many short logs that line the walkways. The image shown here is near a shower spigot and water drain near a "Storm Slides" sign. Another good collection of logs is almost to the end of the left side of the path up to Humunga Kowabunga.
10. A classic Mickey is usually formed on the bottom of the snorkeling tank at "Shark Reef." It is often placed near the middle and past the underwater island. *(Thanks to Tim Devine for the photo).*



by Steve Barrett



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



Step Into Another Dimension...

The Twilight Zone Tower of Terror is one of my all-time favorite attractions, which is quite a statement considering that I "opted-out" of the experience until the summer of 2008. I caught quite a bit of grief for my hesitancy, but once I summoned up the courage to ride, I was hooked. Now, after dozens of rides through the Hollywood Tower Hotel, I am still amazed at the level of detail and care that went into the construction of this classic attraction.

Photography in and around the Hollywood Tower Hotel is fun for shutterbugs of all skill levels. You can start with a basic, long shot down Sunset Blvd. during the day to establish some mood and scale in your photo album and continue to the Tower itself where the details begin exploding into your field of view. You can almost, literally, take a photo every five feet once you get within the confines of the Hotel.

Once you pass through the gates, be sure to take note of the "Keep Out" sign which sends an ominous warning of things to come. Further inside the gate you'll find a Twilight Zone sun-dial and a dilapidated bird bath. Take note of the eerie statuary and dried up reflecting pond, and be sure to keep a keen eye open for the dedication plaque and cornerstone as you make your way up the walkway.

The front desk, lobby, and libraries contain some of the greatest examples of detail and design that I have ever seen in a Disney attraction. I can literally spend hours in this section alone, photographing and documenting all of the wonderful little details of the "story within the story". With enough skill and the proper equipment, you can really focus in on all of the little vignettes and touches that set the Tower of Terror apart from nearly every other attraction. In the main lobby area, look for things such as the authentic mahjong game, the titles of books lying around on the end tables, a wine glass with lipstick marking the outer rim of the vessel, and a bottle of wine in a serving bowl.

Both libraries are chock full of fun little details and references to past Twilight Zone episodes. But be aware, you won't have a lot of time to stand around due to the need for the Bellhops to cycle guests in and out quickly. Unless you are on the VIP list for the Hollywood Tower Hotel, you will need a fast lens and a high ISO to get the shutter speed needed to quickly photograph some of these fantastic details in the low light of your surroundings. Planning your shots ahead of time will greatly help in the libraries.

The key to successfully photographing these details, and the details in the libraries and similar areas, is getting enough light into your camera to ensure a suitable shutter speed. If you recall, the longer your focal length, the faster your shutter speed should be to ensure a sharp photo without "camera shake" blur. The closer details should not pose too much of a problem but the longer shots will require a bit of head knowledge about how to set your camera (open the aperture, raise the ISO, or use some sort of stabilizing device). If you want to "cheat" a bit, try photographing the lobby details during the day as the open doors will provide a significant amount of light to the area to help you out. For a more challenging and authentic experience, shooting the lobby at night will remove all of the ambient sunlight, leaving just the lobby illumination to light your scene. Either way, you can't lose.

I am frequently asked how I am able to capture the ghostly images in the hallway scene as the elevator begins its ascent. To accomplish the task, I set the camera's me-



by Tim Devine



Tim Devine is an avid photographer and the owner and webmaster of www.themagicinpixels.com, a website created for and dedicated to fellow Disney Photography Enthusiasts. In addition to a large gallery of photos you can browse, you'll also find tips, articles and equipment reviews to help you create magical photo memories of your Walt Disney World Resort vacation. Tim lives in South Jersey with his wife, Karen, and their son, Billy, and recently celebrated the birth of their second son, Ryan Christopher, on May 12, 2009. Be sure to check www.themagicinpixels.com for current information on Pixelmania! a festival of Disney photography, friends, and fun in Walt Disney World October 2011.

Photo ©Tim Devine




tering mode to spot meter so as to not “blow out” the ghostly guests and use a fast prime lens to make sure enough light can get into the camera to capture a crisp image. It is really easier than it sounds to get this photo once you are confident with yourself and your equipment.

If you are truly daring, you can try for the “park shot” at the top of the drop shaft! Remember to QUICKLY re-set your camera for normal daylight shooting, as you probably won’t be able to do this at night, and be on the ready. Your best chance comes at the top of the drop shaft when the car pauses ever so briefly for the on-ride PhotoPass system to take your group photo. When your elevator pauses, and shakes itself into position, let it rip! Be sure to zoom out just a bit so you can clear the elevator shaft itself and you will have one of the few aerial shots that you can get in Walt Disney World.

Once the elevator has returned to the ground, don’t forget to take in all of the exquisite details around the PhotoPass sales area and the Tower Gift Shop, including the dinner menu posted on the wall outside of the Sunset Room from

10/31/1939. The window displays outside of the gift shop have lots of neat little details, giving you more room to tell your “story within a story”.

Finally, one of my favorite photographic opportunities around the Hollywood Tower Hotel is the nighttime, long shot down Sunset Blvd. with a very slow shutter speed. Of course, a tripod is necessary for this shot, but with a 15 second or longer shutter speed, any Guests walking toward your camera will become blurred and ghostly. Convert the photo to black and white later on, add a bit of film-grain, and you have an awesome, atmospheric photograph that is sure to garner some praise.

So, with all of this being said, get your FastPasses, grab your camera gear, and take some time to really explore and document this amazing attraction. Don’t forget to take photos of the bellhops! Some of them, especially TJ, are always in character and love to ham it up for your camera. The Cast Members are what make the Disney Parks truly magical, so be sure to show them some love. Good luck... 

MOUSE VIEWS

PIN TRADING COLLECTING

by John Rick



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

Welcome to the "Pin" Dimension...

You are the passengers on a most uncommon elevator about to ascend into your very own episode of...The Twilight Zone. One stormy night long ago, five people stepped through the door of an elevator and into a nightmare. That door is opening once again, and this time it's opening for you. You are about to discover what lies beyond the fifth dimension...beyond the deepest, darkest corner of the imagination... in the Tower of Terror."

This headline attraction at Disney's Hollywood Studios has drawn huge crowds since its opening in July of 1994. It also has become a major source of pin designs with well over 250 pins to its credit. From open edition to event exclusives and Cast Member-only creations, the Twilight Zone Tower of Terror still inspires pin designers throughout the Disney Company to generate new and exciting products that satisfy its growing legion of fans.



With an edition size of just 500, this Disneyland/Disney's California Adventure Cast Member Exclusive pin was released to commemorate the date 09-09-09, or 9-9-9. Although a Haunted Mansion pin was anticipated to mark the date, instead a pin was themed around the Tower of Terror. The pin was struck in silver metal and features Stitch dressed as a hotel bellhop. Along the top of the pin, done in silver glitter, reads "Cast Member" with the "cast" being in larger letters and "member" gradually getting smaller. Along the bottom left of the pin is "9-9-9," also in silver glitter.

Our next pin is also a Cast Member Exclusive and by all accounts has an edition size of less than 100! For the 2004 Tournament of Roses Parade, the Disneyland Resort sponsored a float. The float celebrated and promoted the opening of the Tower of Terror attraction at Disney's California Adventure in the spring of that year. The float at that time was the tallest in Rose Parade history. It featured the Tower of Terror, as well as other DCA icons such as the California Screamin' Roller Coaster and the Sun Wheel (as it was known at the time). This pin was given to Disney Cast Members who volunteered to help decorate the float by working at least four hours.



April 2004 saw the release of our next pin, offered only to participants of an event centered on the opening of the Tower of Terror attraction at Disney's California Adventure. This pin was originally advertised with an edition size of 500, but as event participants picked up the pins, the size had been revised to 250. The pin came in a black velvet jewel pin box with "The Hollywood Tower Hotel" printed inside the lid. At 2 1/2" wide and 1 3/4" tall, the pin depicts the opening night of The Hollywood Tower Hotel with spotlights shining in the sky, and a valet opening the door of a 1930's limo for a woman stepping out in style as a pin on pin element. The lower right-hand corner of the pin features a sign advertising "Dancing Nightly in...Tip-Top Club." It is reported that the Tip-Top Club package for this event cost \$1,595.00 per person and was limited to only fifty

packages. The package included, among other things, a private dinner inside the attraction and a one night stay in the Grand Californian Resort.



This pin was never released. It was supposed to have an edition size of 2000 and would have commemorated the grand opening of DCA's Tower of Terror. The pin shows the Tower bathed in spotlights on the night of its opening. At the bottom of the pin it says, "Grand Opening May 4, 2004." The official opening day for the attraction was May 5, 2004, hence the reason this pin was never released.

Our next pin was available only with the purchase of the *Haunted Mansion* DVD in 2004 from a Costco store or online at Costco.com. Its edition size was 5000, with another unlimited pin with a silver backing to supposedly be provided once this pin's supply was depleted. The pin features an image of the Hollywood Tower Hotel in brown and blue against a night sky with a gold lightning bolt and stars. In addition to the Disney copyright on the back, it also included a CBS, Inc. copyright as well.



Disneyland Resort Paris released our next pin on April 5, 2008—the official opening day of the Tower of Terror attraction at the Walt Disney Studios Park at DLRP. The pin was announced to be an open edition, but turned out to be a limited edition of just 600. The pin shows the Hollywood Tower Hotel. In front of the hotel is an elevator with a loose cable that is flying or falling. The cable on this pin design is actually a sliding element. The elevator doors are open and Mickey Mouse can be seen inside.

In August of 2006, Tokyo DisneySea released our next pin. This pin shows the "Hotel Hightower", an idol (known as Shiriki Utundu, a key component to the backstory of the Tokyo DisneySea version of the attraction), and a terrified Mickey Mouse in an elevator,



which is a sliding element. Shiriki Utundu's eyes are green-jeweled elements.




Our next pin was released at the Walt Disney World Resort on October 24, 2008 to commemorate The Twilight Zone Tower of Terror 13K, which was billed as an 8.1 mile night race like no other. With an edition size of 2200, this pin was designed exclusively for that event. Stitch is a sliding element, and the pin also includes the logo for the event. The race started at 10 p.m., and 2009 was the last year it was held.

Back to DCA and our next pin. It was a limited edition; however, the edition size is unknown. The pin is a figure of Mickey Mouse seen from behind. He is looking in the "Service Elevator" which is pictured on the backer card. The card has a black background, and the elevator doors are partially opened to reveal a night sky with stars. This pin release date is unknown as well.



Our final pin was released as an open edition pin at the Walt Disney World Resort in 2008 and the Disneyland Resort in 2009. Mickey Mouse, Goofy, and Donald Duck have stepped into another dimension in this pin. Inspired by the television set

found in the attraction, this pin contains a lenticular feature. There are three different images that appear as the pin is moved. Steve Zollman from the Disney Design Group created the artwork for this pin. Appearing in an old black and white TV, the frightened faces of Donald Duck, Goofy, and Mickey Mouse are in one scene. The second is "The Twilight Zone Tower of Terror" logo, and the third is "E=Mc²." It should be noted that there is an error in the equation: the 'm' should not be capitalized. It should read, "E=mc²."

As you can see, although unique in content, each of the Tower of Terror pins conveys the same story, atmosphere, and drama as the show stopping attraction itself. The next time your journey takes you to the "Fifth Dimension," remember, Disney pins are never far behind... 



By Allison Jones



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

'Ohana: Delicious Food and Polynesian Culture

Escape from the crowds at the Disney Parks to a Polynesian dinner at 'Ohana restaurant, which sits on the top floor of the Ceremonial House at Disney's Polynesian Resort. The word 'Ohana means "family," and your meal will be served by your "cousins." When you check in to this restaurant, you'll be greeted with a cheery "Aloha" and a flower lei, and your "cousins" will take great care of you.

'Ohana has large windows, offering an incredible view of the volcano pool, Cinderella Castle, the Seven Seas Lagoon, and even Disney's Grand Floridian Resort & Spa. When you check in with the host, ask for a window seat to get the best view.

As your "cousin" takes you to your table, you'll walk by the serving counter for the kitchen and catch a whiff of the sweet smell of the delicious 'Ohana Welcome Bread. Your host will grab a bread basket to bring to your table. The other "cousins" pop over to your table to welcome you. In the distance, you can see the chefs working over the 18-foot fire pit, cooking the main entrées.

'Ohana is tropically themed in darks greens, browns, and burgundies. You'll spot Hawaiian inspirations throughout the restaurant, including floor-to-ceiling tiki men, tropical plants, and animal carvings. Even the music in the background is Hawaiian. I recently got back from a vacation in Hawaii, and dining at 'Ohana brings me right back to that beautiful culture.

Your meal is served in a relaxing family style. The dinner is all-you-care-to-eat, so be sure to ask for seconds of your favorites. Your starters kick off with the 'Ohana Welcome Bread and Mixed Greens with Honey-Lime Dressing. When you're ready for your appetizers, your "cousin" will bring you Pork-Fried Dumplings with Sweet-n-Sour Sauce and Honey-Coriander Chicken Wings.

My favorite part of the meal is the skewers, which are prepared by the chefs over the oak fire pit in the middle of the restaurant. The skewers include your choice of grilled chicken, pork loin, marinated sirloin steak, or spicy shrimp. You can try one or try them all! The servers bring the meat right to your table and pull it off of the skewers onto your plate. Each skewer is specially prepared and served with tasty dipping sauces, including peanut, 'Ohana mustard, and sweet-n-sour. Your entrée of skewers is accompanied by noodles tossed in a delicious sauce and stir-fried vegetables.

Be sure to save room for dessert; you can enjoy real Kona Coffee with 'Ohana Bread Pudding à la mode with Banana-Caramel Sauce. It's a sweet treat not to be missed!

During your meal, you'll enjoy live entertainment, including singing and storytelling. Kids are invited to participate in coconut races, where they use broomsticks to push coconuts around the restaurant. It's great entertainment and an excuse for the little ones to get their wiggles out during the meal! If you plan your meal around Wishes at the Magic Kingdom, you might even get the ultimate in evening entertainment—watching the fireworks from the restaurant. Disney pipes the show's music into the restaurant sound system, so you can enjoy it right from your table with a beautiful view of Cinderella Castle.

Dinner at 'Ohana is an incredible value with or without the Disney Dining Plan. On the Disney Dining Plan, it's only one sit-down meal credit per person. If you're paying

out of pocket, it costs \$36.99 per adult and \$17.99 per child, plus tax and tip. Ohana takes Advanced Dining Reservations, and it books up early. Be sure to call 407-WDW-DINE or your travel agent to make your reservations.

Ohana is most popular for dinner, but it also serves breakfast. The family-style breakfast features Hua Paka (scrambled eggs), Uala Kahiki (fried potatoes), Puaa (pork), Mickey Mouse-shaped waffles, fresh fruit, and assorted breakfast breads. At Ohana, breakfast is made even more exciting with the appearance of a few special friends, including Mickey Mouse, Pluto, Lilo, and Stitch. Breakfast runs from 7:30 to 11:30 a.m. and costs \$24.99 per adult and \$14.99 per child, plus tax and tip.

Aloha!

Ohana Honey-Coriander Wings

- 1 tablespoon Kosher salt
- 1 tablespoon ground paprika
- 1 tablespoon granulated sugar
- 1/4 teaspoon ground black pepper
- 1/4 teaspoon turmeric
- 1/4 teaspoon ground cinnamon
- 1/4 teaspoon granulated garlic
- 1/8 teaspoon cayenne pepper
- 2 pounds chicken wings and drumettes
- Honey-Coriander Sauce
- 1 tablespoon lime juice
- 1/2 cup low sodium soy sauce
- 1 cup honey
- 1 tablespoon chili powder
- 1/2 teaspoon ground ginger
- 1 tablespoon ground coriander, toasted
- 2 tablespoons cornstarch
- 1/4 cup water

To make the wings:

Line a cookie sheet with parchment paper.

In a large bowl, combine the salt, paprika, sugar, black pepper, turmeric, cinnamon, garlic, and cayenne pepper. Use a whisk to break up clumps of the dry powder.

Add the chicken wings and drumettes. Toss thoroughly to coat the chicken evenly.

Place the chicken on the cookie sheet, evenly spaced out. Refrigerate for 1 hour.

Preheat the oven to 475° Fahrenheit. Bake the chicken for 35 to 40 minutes, or until the outside is crispy and the internal temperature reaches 165° Fahrenheit.

When the chicken is cooked, drain and discard the fat that



renders off. (If not, the sauce will be runny and not coat well.)

To make the sauce: While the chicken bakes, in a nonreactive pot, combine the lime juice, soy sauce, and honey.

In a separate bowl, combine the chili powder, ginger, and coriander. Lightly sprinkle the dry ingredients into the lime juice mixture and whisk constantly to avoid clumping. Heat to a boil and let simmer for 1 minute.

In another bowl, combine the cornstarch and water. As the sauce is simmering, add the cornstarch-and-water solution. Continue to simmer until the sauce is thick.

In a clean mixing bowl, combine the wings and sauce and toss thoroughly to ensure even coating.

Chef's note: You can garnish the wings with sesame seeds: Combine half black sesame seeds and half white sesame seeds.

Makes four to six servings.



Have Wheels, Will Travel

Each year, hundreds of thousands of Guests visit Walt Disney World while managing various disabilities and special challenges. When it comes to accommodating Guests with special needs, no one does it better than Disney. In fact, the Walt Disney World Resort has been recognized with the Chairman's Award, presented by the U.S. Architectural and Transportation Barriers Compliance Board, for its efforts to increase accessibility for people with disabilities. It also received the 1998 Self Help for Hard of Hearing People, Inc. National Access Award.

Accommodations at the Attractions

The most recognizable accommodations are those for Guests with limited mobility who need wheelchairs or Electric Convenience Vehicles (ECVs). Generally, Disney's accommodations for Guests with mobility issues can be grouped into four different levels:

- **Guests can experience the attraction while staying in their current wheelchair/ECV:** Commonly found in attractions that are theater-based, like Mickey's PhilharMagic or MuppetVision 3D.
- **Guests must transfer from their wheelchair/ECV to the attraction vehicle:** In attractions like Dumbo the Flying Elephant and Soarin', Guests can use their own conveyance to get to the loading area, where they will then transfer into the attraction vehicle.
- **Guests must transfer to a standard wheelchair for the duration of the attraction:** In other attractions such as Kilimanjaro Safaris and Toy Story Mania!, Guests in non-standard wheelchairs (like ECVs) must transfer to a standard wheelchair and then board an attraction vehicle that is specifically designed to accommodate the wheelchair.
- **Guests must transfer to a standard wheelchair and then transfer again to the attraction vehicle:** In some attractions, Guests must transfer to a standard wheelchair to go through the queue area and then transfer into the attraction vehicle once they reach the loading area.

While most Walt Disney World attractions have special accommodations for Guest with mobility issues, a handful of attractions require Guests to be able to walk to experience the attraction. These are typically older attractions, with most of them located in the Magic Kingdom. These include Peter Pan's Flight, the TTA PeopleMover, the Swiss Family Treehouse, and Tom Sawyer Island.

Getting Some Wheels

Guests can bring their own wheelchairs or rent one at any of the parks or Downtown Disney. A limited number of ECVs are also available at the theme parks on a first-come, first-served basis. Disney's Typhoon Lagoon Water Park offers Guests wheelchairs designed for use in the sand. A length-of-stay rental ticket is available for wheelchairs, which not only provides savings, but also offers the convenience of a one-time payment transaction. The Guest simply shows the receipt at the stroller/wheelchair rental location and is expedited through the queue with little or no wait time. Wheelchairs are also available in limited numbers for Walt Disney World Guests at each resort. Complimentary wheelchairs are available for Guests with



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CTC-MCC



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limited mobility to travel to and from the accessible parking lot and the nearest wheelchair rental location, though it is important to keep in mind that these courtesy wheelchairs are not for use inside the theme parks.

There are additional options to rent a wheelchair or ECV outside of Disney. Several different companies in the Orlando area offer wheelchair and/or ECV rentals and will deliver the equipment to the Guest's resort when they arrive. They will then pick up the equipment when the Guest departs.

Making Your Way Around the World

When it comes to getting around Walt Disney World, Guests with disabilities will find the same great care taken to accommodate them throughout the Walt Disney World transportation system.

- **Monorail:** The center cars are used to load Guests in wheelchairs and ECVs. Cast Members will direct Guests to the proper loading area and will place a special loading ramp to help Guests board the monorail car.
- **Boats:** Access varies depending on the type of watercraft and the current water levels and conditions.
- **Buses:** All Disney buses can accommodate Guests in wheelchairs and ECVs. Guests with mobility issues take priority and are loaded before all other Guests. Family members of Guests with mobility issues usually are allowed to board after the disabled Guest is properly loaded and secured.

Other Impairments

Guests with mobility issues aren't the only ones who may need special accommodations to experience the attractions at Walt Disney World. Disney engineers have taken recent advances in wireless technology one step further, creating a first-of-its-kind handheld assistive device to bring the magic of Disney theme parks to Guests with visual and hearing disabilities.

Disney's Handheld Device combines multiple functions into one small, easy-to-use unit, including assistive listening, handheld captioning, and closed captioning activation. This service provides narrated information about key visual elements found in the attractions such as actions, settings, and scene changes, all while working seamlessly with the existing show audio. From the moment a Guest steps into an attraction, they are given rich detail of their surroundings and become immediately involved in the experience. Guests may pick up the Handheld Device at Guest Relations. A deposit is required, which will be refunded if the device is returned the same day.

Guests with hearing impairments:

Assistive Listening Systems are available for most theater-style attractions. These systems feature a lightweight wireless device that receives a signal from overhead transmitters at certain locations in order to amplify sound.

Reflective Captioning provides personal captioning for many theater-style attractions, uses an LED display to project desired captions onto an acrylic panel placed in front of the Guest.

Video Captioning is available on many caption-ready television monitors designated with a "CC" symbol and can be turned on by remote control. Other Walt Disney World attractions offer Handheld Captioning. This innovative service, which uses a handheld receiver, enables Guests to read captions while enjoying specific theme park attractions where captioning previously was impractical or unattainable. Handheld Captioning is currently available at 28 Walt Disney World attractions.

Sign Language interpretation is provided for Guests at live theme park shows with a minimum of seven days notice. Currently, shows are interpreted on a rotating basis: Sundays and Wednesdays at Disney's Hollywood Studios; Mondays and Thursdays at the Magic Kingdom; Tuesdays and Fridays at Epcot; and Saturdays at Disney's Animal Kingdom. Guests can request this service by calling Walt Disney World Information at 407/824-4321 (voice) or 407/827-5141 (TTY).

Guests with visual impairments:

Guests with visual impairments can listen to detailed audio descriptions about each attraction that describe the action in great detail. Trained service animals are welcome in most locations throughout the Walt Disney World Resort; however, all service animals must remain on a leash or in a harness at all times. Cast Members are not permitted to handle service animals. Stationary Braille maps are available at or near Guest Relations in each park and Downtown Disney. These maps use large print with a clear Braille overlay and some additional raised graphics to highlight key landmarks and attractions for easy orientation.

Each park has a guide that Guests can pick up at Guest Relations with important information specific to that park, including individual attraction accommodations for Guests with mobility issues, tips, and more. Guests can download the guides for all four parks by visiting the Walt Disney World Web site at <http://disneyworld.disney.go.com/guests-with-disabilities/>.





MOUSE VIEWS



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.

California Screamin'!

Disneyland's Matterhorn may have the distinction of being the world's first tubular steel roller coaster, but Disney's California Adventure is home to a modern-day wonder; the longest roller coaster with an inversion. This coaster also holds the record for being the second longest steel coaster in the United States alone, and the sixth longest roller coaster on the planet. Considered by many to be the most "grown up" coaster in the Disneyland Resort, the 6072 foot-long steel-tracked descendent of the Matterhorn is arguably DCA's greatest thrill ride. Welcome to California Screamin', a modern-day classic that presides over Paradise Pier in true California boardwalk style.

The roller coaster (which once bore a very not-so-hidden-Mickey), is a thrill seeker's dream. Powered by a linear induction motor, the cars take off just like the limos of the Rock 'n' Roller Coaster at Disney's Hollywood Studios. As a carnival barker (voiced by Neil Patrick Harris) completes the memorable countdown ("Are you ready Screamers? 5...4... 3...2...1...") riders reach zero to 55 miles per hour in about four seconds, pulling more G forces than an astronaut shooting into space. Unlike the Rock 'n' Roller Coaster however, this attraction is completely outdoors. During the day, the view over Paradise Pier and Anaheim is astounding. But when the sun sets and Paradise Pier is aglow with lights, it truly feels like a wooden roller coaster on the beach of a Southern Californian beach town.

Despite its steel construction and remarkably smooth ride, the design of California Screamin' was inspired by the wooden roller coasters that used to line boardwalks up and down the California coast. There are precious few of these roller coasters left, so this is a true tribute to California's seaside history. The name itself is a play on the song "California Dreamin'" by The Mamas and the Papas.

California Screamin' has undergone a few transformations since its official opening on February 8th 2001. The most noticeable was the change of the "ears." When the coaster was first built, a giant Mickey head adorned the "woodwork" of the 210 foot hill. Mickey's head just happened to outline the curvature of the loop on this attraction. With the recent update taking place in Paradise Pier, it would appear the Mickey head has traded places with the emblem of Mickey's Fun Wheel (previously known as the Sun Wheel). Instead of looping through Mickey's head, Guests now take a loop around the California sun, while a more detailed version of Mickey's visage can be found on the Fun Wheel neighboring California Screamin'.

Another change California Screamin' has undergone is its soundtrack. The original music was written by surf-rock musician Gary Hoey (whose credits include tours with rock bands like Queen) and George Wilkins. But in 2007, as part of the "Rock Both Parks" promotion, the soundtrack was temporarily replaced by the Red Hot Chili Peppers' "Around the World", with the attraction itself being temporarily renamed Rockin' California Screamin'. (Disneyland's Space Mountain was also part of this promotion.) When the campaign ended the original soundtrack was restored. The music is pumped to Guests through 108 on-board speakers and takes into account the tinkling melodies Guests would expect to find at a seaside boardwalk or carnival.

Photo © Paul Barrie Jr.



Being the only outdoor Disney inversion coaster in North America presented a unique challenge. Unlike Walt Disney World, Disneyland is located in a bustling residential area. While screaming at the top of your lungs may be a vacationer's dream, it's not exactly something the neighbors want to wake up to. The gleeful sounds from Guests riding the attraction would be heard all over the city if it weren't for a clever aspect of the attraction's design. Look closely and you'll see half-pipes covering strategic parts of the track. Not only are they attractive to the eye, but these "scream shields" direct the screams into the park, rather than allowing them to echo across the surrounding neighborhoods.

Last year, with the addition of World of Color, the hours for riding California Screamin' shortened considerably. The nighttime spectacular makes waves in Paradise Bay with high definition mist screens, fire-spurting jets, and over 1200 fountains. The best way to view these amazing effects is under the darkest circumstances possible, so most of Paradise Pier closes early on nights when World of Color is showing. Using lights and lasers, Mickey's Fun Wheel and California Screamin' become part of the show, coming to life with a vibrant palette of color. While the lights of Mickey's Fun Wheel flicker in time with the London Symphony Orchestra's score for World of Color, California Screamin's unique lighting adds depth for Guests viewing the show from across the bay, one of the prime viewing areas.

Additionally, with the release of Tron:Legacy, Disney's

California Adventure has become Tron headquarters. The Hollywood studio area of the park takes Guests into a real working Flynn's Arcade, and those over 21 can enjoy an experience at the End of Line Club. Paradise Pier currently has its own way of taking Guest to The Grid. Affectionately referred to as the TronCore, this 2½ minute spectacular lights up the mist screens of World of Color after the regular show has finished. Green, blue, and white lasers use the scaffolding of California Screamin' to suck Guests into The Grid. The sun on the coaster almost seems to move as the larger-than-life Data Disc projection spins and lasers highlight the hills, turning the attraction into a Tron fan's dream. The only things missing are light cycles zooming down the track! Though this may only be a temporary addition to World of Color, the roller coaster has proven to be not only a tribute to history, but a step into the future as well.

With the reduced hours for California Screamin', the wait times for this attraction have grown. Guests in the standby line can expect 30-45 minute waits in the peak season. It does load and unload fairly quickly thanks to two loading platforms which are usually running together during busier days, but with only one track there is a limit to the number of attraction vehicles in operation at any time. But take heart! This attraction offers both FastPass and Single Rider lines. So that leaves only one question: Are you ready Screaminers?



FEATURED ATTRACTION

THE SEAS

with Nemo & Friends

By Tim Foster



Nemo! NEMOOO! It looks like everyone's favorite clownfish is up to his old mischief and has disappeared once again. Your undersea adventure starts innocently enough as everyone gathers together for another explorer lesson with Mr. Ray, but someone seems to be missing. It's time once again to head off into the big blue world and seek out little Nemo. Along the way you'll find some familiar friends, including Marlin, Dory, Crush and Squirt. You'll also encounter some not-so-friendly friends such as Bruce, Chum, a nasty deep-sea anglerfish, and a school of beautiful, yet dangerous, jellyfish. Eventually you'll come across the EAC (that's East Australian Current to all you landlubbers), and after a righteous ride you'll find yourself reunited with all of your ocean pals, including Nemo himself!

The fun begins before you even enter the attraction building. A trio of familiar seagulls is perched on the rocks by the entrance, breaking out in occasional bursts of "mine mine mine." (It's fun to stand by and listen to all of the Guests who join in on the fun!) As you admire the gulls, an occasional wave will crash over the rocks, welcoming you to the Seas with Nemo and Friends pavilion. The pavilion is not only home to everyone's favorite sea pal, but it's also the site of one of the most breathtaking (and largest) sea life exhibits in the entire world. As you enter the white and aqua building, you'll find yourself winding through a whimsical seaside dock. Be sure to look at the various signs throughout the area for some punning jokes! The delightful queue area then takes you under the surface of the water, where the reflections of the rippling ocean surface dance around you. Eventually you'll board your very own Clamobile, which takes you on a short romp through the seas as you relive your favorite scenes from *Finding Nemo*. First, you'll encounter Marlin, who is once again frantically searching for his son. (Thankfully, Nemo is merely being playful this time around and isn't trapped in a far away aquarium. In fact, if you keep your eyes open you'll spot Nemo here and there during your journey.) Next up is Mr. Ray and the rest of the explorers group, and soon after that you'll meet up with Dory. Afterward, you'll have some encounters with a school of jellyfish, the dreaded anglerfish, and Bruce himself (curiously, you'll encounter this menacing trio in the reverse order that they were seen in the film). After a quick ride on the EAC, you'll be reunited with Dory, Marlin, Mr. Ray, Squirt, Crush, and Nemo himself as they serenade you with the memorable song "(In the) Big Blue World." Finally, you'll meet up with Peach the starfish. You'll want to listen closely as she has lots of important information to share with you; including a disturbingly accurate count of how many Guests have passed by that day. Apparently she has a lot of time on her hands, but considering she has five of them I suppose that makes some sense.

Once you bid farewell to Nemo and company, you'll leave your Clamobile and enter the Seabase, where the fun is just beginning. Here you'll find a variety of

exhibits showcasing the incredible variety of life and little known facts that can be discovered in the world's oceans. A favorite attraction is the manatee exhibit where you'll come face to face with one of the most fascinating creatures of the sea.

Surrounding the Seabase is the aquarium itself. A quick ride up the escalator leads you to a dazzling viewing area where you can see a variety of underwater creatures, including dolphins, rays, sea turtles, and yes, even sharks! Elsewhere, you'll find smaller exhibits where you can see Nemo himself! Well, his clownfish relatives to be more precise. Throughout the pavilion you'll find several interactive stations where you can test your knowledge of the living seas. Speaking of interactive, don't miss one of the more popular attractions at the Seas pavilion; Turtle Talk with Crush! It's a fun-filled movie where Crush (everyone's favorite "surfer dude" sea turtle) actually talks with the audience. And right nearby, you'll find Bruce's Sub House, a fun-filled play area specially designed for kids!



Life Before Nemo

The pavilion was originally known as The Living Seas, and was one of the last of the original Future World pavilions to arrive, opening on January 15, 1986 (Wonders of Life would follow three years later, though that pavilion has since closed). At the time, it was the largest man-made underwater exhibit in the world, containing 5.7 million gallons of water and over 8,500 inhabitants, consisting of over 100 different species of marine life. (It has since been surpassed in size by the Georgia Aquarium, which holds an aston-

ishing 8.5 million gallons of water). One of the highlights of the pavilion was a short film that explained the origins of the world's oceans and some of the wonders that could be found within its murky depths. Anyone who's seen the film surely remembers the deluge scene, introduced by the gathering of storm clouds and the memorable piece of narration, "they rain, and rain, and rain." After the film, Guests moved on to the Hydrolators, which transported you down to the working laboratories deep under the ocean's surface



(Or did they? It turns out the entire trip consisted of only a couple of inches, and some clever special effects!). Once you exited the Hydrolators, you boarded your seacab, which took you on the Caribbean Coral Reef Ride, an up close and personal tour of the massive aquarium. At the conclusion of the ride you found yourself in Sea Base Alpha, where you could explore the aquarium at your leisure and interact with the many kiosks and exhibits throughout the pavilion. The pre-show changed slightly in the spring of 1999 when Guests were provided the opportunity to bypass the pre-show movie and proceed directly to the Hydrolators.

In 2003, elements of the Disney/Pixar hit film *Finding Nemo* began to be introduced into the pavilion. During this time, the ride portion of the attraction was removed, requiring Guests to make their way to Sea Base Alpha on foot. In 2005, The Living Seas closed for extensive renovations, during which time the new *Finding Nemo* attractions were added. During the rehab, the Hydrolators and introductory film were removed. The pavilion soon partially reopened, with the temporary entrance located at the former exit (the entryway was still undergoing renovations). The remainder of the pavilion was finally reopened in 2006 (with the formal dedication taking place on January 24, 2007), and along with the addition of Nemo came a new name—The Seas with Nemo & Friends.

Hidden Mickeys and Other Secrets

- As you walk through the queue area and enter the "underwater" portion, look to the right to see a Hidden Mickey in the rock wall.
- If you look carefully, you might find some Mickey-shaped indentations in the sand near the shack right before you exit the first section of the queue.
- Continuing into the "underwater" area, you'll see that some of the ripples in the water above your head form a Hidden Mickey.
- Keep your eye on the fish that make various shapes on the screen. You might be lucky enough to spot a monorail, or even Cinderella Castle!
- As you near the Clamobile boarding area, look on one of the rock pillars to your right and see if you can spot the upside-down Mickey carved into the stone.
- During the ride sequence, look carefully in the first "tank" that features Dory. In the bottom right corner of the coral see if you can spot an elusive Hidden Mickey.
- It might be hard to spot, but there's a Hidden Mickey lurking among the coral in the aquarium (look for the coral with reddish-brown spots).
- If you go to the upper level of the observing platforms, look to the right as you enter the viewing area. You'll see a couple of Hidden Mickeys formed out of some rocks on the sea bed. The large one was originally formed by a young Guest who was taking part in a diving tour of the aquarium. The new Mickey was such a delight to the staff of The Seas with Nemo & Friends that it was left in place for all to enjoy!
- As you wander through the rest of the exhibits on the first floor, look closely at the backlit murals lining the walls. If you look toward the floor you might be lucky enough to spot a Hidden Mickey made out of a trio of pearls in an oyster shell!

Little Known Facts

- The original entryway included a 125 foot mural, photos of John Lethbridge's diving barrel and Frederic de Driberg's breathing device (dating back to 1809), an old-fashioned diving suit and a model of the Nautilus submarine that was used in the 1954 Disney film *20,000 Leagues Under the Sea*.
- The original pavilion also included a two-minute multimedia presentation honoring the pioneers of ocean research, and a seven-minute film demonstrating the role of the seas as a source of energy, minerals and protein.



- In order to keep all the aquatic residents comfortable, the temperature of the tank is closely monitored to remain between 74 and 78 degrees Fahrenheit. The tank, which is 203 feet in diameter, is 27 feet deep and contains a man-made coral reef, similar to one that would be found in the Caribbean. The windows, which are made of a special acrylic that does not distort or magnify objects in the aquarium, are anywhere from 6 to 8 inches thick. Each of the 8 foot by 24-foot panels weighs about 9,000 pounds each.
- Believe it or not, the walls of the aquarium are actually held in place by the water itself. When the pavilion was being constructed, it was decided not to introduce anything into the aquarium that might harm the animals (including any materials that might have ordinarily been used to secure the walls), so instead the tank was simply filled with water, and the resultant pressure was used to hold the panels in place.
- The pavilion houses an 11,000 square foot VIP lounge on the second floor of the pavilion. Even though the lounge itself closed in December, 1991, the impressive facility is still there, and includes a full working kitchen, meeting areas, a dining room looking into the aquarium, and more. It is still used for special occasions, and can even be rented out for wedding receptions!
- One inch of water off the top of the aquarium tank can fill a regular-sized swimming pool. That's about 20,000 gallons!
- The original plans for The Living Seas included a huge bubble-like dome for Guests to walk or ride through, all under a 5 million gallon water tank.
- The "coral" in the Living Seas tank is actually man made. If it were real, it would have taken over 100 years to grow to that size.
- The aquarium uses what is known as a "reverse-flow filtration system", which forces impurities up to the top of the water. These impurities flow out with skimmed water

which is then filtered, and the newly cleaned water is returned to the tank through the floor.

Touring Tips

- Wait times for the Seas with Nemo & Friends are generally not that long, ranging from "walk right in" to about ten minutes or so. If you encounter a longer wait, you can usually try back a bit later and find that crowds have eased up. If you are interested in seeing Turtle Talk with Crush or simply viewing the aquarium, keep in mind that you can enter the pavilion through the gift shop entrance that's to the left as you approach the pavilion, allowing you to bypass the attraction itself.
- Here's a great photo opportunity...if you have the patience! Stand near the rocks next to the entrance and aim your camera toward Spaceship Earth. With some patience (and a bit of good timing), you can get a photo of the crashing waves, Spaceship Earth, and the monorail as it passes by overhead. Cool!
- In the aquarium, see if you can find the large sea turtle. He's hard to spot sometimes but he's around!
- Make a reservation to dine at the Coral Reef for a magical culinary experience. Make your reservation for when the restaurant opens and arrive early to get a seat right by the aquarium.
- If you want to visit the manatees, be sure to arrive early in the day. If you arrive too late in the afternoon you may find that they're asleep! There are viewing areas on both levels of the pavilion.
- Certified divers can experience Epcot DiveQuest, a program featuring explorations inside the pavilion's saltwater environment. For snorkelers, the Epcot Seas Aqua Tour provides an immersive plunge into the aquarium. Finally, to learn more about dolphins, Guests can partake in Disney's Dolphins in Depth program.

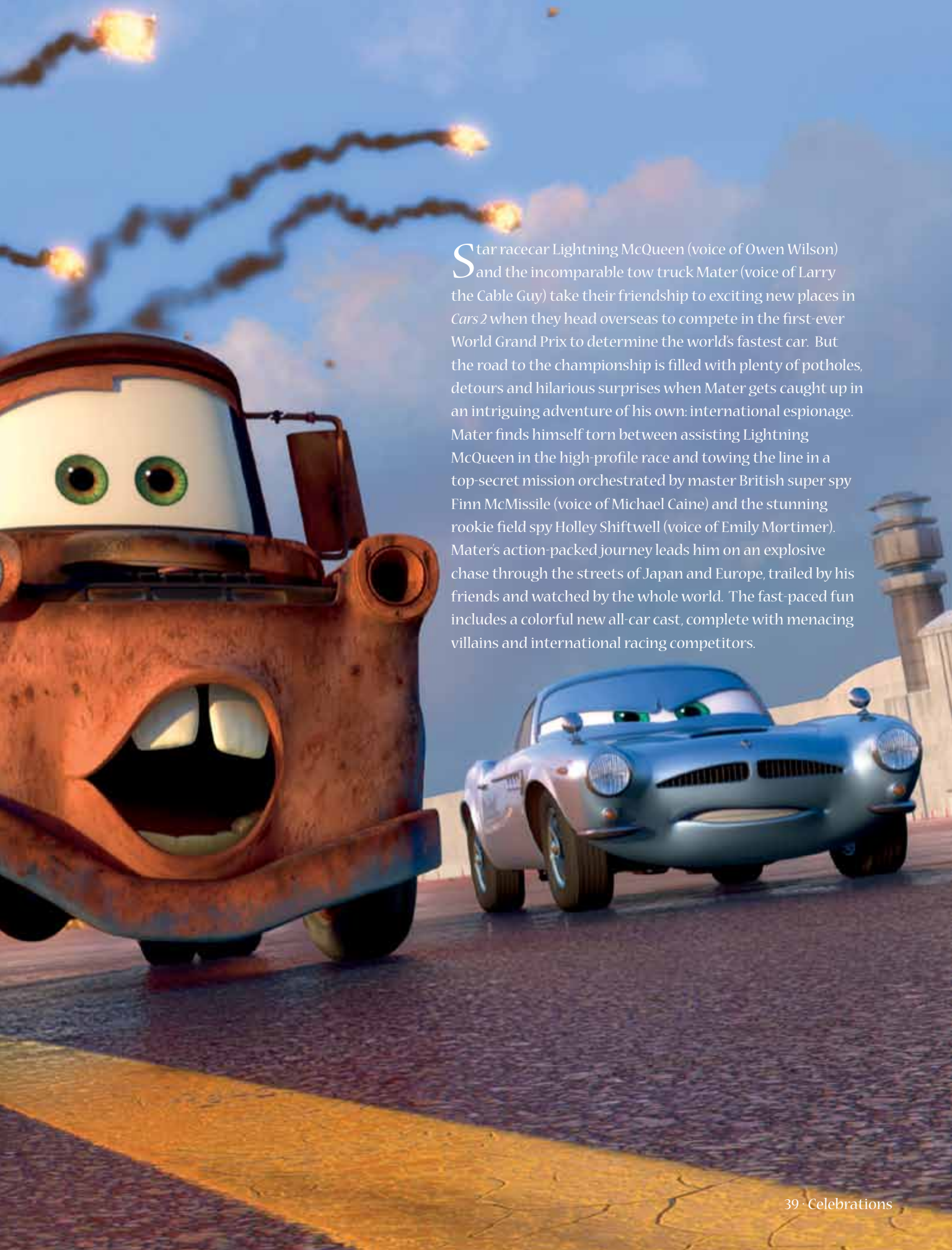


FEATURED FILM

Cars

2





Star racecar Lightning McQueen (voice of Owen Wilson) and the incomparable tow truck Mater (voice of Larry the Cable Guy) take their friendship to exciting new places in *Cars 2* when they head overseas to compete in the first-ever World Grand Prix to determine the world's fastest car. But the road to the championship is filled with plenty of potholes, detours and hilarious surprises when Mater gets caught up in an intriguing adventure of his own: international espionage. Mater finds himself torn between assisting Lightning McQueen in the high-profile race and towing the line in a top-secret mission orchestrated by master British super spy Finn McMissile (voice of Michael Caine) and the stunning rookie field spy Holley Shiftwell (voice of Emily Mortimer). Mater's action-packed journey leads him on an explosive chase through the streets of Japan and Europe, trailed by his friends and watched by the whole world. The fast-paced fun includes a colorful new all-car cast, complete with menacing villains and international racing competitors.



Cars 2 Fun Fact

- For *Cars 2*, Lightning McQueen has been outfitted with working headlights (in lieu of the stickers he sported in *Cars*). But Sally still calls him “Stickers.”
- The number A113, which refers to John Lasseter, Brad Bird, Pete Docter and Andrew Stanton’s former classroom at CalArts, makes an appearance in every Pixar film. Mater’s license plate is A113.
- In *Toy Story 3*, Finn McMissile can be spotted on a poster hanging in Andy’s bedroom.
- The legendary CalArts classroom, where John Lasseter, Andrew Stanton and Pete Docter studied, is not only referenced on Mater in *Cars 2*. A113 is also Siddeley’s tail number.
- The character of Guido in the film is named for the Italian verb “guidare” – “to drive.” Pixar supervising technical director Guido Quaroni, who is a native of Monza, Italy, suggested this name to John Lasseter, and was then asked to provide the temporary voice. The director liked his voice so much it made it into the finished film. Guido even got a chance to work on the character he named and voices: in *Cars*, Guido Quaroni performed shading work on Guido the car!
- The *Cars 2* character team built 145 new character models for the film and 781 variants. These variants, which are primarily background cars, include 13 model variants – unique character models that are based on other new models – and 768 shading variants – models that are re-used from classic and new *Cars*, *Cars 2* and *Cars Toons* models, but with new, unique paint schemes. In total, there are 926 new characters in *Cars 2*.
- Mount Fuji, seen during the Japan trip in *Cars 2*, has been “car-ified” for the film. It has snow runoff that looks like tire tread-marks.
- The Rainbow Bridge seen in Japan is made up of automobile parts, including valves, rocker arms and springs.
- The Pont des Arts seen in Paris in *Cars 2* is constructed with automobile leaf springs – a type of spring used in car suspensions.
- There is a longstanding Pont des Arts custom wherein couples attach a padlock to the railing and throw the key in the river, sealing their love forever. If you look closely at the Pont des Arts in *Cars 2*, you can indeed see padlocks on the railing.
- John Lasseter and his wife, Nancy, were once told during a visit to Paris that couples are supposed to kiss when they cross the Pont Des Arts. This tip made it into “Cars 2,” where you can spot two kissing characters on that bridge.



- Paris' iconic Notre Dame Cathedral in the film is adorned with 24 "car-goye" statues and flying buttresses in the shape of exhaust pipes.
- The top of the Eiffel Tower seen in *Cars 2* is the shape of a 1937 spark plug; its base contains the features of a wire wheel.
- The casino in Porto Corsa is built on a rocky outcropping shaped like a 1948 Fiat 500 Topolino.
- The Porto Corsa Marina is shaped like an automobile wheel.
- At the craps table at the Porta Corsa casino, the game is

- played with fuzzy dice, much like the kind you might find hanging from a car's rearview mirror.
- In the London of *Cars 2*, the landmark St. Paul's dome is shaped like a car's differential gear casing.
- London's famed clock tower, Big Ben, is named Big Bentley in *Cars 2*, and is made up of Bentley grilles and hood ornaments.
- The Latin inscription below the clock dial on Big Bentley reads "God Salvage Crown Victoria the First" – a reference to the Ford Crown Victoria.





The

HOLLY

The TWILIGHT ZONE TOWER OF TERROR™

Submitted for your approval...

The year is 1939, and Hollywood is in the midst of the "Golden Age." Everyone who's anyone is gathered at the Hollywood Tower Hotel. But on this Halloween night, five unsuspecting individuals are about to discover that the Hollywood Tower Hotel is not the place to be. For on this dark and stormy night, events unfold that to this day cannot be fully explained. Five people board an elevator. As they ascend, lightning strikes the hotel, and all five disappear without a trace. The elevator and an entire upper wing of the hotel vanish as well. But where did they go? There is one possible explanation. What if the power of the lightning bolt transported the ill-fated five through space and time into another dimension? A dimension known as...
the Twilight Zone!

By Don Myers Jr.

*Hollywood
Tower
Hotel*





It sits (ever so ominously) at the end of Sunset Boulevard. Standing at a height of 199 feet, its eerie presence looms large over virtually the entire Disney's Hollywood Studios property. It is the second tallest attraction in all of Walt Disney World. (Expedition Everest tops it by a mere six inches.) It proudly displays the name of the Hollywood Tower Hotel across its front. But this building is also known by another name: the Twilight Zone Tower of Terror!

The Tower has dominated the studios' landscape for nearly 17 years now, so it's hard to imagine the park without it. But prior to the summer of 1994, that's exactly how things were. Disney's Hollywood Studios (then known as Disney-MGM Studios) opened on May 1, 1989, more than five years before the Tower of Terror came to be. However, the concept for a "Tower Attraction" at the Studios had been in the works practically from the start, though the original plans for the attraction did not include the Twilight Zone theme. Simultaneously, the idea of incorporating elements of the Twilight Zone into an attraction had been tossed around since the Hollywood Studios' beginning, the only question was how. It wasn't long before the two ideas were brought together, and that's just what happened when the Imagi-

neers finally decided to merge the tower attraction together with the Twilight Zone theme. It was a perfect match. So in the end, you had two ideas that were just too good for the Imagineers to let go. On July 22, 1994, the Twilight Zone Tower of Terror made its long-anticipated debut.

It Was a Dark and Stormy Night...

The tale of the elevator, the lightning storm, and the five who vanished only scratches the surface of the backstory. For starters, let's take a look at the outside of the building. The legend goes that it's been over 70 years since lightning struck the tower, but the signs of the damage are still clearly visible. A large portion of the building was charred by the powerful bolt, and the wounds are still there today. They serve as a permanent reminder as to what happened that fateful Halloween night back in 1939.

As you approach the tower's entrance, you can hear jazz music softly playing. The music is calming and soothing, almost as if its melody is luring you inside. Once you enter, you find yourself in the middle of the Hollywood Tower Hotel's lobby. As you look around, you notice it's as if the hotel has been locked in a time capsule for the past seven de-

ades. With the exception of the massive amounts of dust and cobwebs, everything is just as it was that night back in 1939. There are pieces of luggage all around the area, forever waiting to be brought to their proper rooms by the bell-hop. Behind the front desk, slots are filled with unopened mail. An unfinished game of mahjong waits to be completed, and copies of The Los Angeles Examiner bearing the date October 31, 1939, are visible. Even though the ice has long been melted, an unopened bottle of champagne is still 'chilling' in an ice bucket. There's even a fully equipped tea cart standing by, ready to serve up one last spot of tea. The wilted flowers and soft lighting tie it all together. When you hear that jazz music and set foot inside that lobby, you'll find yourself instantly enthralled with the Tower of Terror's theme and backstory. In fact, when the lines are light, you sometimes have to remind yourself that you are actually in a queue! This area of Tower of Terror is an Imagineering masterpiece. It's Disney at its finest.

Speaking of Disney Imagineering at its finest, check out the large tapestry that hangs above the fireplace. It bears the "HTH" logo, which stands for Hollywood Tower Hotel. This is a prime example of how much attention is paid to every little detail when it comes to the theming and backstory for an attraction. Disney Imagineers actually created a logo for the fictional Hollywood Tower Hotel! You'll find the HTH logo scattered throughout the attraction.

The Library

After you make your way through the lobby, you're ushered into the hotel's library. Unlike the lobby, the library seems to have been maintained a little better. The area is a bit dusty and still has that "decades old" feel to it, but the dust and cobwebs haven't piled up in here like they have in the lobby. In fact, compared to the lobby, the library is

rather tidy! It's a bit more modern too; there's a television mounted into one of the shelves. What's more interesting, however, is what's on TV...

Here in the library, the story of what happened that fateful Halloween night at the Hollywood Tower Hotel all comes together in a "lost episode" of The Twilight Zone. As your gaze shifts to the small screen, lightning strikes, and the lights go out. The library is plunged into darkness, and suddenly the television turns on. As the episode begins, we hear that familiar music and see the Twilight Zone's creator and host: Rod Serling. Rod passed away in 1975, but through the "magic" of Disney, he's back for one last performance. (Footage of Rod came from old Twilight Zone episodes using original quotes where possible, with additional narration provided by Mark Silverman where needed.) As the narration

begins, we see the very same lobby we just traveled through. But instead of being covered in dust and devoid of life, it's full of people and clean as a whistle. We then see the "lost five" as they board the elevator, completely unaware of what is about to transpire in a matter of mo-



ments. Then it happens. Lightning strikes the tower, and we actually see the five souls disappear! Fast forward to the present time, and while the main elevators are understandably out of order, we soon find ourselves face-to-face with a foreboding service elevator. Is history about to repeat itself? We're about to find out because it's time to head to the Boiler Room and catch our elevator.

Going Up? And Then Down!

Once you board the elevator, the theme and backstory are still prevalent. If you've watched all 156 original episodes of The Twilight Zone at least two times each, which is something the Imagineers who worked on Tower of Terror actually did, then you probably know all about "The 5th Dimen-

sion.” But for those of you who aren’t that familiar with the television show, the 5th Dimension is located beyond the world we inhabit. The TV show referred to it as “the dimension of imagination.” It’s here that we find The Twilight Zone. And in our Tower of Terror story, this is presumed to be the final destination of the missing five. Unfortunately, it soon becomes clear that we might not be far behind! You see, it’s at this point where we catch another glimpse of the missing five. But this time we aren’t seeing them on a television screen like we did in the library. We are seeing them right in front of us. They look fuzzy and ghost-like, and they seem to be trying to warn us about something. Just as quickly as they appeared, the five souls vanish again. The narration continues, and it’s here where we begin to realize just what we’ve gotten ourselves into. Between the sights we’re seeing and the sounds we’re hearing, there’s no mistaking it now. We have entered the 5th Dimension. We are now officially in the Twilight Zone. But by the time we come to this realization, it’s too late. For the next few bone-chilling moments, we’re at the mercy of the Tower!

Your elevator takes you on a series of stomach-churning plunges in total darkness, punctuated by a brief glimpse of the park from 13 stories high. How high and how many times you’ll fall is one of the mysteries of the Twilight Zone; the experience is totally randomized so you’ll never know what to expect. Fortunately, just when you think you’ll be locked in the Twilight Zone for all eternity, your elevator mercifully comes to a halt, returning you to the world of mere mortals.

The Inner Workings of the Tower

We’ve ventured through the lobby and library of the Hollywood Tower Hotel, and we’ve bravely faced and conquered the 13-story drop. So now it’s time to take a look at the inner-workings of the tower. The heart and soul of the Tower of Terror are its ride vehicles, or as they’re called at the Tower: the elevators. There are eight elevators inside the Tower of Terror, each with a capacity of 21 Guests. However, in the tower’s early days, this was not the case. When the Tower first opened, each elevator had room for 22. But in 2002, the lap bars in the elevators were replaced with seatbelts. As a result of the change, each elevator lost one seat.

The most vital components of the elevators (and arguably the whole Tower) are the cables. There are cables attached to the bottom of each elevator (not just at the top as you might expect), and it’s these cables that create that

“free-falling” feeling. Here’s how it works: When the elevators reach the top, you’re not actually dropped. The cables pull the elevators down at a faster speed than you’d experience during an actual free-fall. Even though it feels like you are falling 13 stories, the reality is that the cables are creating that feeling by pulling you down at a speed faster than gravity! Two motors located at the top of the tower bring it all together. The motors are 12 feet tall, 35 feet long, and weigh more than 130,000 pounds each. Speeds inside the Tower can reach 39 mph, and it takes the motors just 1.5 seconds to climb to that maximum speed!



The Tower of Terror Through the Years

After nearly 17 years, the Tower of Terror’s appearance is basically the same as it was back in 1994. But although it might look the same, there have been a few changes to the Tower’s drop sequences over the years. For its first two years, the tower featured just one drop. In 1996, Walt Disney World celebrated its 25th anniversary. And along with this celebration came an all-new Tower of Terror experience. Appropriately titled “Twice the Fright,” this sequence doubled the tower’s drops from one to two. Three years later in 1999, another drop sequence debuted at the Tower. This third incarnation warned Guests to “Fear Every Drop!” This version brought some changes to the attraction’s music and



The
HOLLYWOOD TOWER
Hotel



SUNSET BLVD



lighting effects, and it added even more gut-turning drops. New Year's Eve 2002 brought a fourth chapter to the Tower. Dubbed "Tower of Terror 4: Never the Same Fear Twice," this version featured not one, not two, but four different drop sequences. The sequence order was controlled by computer and was totally random, which meant that you had no clue as to which one you were going to experience until the drops started and the terror was well under way. So basically, you could ride Tower of Terror four times and experience a completely different attraction each time! Something like this had never been done at the Tower before. Tower of Terror 4 also brought changes to the attraction's sound and lighting effects. Tower of Terror 4 even introduced the first "Smell Effect" into the attraction. If you smell burning rubber inside the Tower, you're not imagining it!

2010 brought a new decade, and with it came a fifth installment to the Tower of Terror legacy. A new special drop profile was only used during Disney's "Summer Nightstastic" Promotion, which ran from June 6 through August 14. The new profile, featuring drops that utilized the entire elevator shaft for greater thrills, was the only one featured at the Tower during this period, ensuring that everyone who rode would be guaranteed a chance to experience the limited-time drop sequence. When the Summer Nightstastic Promo-

tion came to an end, "Tower of Terror 4: Never The Same Fear Twice" stepped back in and resumed its reign of terror, a reign that continues to this day.

Imitation Is the Sincerest Form of Flattery

Nearly a full decade after the opening of the original Tower of Terror in Florida, other Disney Parks were ready to venture into the "Twilight Zone." The second Tower of Terror was built at Disney's California Adventure Park, and it opened on May 5, 2004. Tokyo DisneySea opened their version of the tower in 2006. A year later, in 2007, Walt Disney Studios Park near Paris became the fourth Disney Park to feature a version of the menacing tower. As thrilling as these other versions are, there's only one original. And that Tower of Terror is located at the end of Sunset Boulevard in Disney's Hollywood Studios.

So there you have it. We've taken a detailed look at how and when the tower came to be, and we've explored its history, theme, back story, and inner workings. We've also looked at some updates the tower has seen over the years, and we've learned of other Tower of Terrors that have sprung up at various Disney Parks around the globe. The only thing left to do is...Ride it! It looks like now is the perfect time. Your wait time is only 13 minutes!



TOWER OF TERROR INFO

There are many references to the TV show throughout the hotel, such as a cookbook titled "To Serve Man" found in the library from the episode of the same name.

The elevators feature a "Permit to Operate" signed by an Inspector Cadwallader, a reference to a character in the *Twilight Zone* episode "Escape Clause" (who turned out to be the devil). The permit also numbers the elevator 10259, which stands for the date the first episode of the show premiered: October 2nd, 1959.

The little girl in the video is holding one of the first versions of the Mickey Mouse plush ever made.

There are three grates on the back of the first furnace inside the boiler room that form a Hidden Mickey. Also, look for a water stain on the wall in the same room in a similar shape.

The Tower of Terror was struck by lightning during construction.

Pirates of the Caribbean may be more famous, but the Tower of Terror was the first Walt Disney World attraction to inspire a movie. D. J. MacHale directed *Tower of Terror* in 1997, which features the story of the five people who disappeared from the elevator in the ride.

At night, there is a room on one of the top floors of the Hotel with a light on, making it look like the room is still in use. This is really just a dummy room with a light in it, and not a real room.

In the lobby of the hotel, there is a Mahjong game that was abandoned on the night of the disaster. Imagineers had professional players start a game and then stop at a random moment.

The name of the photo purchasing area at the end of the ride is named "Picture if you will...", which is one of Rod Serling's most well known lines.

The photo area also features props from the *Twilight Zone* under the television displays, such as a toy telephone from an episode entitled "Long Distance".

On a table in the lobby, there is a magazine with cartoons by Walt Disney advertised on the cover.

Next to the concierge desk in the lobby, there is a plaque awarding the hotel with a AAA Thirteen Diamond Award. In reality, this award only goes up to five diamonds.

Another reference to the *Twilight Zone* is found in the lobby on a sign advertising Anthony Fremont and his orchestra performing in the Tip Top Club. Anthony Fremont is the controlling little boy featured in the *Twilight Zone* episode "It's A Good Life" (the same episode from which the footage of Rod Serling for the Library was taken).

Inside the library there is a broken pair of eyeglasses that belonged to Mr. Henry Bemis, the lone survivor of a deadly war, from the *Twilight Zone* episode "Time Enough At Last".

by Paige Rosenberry

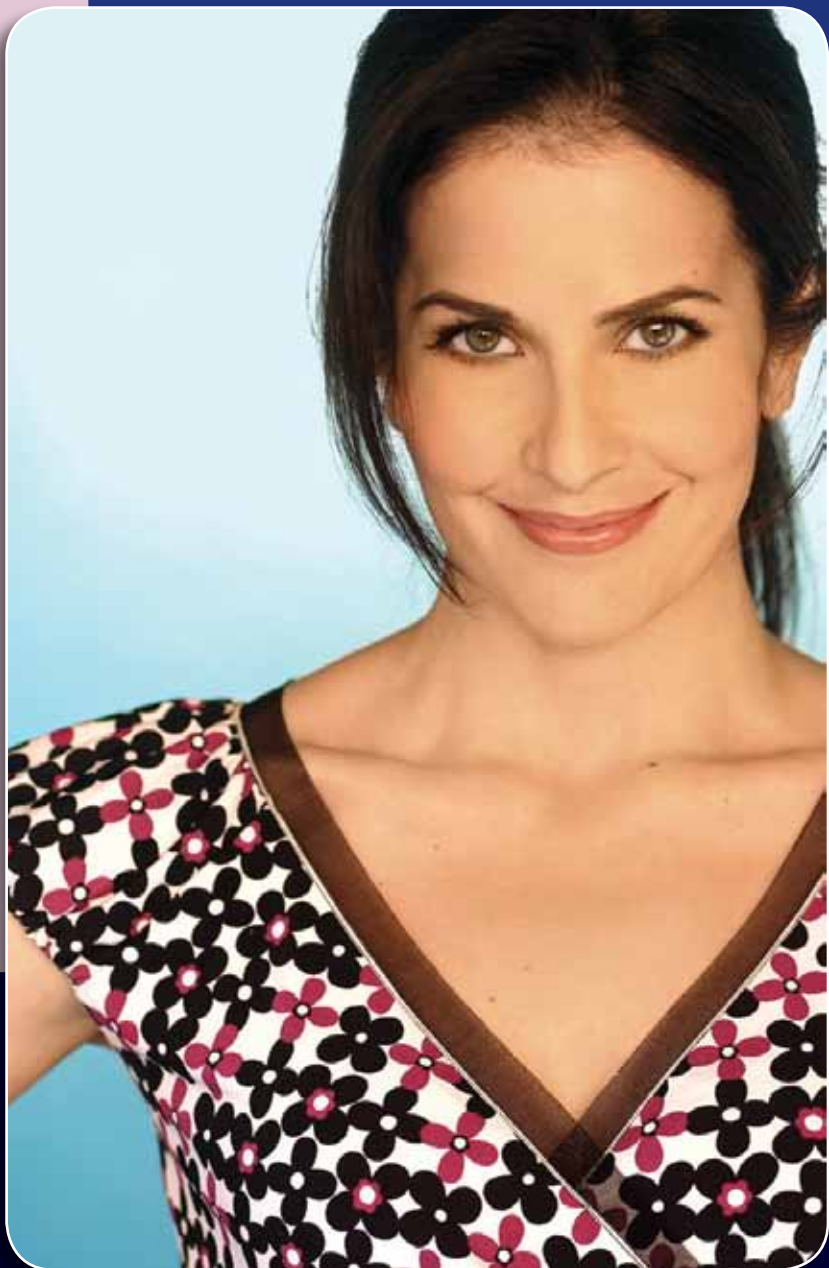
Getting to Know the Face Behind Disney's Must-See Countdown

An Interview with Stacey J. Aswad

For the past six years, if you've stayed at the Walt Disney World Resort, you've been welcomed to the most magical place on Earth courtesy of your in-room TV and a very special host. Whether taking you on a tour of World Showcase or counting down the "must see" attractions in the parks, Stacey J. Aswad has been providing many Guests with their first glimpses of the magic that awaited them. With her bubbling enthusiasm and vibrant smile, Stacey has been sharing the wonder and whimsy of Walt Disney World with Guests from all over the world through Disney's "Top 7 Must See" programs and the more recent "Must Do" segments.

Join us as we share a moment with Walt Disney World's most popular host, Stacey J. Aswad.

by Scott Mueller





First of all, thank you for giving us a chance to learn a little more about the person we spend part of our vacation with. Your personality suits your role as a Disney host very well. You appear very comfortable and natural in front of the camera, have you been performing long?

I've been performing in some form or fashion since I was five years old; it is who I am and I love it. I feel at my best and my most authentic self when I am performing; whether it is in front of a live audience or on-camera. Growing up, I would do performances for my family in the living room. We are really close and to this day they are my biggest supporters.

Do you have a big family?

I am the youngest of five girls. They are amazing women. My parents and sisters are my heroes, my inspirations, and best friends. Every accomplishment and success I have achieved in my entire life I share with them. In their own big and little ways, they have made it possible for me to pursue my dreams.

Anyone who sees your segments knows what the "Must See" attractions are, but when you visit on your own, what are your favorites?

I love the Rock 'n' Roller Coaster starring Aerosmith. I love rock music and roller coasters, so how perfect is that! After that, it's a tie between Space Mountain and Expedition Everest...can you tell I like roller coasters?

Also, you can't beat the Mad Tea Party, that's a classic. Don't ride with me though if you don't like spinning. My teacup spins the whole time!

Presuming you're not too dizzy or queasy after those rides, what is your favorite place to dine at Walt Disney World?

I like going to World Showcase and sampling all the yummy food from all over the world, especially the crepes and gelato!

World Showcase features so many countries, what is your nationality?

I am Lebanese, German, and Scotch-Irish. My last name means "black" in Arabic.

Do you still live in North Carolina?

No, I drove across the country in a rented RV with my two rescued-cats, Rosebud and Lily, when I decided to move to Los Angeles. And yes, I've visited Disneyland a couple times in the last few years!

Beside the Must See and Must Do programs, have you done any other work for the small-screen?

I can be seen and heard in many national commercials and radio spots. I also appeared in the cable TV series *7th Street Theater* for two seasons.

Have you made any forays onto the big-screen?



Once Upon a Time...

In 2005, while living in North Carolina, Stacey answered an audition call in Atlanta. Afterward, she called her agent who advised her that Disney was conducting another audition nearby and was interested in seeing her. Wearing an outfit that would become appropriate for her later role (she was wearing a bathing suit under her shorts), she was given a piece to memorize and perform. She was then called back twice as the field was narrowed, and finally, on Easter Sunday 2005, she received the phone call that would change her life forever. She was sent a 25-page script to memorize, some of which she practiced in front of her family, and the rest, as they say, is history. Stacey's personality and wholesome look was something Disney couldn't create, and it was very important that they select the perfect host (which they did!). Stacey had never been to Walt Disney World prior to receiving the part, and thus she had no personal experience to guide her. She spent more than 10 days shooting, many times early in the morning before the park opened. Once the shooting was completed and the program was aired, Stacey could be seen on over 24,000 room televisions, 525,600 minutes a year as the host of Disney's Must See.

I played the lead in the nationally released movie *Me, You and Us Forever*, now available on DVD.

I also played myself in a role as the host in the award-winning documentary, *Finding Kraftland*, which has been shown at more than 80 film festivals worldwide.

I read that you also were a roller-skating champion, is that true?

Yes, I was a five-time national champion in artistic roller-skating. I utilized those skills more recently for two-seasons as an on-court host for the WNBA's Los Angeles Sparks at the Staples Center, on my roller skates of course! They called me "Roller Girl", it was so fun!

Have you done any type of work other than performing?

I am fortunate now to work full-time as an actor, host and voiceover artist. Everyday is different and I love that part of my life. I have always been an artist but knew there may be times I would have to support myself in other ways. I am a survivor and very resilient. I love to learn new things, have different experiences, and meet new people. I attended the Juilliard School in New York City, graduating with a Bachelor of Fine Arts in dance.

I have always performed in some form or fashion, but have done some really cool things as my "plan B" at the same time I was performing. I was a certified personal trainer, a dance teacher/choreographer in a performing arts high school, and a real estate broker to name a few. They are all skills that I am grateful to have and am still able to do. In many cases they have come in handy in my on-camera work and in voiceovers.



Of all the things you've done, what is your favorite type of work?

My favorite work is whatever I have committed myself to doing. I have a "bloom where I plant myself" mentality. Whatever the project or task at hand is, I made the choice to accept it. It is my responsibility to be my best, do my best, and be a blessing to the project and the

people involved. Every time I get to do my passion and live my dream, I am grateful. It is not always glamorous or easy, but it is a gift and I enjoy the moments while they last.

You have been acting for a long time, was there ever anything else you wanted to do when you grew-up?

If I did not pursue this career, I would have been a doctor or a veterinarian.

What other hobbies or activities do you do in your spare time?

Gourmet cooking, baking, hiking, knitting, sewing, yoga, Pilates, free weights, golf, writing, animal rights advocacy, time with friends, family and my animals.

With all of the places you can be seen, especially by the millions of Walt Disney World visitors, do you get recognized by Guests around the "World"?

Yes I do. Some people have asked me if I live there; I don't. I get a lot of fan mail from people all over the world and they tell me how I become part of their vacation. One woman told me that my show helps her child calm down to go to sleep at the end of a long day in the parks. Another dad told me that he had to ride everything because his daughter said, "Stacey makes it look so fun, we have to try it!"



Walt Disney's Folly: *Snow White and the Seven Dwarfs*

The Story Behind the Vision, the Challenges,
and the Ultimate Triumph of the
World's First Full-Length Animated Feature

By Kevin Carpenter



In our new ongoing series, we'll take a look at the challenges and triumphs that Walt Disney faced throughout his lifetime. Walt's determination and belief in himself was not only the necessary spark that led to the creation of a vast entertainment empire, but an inspiration to all of us as we strive to "keep moving forward."



ployees, even breaking into song and dance to bring the tale to life. In a way that only he could, Walt managed to captivate and inspire his animators to undertake a project that would, in reality, be a massive financial risk for the studio.

New Directions, New Challenges

Feature animation marked a bold new direction for Walt Disney Productions, which had become world renowned for its animated shorts. Mickey Mouse had shown no signs of slowing down since his landmark performance in *Steamboat Willie*, and he was well on his way to becoming a national treasure.

Disney's Midas touch had continued with the launch of the Silly Symphonies. Under the watchful eye of studio composer Carl Stalling, this new series of animated shorts emphasized music, artistry, and technical excellence. From its inception, the Silly Symphonies earned praise from the critics and viewing public alike.

With both series of animated shorts enjoying mainstream popularity, Walt Disney could have been forgiven for merely resting on his laurels...or at least picking a safer path than feature animation. Yet it was these very shorts that paved the way for the creation of *Snow White and the Seven Dwarfs*. "The success of the Silly Symphonies gave us the courage for Snow White," Walt later remarked, "And you should have heard the howls of warning!"

Walt Disney built his career on proving the critics wrong, but, in this case, those howls of warning were not completely unwarranted. Would the viewing public, so accustomed to seven-minute shorts, really want to sit through ninety minutes of animation? Would the unprecedented amount of time and money needed to produce feature-length animation pay off in the end?

But Walt never shied away from a challenge, and no amount of risk would dissuade him from pushing the limits of animation. Although the Disney studio had carved out a profitable niche for itself in animated shorts, the company was by no means wealthy. Failure with *Snow White* would certainly mean the end of Walt Disney Productions.

When news finally broke that Disney was moving ahead into feature animation, the smart money would have been on *Alice in Wonderland* being the studio's first film. Walt had obviously always been fond of the subject. After all, his first big success had been *Alice's Wonderland*. This hybrid of live-action and animation ultimately led to the popular *Alice Comedies*. Disney often quipped that, "It all started with a mouse," but, in many ways, it also started with *Alice*.

Walt Disney had quite a flair for the dramatic. Never was this more evident than the night in 1934 when he summoned all of his animators to an empty soundstage at Disney's Hyperion studio. Those animators had no idea that they were about to become a part of film history. Walt Disney had arranged this late-night gathering to officially unveil his plans for *Snow White and the Seven Dwarfs*, the first American feature-length animated film.

This was no dry script-reading, but rather a full-blown performance. Disney himself acted out the story for his em-



emerged as Snow White's biggest challenge. When humans were drawn in a cartoonish style, their movements did not need to appear particularly realistic. The audience would not expect these characters to move exactly like real humans. Theatergoers, however, would not be so forgiving with the more life-like characters in Snow White. With these figures

In fact, long before settling on Snow White, Walt Disney had actually begun planning for an Alice feature film starring actress Mary Pickford in the title role. This initial concept would have remained very similar to the Alice Comedies, with Pickford's Alice transplanted into an animated world where she would interact with the denizens of Wonderland. Alas, this planning was all for naught—Paramount beat Disney to the punch and released a star-studded live-action Alice in Wonderland feature in 1933. Walt Disney was forced back to the drawing board.

While not Disney's first choice, *Snow White and the Seven Dwarfs* could not have been a better fit for the studio's inaugural animated feature. Walt chose to expand into features to fully explore longer stories with more developed characters and powerful themes. It's hard to imagine a more appealing plot than Snow White—the timeless fight between good and evil.

Looking back, it is easy to see why Snow White was the studio's ultimate choice. Walt Disney had long been enamored by the tale of the beautiful princess and her seven small friends. As a newsboy, he'd seen it on the big screen at the Kansas City Convention Hall...and he was hooked. Now he would be sharing his love for Snow White with the American public.

Bringing Snow White to Life

Any movie production, whether animated or live-action, experiences its fair share of struggles and setbacks, and Snow White was definitely no exception. Most worrisome for Walt Disney, though, was that his studio's very existence hung in the balance.

Properly animating realistic human figures quickly

drawn more realistically, the audience would subconsciously expect them to move like real people.

These problems also threatened to obscure the unique characterizations that Disney's animators lovingly instilled in each figure. Walt realized that quality animation was built on the personalities of authentic characters. That personality needed to shine through, without the distraction of movement flaws.

The studio first attempted to solve this problem through the development of a new animated short. Disney planned a new Silly Symphony; *The Goddess of Spring*. Based on the mythological story of Persephone, the short would utilize quasi-realistic human figures. Unfortunately, the results were not encouraging. Persephone moved with the rubbery arms and legs characteristic of that era's Mickey Mouse shorts. That animation style was not a problem when watching a mouse and his barnyard friends, but it would ruin the audience's appreciation for *Snow White and the Seven Dwarfs*.

Because the plans for a feature-length Snow White called for more than three million drawings, Walt Disney desperately needed to increase his animation workforce. Most businesses were downsizing during those difficult economic times, and fortunately that allowed Walt Disney Productions to acquire the proverbial cream of the crop. This influx of new animation talent proved invaluable during the making of Snow White and formed the backbone of the Disney studio for the next fifty years.

However, neither the studio's veteran animators nor the hundreds of bright new recruits could solve the movement problem. Having already come up short with *The Goddess of Spring*, Walt Disney decided to send his animators back to

school...or rather he brought the school to them. Several years earlier, Walt had arranged for the studio's animators to attend night classes at the Chouinard Art Institute. Once again, Disney aimed not only for excellence in storytelling, but also to advance the technical side of animation far beyond what had once been thought possible. Eventually, these sessions were moved on-site and held twice each week at the Hyperion soundstage.

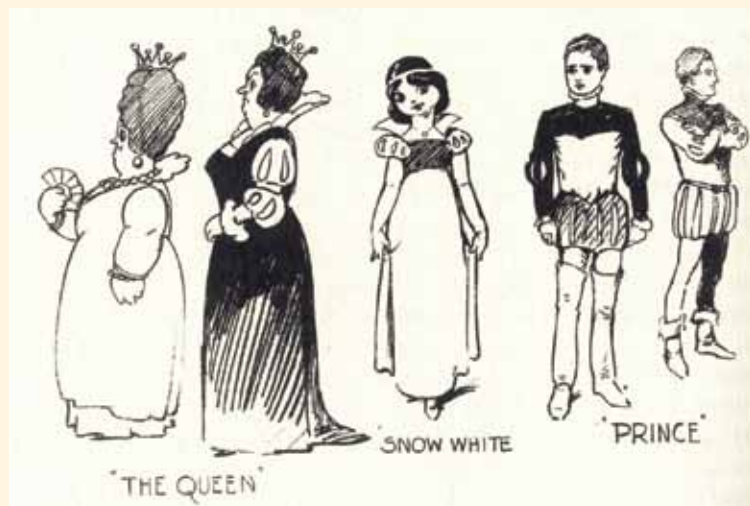
As the production of *Snow White* sputtered, Walt knew that he needed to dramatically increase the frequency and intensity of these classes. Disney brought in anatomy experts, guest lecturers, and reams of film for his employees to pore over. These long hours of taking notes and watching footage of actors move, dance, and sing paid off. The animators were finally able to create characters so believable in their movements that they seemed almost real.

Creating a Whole New World

With the character animation now on the right track, a new concern arose. *Snow White* required elaborate foreground and background shots in order to give the picture a sense of depth. The studio needed to find a new way of filming that would allow the camera to move in and out of the scenery. Rising to the challenge, Walt Disney Productions developed the multiplane camera. Making its debut in the groundbreaking *Silly Symphony*, *The Old Mill*, the multiplane camera worked even better than expected. Disney animators now had the ability to create the illusion of three-dimensional movement.



Production finally started to gain momentum. Several changes to *Snow White's* appearance were made along the way but did not slow the frantic pace. Early concepts called for her to be blond but later changed to her now iconic black hair. Walt, however, was not happy with the drab coloring



of *Snow White's* face. He thought she appeared too washed-out for a beautiful heroine. The girls from the Ink and Paint Department, perhaps the most unsung studio contributors, immediately knew what to do—apply a little “makeup” to *Snow White*. They painstakingly added a dash of rouge coloring to her cheeks in each completed cel.

Although everything finally seemed to be coming together on the animation side, the situation could not have been worse financially. *Snow White's* costs were ballooning and now threatened to spiral completely out of control.

It has been said that Hollywood keeps no secrets, and it seemed that everyone knew Disney's feature-length endeavor was mired in a budgetary crisis. With the studio's great success of the past now in question, critics were circling like vultures. *Snow White and the Seven Dwarfs* was ignominiously dubbed “Disney's Folly” as the film's development stretched into its third year.

Having gone well beyond the initial budget of \$250,000, they were now effectively out of money. Roy Disney, in charge of the studio's finances, was left with the unenviable task of breaking this news to his brother. Bank of America had grown uneasy and understandably reluctant to advance Walt Disney Productions any more money. Despite Walt's strenuous objections, Roy explained that they needed to show the financiers a rough screening of *Snow White*.

Totally unpolished and missing key sections of animation and sound, this “pencil test” screening would determine the film's—and the studio's—fate. As *Snow White* played, Walt was

forced to fill in the missing dialogue...and even sing some of the songs! The bank's sole representative watched without reaction, while Walt and Roy sat on pins and needles. Finally, as he made his way out of the studio, the banker predicted great success for *Snow White* and assured them that additional funding would be forthcoming.

Despite all of the negative publicity swirling around *Snow White*, Walt Disney and his studio were beginning to feel confident. The animation problems were behind them, renewed funding had been received, and the finish line was finally in sight. Even so, the animators were practically living at the Hyperion studio during the final months of production.

After crossing that finish line, the final cost of *Snow White and the Seven Dwarfs* totaled nearly \$1.5 million. This cost, in both time and money, was staggering for a studio accustomed to producing shorts. The entire future of Walt Disney Productions truly rested on the slender shoulders of *Snow White*.

The World Awaits

Judgment day finally arrived—*Snow White and the Seven Dwarfs* premiered on December 21, 1937 at Hollywood's Carthay Circle Theater. Guests, including Hollywood icons such as Charlie Chaplin and Shirley Temple, were greeted on the red carpet by Mickey, Minnie, and Donald. By the end of the premiere, all worries about *Snow White* were alleviated. The audience cheered, cried, and erupted with a thunderous standing ovation as the credits rolled. Disney had achieved the impossible—evoking great emotion and wonder from a crowd of cinematic veterans. *Snow White and the Seven Dwarfs* was a smashing success, and the film's popularity just never let up. Walt Disney Productions had created a sensation; one that would be loved for generations to come. Its musical score remains popular to this day with such classics as "Someday My Prince Will Come," "Heigh Ho," and "Whistle While You Work." This animated feature captured the hearts of so many people that Walt Disney was given a special Oscar at the 1939 Academy Awards in recognition of his studio's tour de force. Paying tribute to *Snow White's* accomplishments, the Academy awarded Disney one regular-sized Oscar surrounded by seven miniature Oscars.

In retrospect, the success of *Snow White* was hardly a surprise. Its closing credits read like a veritable Who's Who of American animation. Studio legends such as Dave Hand and Vladimir "Bill" Tytla combined with newcomers Ward Kimball, Marc Davis, Frank Thomas, and Ollie Johnston to



Shirley Temple at the world premier of Snow White and the Seven Dwarfs at the Carthay Circle Theater in 1937.

create this cinematic masterpiece.

The one complaint levied against the film was that its scary scenes proved too frightening for some children. But then, of course, Walt Disney had not moved into feature animation just to continue making simple stories focused solely on gags. Any gags would now support the storytelling, rather than be the main event.

In *Snow White*, Disney had unapologetically created an evil character with no redeeming virtue. The Queen (and later Witch) personified pure evil—she had no comedic moments to lessen the fury of her character. And to think it could have been even scarier! In the early planning, the Queen actually imprisoned the Prince in her bone-strewn dungeon, with the remains of her past prisoners still hanging on the walls and floors.

Great Britain actually judged *Snow White* unsuitable for small children at the time of its international release. Requiring all children under sixteen to be accompanied by an adult certainly limited the overall profits from the British release, but Walt would have no regrets. He had never set out to make a film for children. Walt Disney Productions did not limit itself to just one audience, but instead sought to provide a compelling experience for all ages.

(right) The new Animation Studios in Burbank, California, circa 1940.

(below) Shirley Temple presents Walt Disney with a special Academy Award honoring Snow White and the Seven Dwarfs.

The Legacy of Snow White

The unparalleled success of *Snow White and the Seven Dwarfs* launched Walt Disney and his studio to heights anew. With over \$8 million in sales during its first five years on the market, *Snow White* had no problem recouping its eye-popping budget. Walt later remembered, "It gave me more personal satisfaction than anything I have ever done because it proved to a lot of sneering critics that a full-length cartoon could make money."

One of *Snow White*'s most notable legacies was that Walt Disney could now properly invest in his burgeoning studio. Disney used this money to build a lavish new animation complex in Burbank, giving his animators larger accommodations in which to create new magic.

Leaving the Hyperion studio behind could not have been easy for anyone at Walt Disney Productions. Because

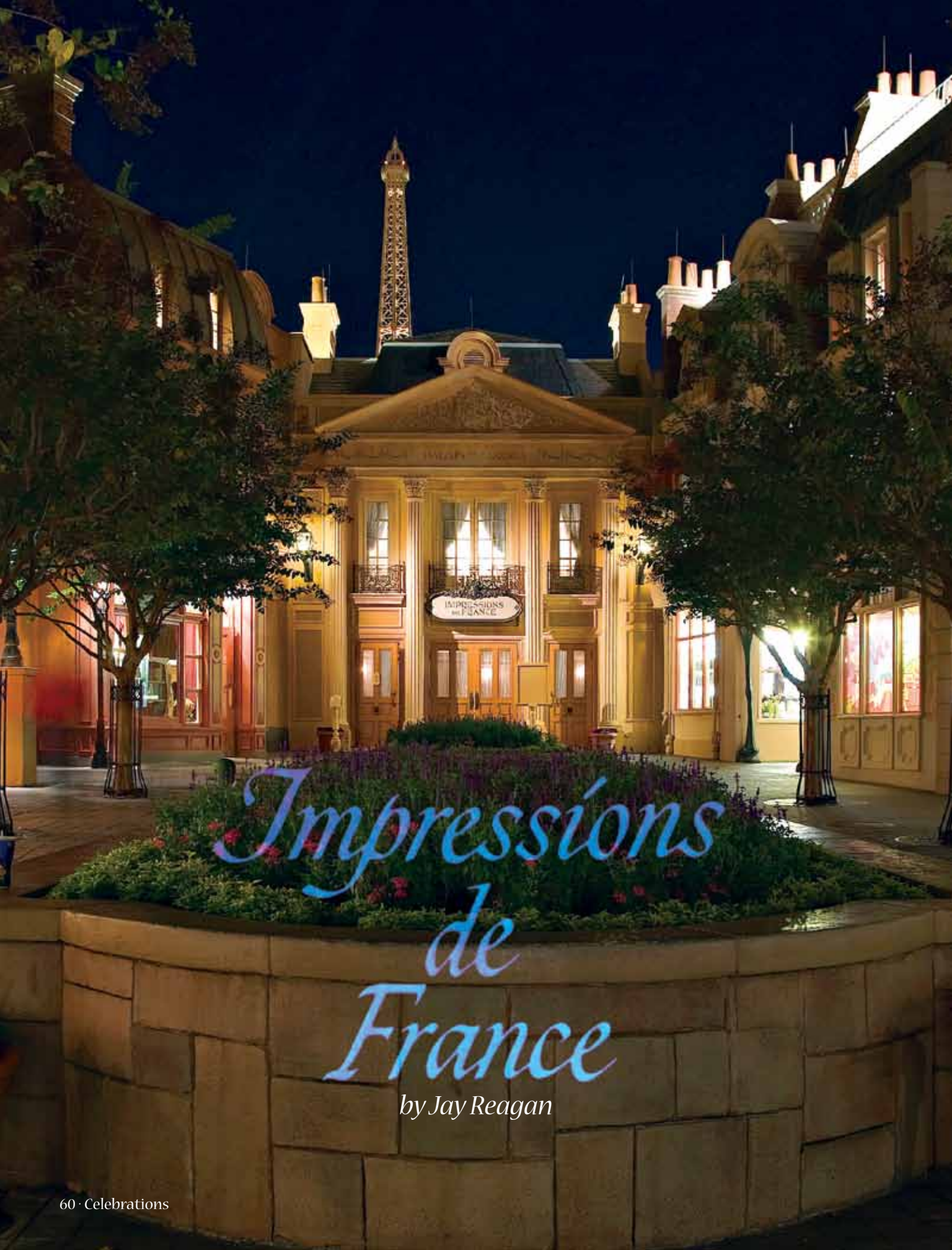


the studio was cramped and the animators were jammed tightly together, they were forced to build a strong camaraderie in the tight-knit surroundings. This "corridor culture" at Hyperion would be difficult to replicate in the spacious Burbank studio. Although the money from *Snow White* had allowed Disney to provide his studio with a better workspace, the decade spent at the Hyperion studio truly laid the

foundation for American animation as we know it today.

In the end, *Snow White and the Seven Dwarfs* proved wildly successful beyond imagination. Its greatest triumph was not the \$8 million in sales, the Academy Award, or the legions of adoring fans. *Snow White* triumphed because a creative genius refused to back down from the naysayers and doubters. This experience justified to Walt Disney once and for all that taking risks had a better payoff than resting on past accomplishments...and he never looked back. 🐻





*Impressions
de
France*

by Jay Reagan

Epcot's France Pavilion is home to many well known treasures, including top-notch dining, hilarious street entertainment, and a collection of fine wines. But an often overlooked treasure is perhaps the greatest representation of the wonders of this great nation. Tucked in the back of the France Pavilion, inside the Palais du Cinema, is *Impressions de France*, a film that offers Guests a taste of France. From sights and sounds to history and culture, *Impressions de France* touches upon much of what the country is known for, while at the same time introducing some hidden gems.

The exterior of the Palais du Cinema was modeled after the Chateau de Fontainebleau, one of the largest royal chateaux in all of France. Inside, a small waiting room hosts various reproductions of French art, including a replica of one of the gargoyles found on the Notre Dame Cathedral. You'll also find several interesting displays that reveal some of the architectural secrets of the Cathedral. Inside the 350-seat theater, Guests enjoy quiet, French-inspired background music while waiting for the film to begin.

Once you enter the luxurious theater, a Cast Member introduces the film in both English and French. The curtains part, and we are whisked away on a breathtaking journey.

Creating a Masterpiece

Narration provided by Claude Gobet offers intermittent commentary on the film. His comments range from the names of the locations to poetry connections. The narration was written by Bob Rogers and Rick Harper, who also produced the film. Harper was responsible for many other creative aspects of the film, including direction, cinematography, and music research.

Projected onto five adjacent screens, the film gives 200 degrees of coverage. Each screen is 27 1/2 feet wide by 21 feet tall. Two hundred degrees might seem like an odd amount, but it makes sense when you consider the fact that a modified Circle-Vision filming rig was used to film *Impressions de France*. On a Circle-Vision rig, each of the nine cameras gives 40 degrees of coverage for a total of 360 degrees. On the modified rig, four cameras were removed, leaving five cameras. Each of the five cameras gives 40 degrees of coverage, giving the film a total of 200 degrees of coverage.

Originally, *Impressions de France* was planned to be a Circle-Vision 360 film; early Epcot concept art even included a circular theater instead of the more traditional one located there today. This decision would have made *Impressions de France* much more similar to *O Canada!* and *Wonders of China*, the other two opening-day World Showcase films. In later

developmental stages, Imagineers decided to go a different route and offer 200 degrees instead, creating a more theater-like experience.

Apart from a recent conversion to digital projection, *Impressions de France* has been unaltered since its introduction in 1982, which makes it the longest running film attraction in Walt Disney World. Credit for this is due to the film's creators, who focused on timeless places and events, rather than the latest fads. Even after all of these years, the film still doesn't feel dated.

Disney legend Buddy Baker conducted and arranged both original compositions and classical French masterpieces for the film's score. The world famous London Symphony Orchestra performed the music for the recording.

French art enthusiasts might recognize the costumes of



the female Cast Members at *Impressions de France*. They were inspired by Edouard Manet's final major work, *A Bar at the Folies-Bergère* (above). The painting depicts a bartender at the Folies Bergère nightclub, which is located in the city of lights, and the bartender's apparel was the inspiration for the costumes. Designers made only minor changes, so if you compare the Cast Members costumes with the bartender's outfit, the likeness is immediately apparent. The costumes of the male Cast Members were based on those of ushers found in French movie theaters.

So join us now as we take a postcard tour through one of the most romantic countries in the world, courtesy of one of the most beautiful films in Walt Disney World, *Impressions de France*. 



CARTE POSTALE

Music: The film opens as the curtains pull back and Claude Debussy's *Syrinx* begins playing.
Scenes: A central image of the cliffs at Etretat gradually expands to fill the five screens, following the curtains closely.



Carte Postale

Music: Camille Saint-Saëns's haunting masterpiece "Aquarium" from *Carnival of the Animals*, transitioning into the third movement of François-Adrien Boïeldieu's *Concerto in C for Harp and Orchestra*.
Scenes: A cruise through the Marais Poitevin, a large swamp in western France. The cruise continues in the Loire Valley, slowly approaching the Chateau Chenonceau.
Next, we fly over the Chateau de Chambord, which is the largest chateau in the Loire Valley.



Music: Buddy Baker's original compositions play for the first time.
Scenes: A horse cart ride through the Rigewihr Village, a busy marketplace in Beuron-en-Auge, where the cart's flowers are sold by vendors, and then it's on to the counter of a pastry shop. Next, workers harvest grapes in the Monbazillac Vineyard. At the sound of a cork popping, the film brings us to the Fountain of Apollo at the Palace of Versailles.



POST CARD

Music: Debussy's music makes a return with "Nuages," which is the first movement of Nocturnes.

Scenes: A fly over of the Dordogne Valley's Castle Beynac. Then, it's right back to Baker's compositions as a man chops wood in the shade. Behind the man is another famous building: the Chateau Montpoupon.

POST CARD

Music: Jacques Offenbach's overture from the ballet Gaité Parisienne.

Scenes: The film transitions into a more energetic pace as we (and a flock of sheep) are passed by a group of bicyclists in La Roque - Gageac. The bicyclists make their way around the Chateau Montpoupon, which we saw a couple scenes ago. Then, keeping with the film's current pace, we see Bugatti cars race through a street in Cannes.



Post Card

Music: Maurice Ravel's "Lever du Jour" from the third act of the ballet Daphnis et Chloé.

Scenes: Race cars are traded in for a much more peaceful mode of transportation: the hot air balloon. Multiple balloons begin their ascent, rising near Chaumont Castle, and are later seen hundreds of feet in the air beside Rocamadour, which is a cliff city.

SOUVENIR POST CARD

Music: Debussy's "Clair de Lune" from Suite bergamasque, perhaps the most famous composition used in the film.
Scenes: Gliding over the French Alps, sparsely covered with snow. Mountain climbers are seen on top of impossibly high peaks, and clouds expand to as far as the eye can see. Skiers make their way down the peaks, followed by a gentle "whoosh" as we launch ourselves into the clouds.



POST CARD
Carte Postale

Music: Baker's compositions make a return.
Scenes: Closer to the ground, we take a slow boat trip through La Rochelle Harbor. Out at sea, we're subject to the rocking motions of a Brittany fishing boat as fishermen work. The fishermen bring their bounty to shore at a rocky beach in Normandy.



Music: The musical piece "Aquarium" makes a return, this time with a slightly different introduction.

Scenes: The silhouette of Mont St. Michel is seen in the distance against a dark sky. The shot transitions to a daytime fly over of the tidal island, followed by a view from the top of its highest building.



Music: Original compositions by Baker.
 Scenes: A wedding inside a small church in Brittany, followed by its reception party outside. The lively party fades to the quiet cliffs of Etretat, where an elderly couple walks their dog. Next is the breathtaking cliff top city of Bonifacio. Beside the Calanque Cliffs, a small sailboat rests as its owners go for a swim. Hundreds of sunbathers soak up rays on top of a pier in the Cannes. At dusk, restaurant patrons enjoy a dinner while overlooking Cannes Harbor.



Music: Saint-Saëns's "Finale" from Carnival of the Animals, Offenbach's upbeat "Allegro moderato" from the ballet Gaité Parisienne, Paul A. Dukas's "Fanfare" from the ballet La Peri

Scenes: At the Gare du Nord, a train station in Paris, commuters begin, continue, or end their travels. We then make our way down the Avenue des Champs-Élysées, toward the Arc de Triomphe. Next is a slow, romantic trip down the Seine River in Paris, then cut to a daytime Bastille Day celebration at the Cathedral.



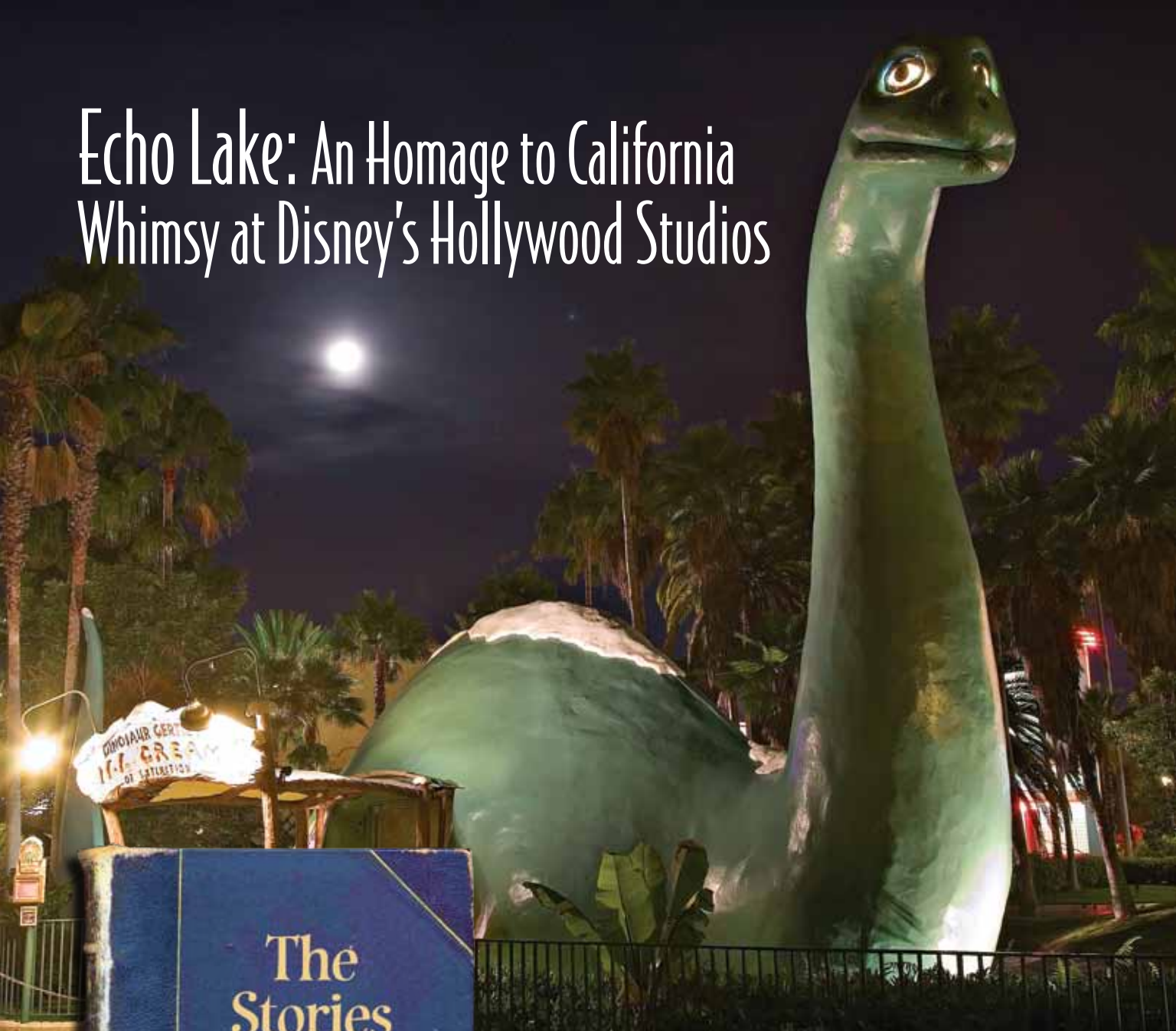
Music: The second movement of Saint-Saëns's Organ Symphony
 Scenes: We next visit the most famous French landmark: the Eiffel Tower. At the top, day fades to night, and we see the city of lights in all of its glory. What follows is a series of revisits to places highlighted earlier in the film. Again, we see the cliffs at Etretat, the French Alps, and the Chateau de Chambord. To close, we are treated to a magnificent shot of the Eiffel Tower at dusk.



Post Card



Echo Lake: An Homage to California Whimsy at Disney's Hollywood Studios



The legendary Echo Park area in California was called Edendale before the construction of the park itself. It has been referred to as a “suburb of Los Angeles,” and it’s located approximately northwest of downtown LA and southeast of Hollywood. Echo Park Lake was declared City of Los Angeles Cultural Historic Monument No. 836 on March 1, 2006.

Today, a wonderful homage to this historical location exists at Disney’s Hollywood Studios as a tribute to the earliest days of movie making in Los Angeles. On the first maps for the theme park, it was referred to as both “Lakeside Circle” and “Echo Park.”

The “Real” Echo Park

The original Echo Park in California was built under the supervision of Joseph Tomlinson, who was superintendent of parks for the city. While Tomlinson was overseeing the construction work, he thought he heard his workers talking, but he knew that they were across the park from him. The park had an echo, and that’s how the name was chosen. (Ironically, the echo disappeared after the landscaping was finished!) The park was dedicated and opened to the public in 1895.

In the 1920s, in the neighborhoods near the park, Spanish style courtyards and apartments sprung up, mixing in with the other architectural styles such as Craftsman and Victorian.

Before the development of Hollywood as the motion picture capital, most of the Los Angeles film industry was centered in the Echo Park area, including Mack Sennett’s Keystone Studios, which was located on Keystone Street (now part of Glendale Boulevard). Sennett was known for his outstanding silent movie comedies, including those starring the frantic and inept Keystone Kops as well as Charlie Chaplin. Sennett often used the park as the perfect setting for his wacky comedies.

Disney’s Echo Park

Today at Disney’s Hollywood Studios, the Keystone Clothiers building stands at the entranceway to the Echo Park area as a clever reference to that early filmmaker.

Just a few feet from the street sign that says “Keystone Street” is Peevy’s Polar Pipeline, featuring frozen Coca-Cola concoctions, regular soft drinks, and assorted snacks. This location was originally Lakeside News, a newsstand that sold a variety of magazines. The architectural inspiration for the façade of the building was a fire station on Pasadena Avenue in Lincoln Heights that was built in 1940 and is still in operation today.

The location was reformatted and named “Peevy’s” to reference the mechanic character from the Touchstone Pictures film *The Rocketeer* (1991). The film was set in 1938 Los Angeles, so it fits in quite well with the Hollywood Studios’ theme of Hollywood of the thirties and forties.

The location is filled with wonderful details, including vintage welding tanks. A close examination of the menu reveals that it’s printed on faded blueprints for the famous Rocketeer rocket pack. Clever fans will notice an actual rocket pack and helmet to the left of the stand. (It’s actually

a stunt helmet from the film because it’s wider, making it easier for a stunt man to remove in the air during a dangerous maneuver.)

To the right side is a door with the logo of the Holly-Vermont Realty Office. This is an homage to Walt Disney’s first studio in Hollywood. When Walt signed the contract for the first Alice Comedies, he went to this office looking to rent an inexpensive space for the new Disney Brothers Studio. The owners rented him a room in their building for \$10 a month from October 1923 to February 1924, when Walt moved to a larger space next door on Kingswell Avenue. The sign in the upper window listing space for rent suggests that Walt has already moved out to bigger and better things.

The Art Deco Hollywood & Vine restaurant, the “Cafeteria to the Stars,” is modeled after an actual cafeteria that once stood at 1725 North Vine, near Hollywood Boulevard. Before the dawn of fast food, cafeterias (like Clifton’s Cafeteria) provided actors (and Walt and Roy as well) with inexpensive, varied choices. Along the side wall inside Hollywood & Vine is a beautiful 42-foot by 8-foot mural depicting some of the highlights of the Hollywood area, including the Disney Studios and the Carthay Circle Theater.

Looking up at the upper window of Hollywood & Vine, you’ll see a “No Actors” sign. During this time period in Hollywood, it was common for the bottom floor of a building to be occupied by a business and the upper floor to provide housing for the owner or apartment space to rent.

The “No Actors” sign in the upper window was authentic because landlords didn’t want to rent to actors because they believed that actors were unreliable, might skip out of paying rent, would have low morals, and hold wild parties. When Hollywood Studios opened in 1989, there was a clever sign of the same size and lettering a little further down by the Valiant office that stated “No Toons.” That sign was later removed and never replaced.

Nearby, you’ll find a very interesting sight. Eddie Valiant, the famous detective from the film *Who Framed Roger Rabbit* (1989), set in 1947 Hollywood, is apparently renting office space for his detective agency. Next to his name on the window is a silhouette of Roger Rabbit who has excitedly burst through the blinds.

However, this is only part of the joke. If you could have followed the direction Roger is heading, you would have ended up backstage where the Disney Feature Animation Florida studio was located. On the side of that building was a similar black silhouette of Roger who was apparently rushing to

work and had to crash into the building. Disney Feature Animation Florida was the studio that produced all the Roger Rabbit theatrical short animated cartoons.

Tucked between the 50s Prime Time Café and Hollywood & Vine Cafeteria of the Stars are the Echo Lake Apartments. During the Golden Age of Hollywood, the Echo Lake area was the swanky neighborhood home to many rising stars of the silver screen.

The gate leading up to the apartments is locked, but a look at the names on the mailboxes reveals an often overlooked tribute to several Imagineers who worked on the park.

Apartment 101: Kate Polk; John Olson (Designer and Field Art Director)

Apartment 103: Joe Kilankowski (Senior Architect)

Apartment 104: John Roberdeau Drury (former Design Director)

Apartment 105: T. Kirk is not actor Tommy Kirk but Design Director Tim Kirk. Tim Kirk started with Walt Disney Imagineering in 1980. For Disney-MGM Studios, he was a production set designer and art director for the Great Movie Ride and contributed to MuppetVision 3D and the Indiana Jones Epic Stunt Spectacular.

Apartment 201: Steve Beyer (Senior Concept Designer)

Apartment 203: Barbara Dietzel (contributed to the 50's Prime Time Café)

Apartment 204: Tami Empero; Kate Zovich (interior designers on the Prime Time Café along with Barbara Dietzel)

Apartment 205: Mr and Mrs D. Yanchar - Dave Yanchar (worked at Walt Disney Imagineering on Tokyo Disneyland projects as well)

The 50's Prime Time Café is a tribute to mom, meatloaf, and Formica with a television set at every table and a surrogate mother reminding Guests to eat their vegetables and keep their elbows off the table. The restaurant is meant to suggest the earliest days of television as families ate their TV dinners on TV trays in front of the TV set. "Prime time" refers to a block of time, usually the early evening hours, when the viewing audience is the largest.

Nearby, Gertie the Dinosaur is an example of programmatic architecture, better known as California Crazy. That type of architecture usually identified a creatively designed building that showcased what was being sold inside, such

as the Darkroom on Hollywood Boulevard being connected to cameras and film or a structure in the shape of a gigantic hot dog in a bun that sold hot dogs.

What does a dinosaur have to do with ice cream? In the forties, it was believed that the Ice Age killed the dinosaurs. The outside signage emphasizes this belief because it states it's the "ice cream of extinction"—rather than "distinction."

Gertie's back is covered with snow, and she's so cold that "steam" comes out of her nostrils. Guests unaware of the character have often mistakenly thought it was a fire-breathing dragon with smoke curling out of her mouth.



A little further away near the concrete stairs, imprints of Gertie's heavy feet in the pathway have cracked the pavement. When the park opened in 1989, those prints were continued in a horticultural pattern in the nearby flower bed leading to Gertie.

Who was the "real" Gertie? Gertie was the first true example of "character" or "personality" animation that became the foundation of Disney animation. In the days before cels, artist Winsor McCay (famed for his Sunday comic strip "Little Nemo in Slumberland") had to draw thousands of individual drawings by himself on rice paper (so it was thin enough that he could see the previous drawing). He produced the short film for his vaudeville act where on stage he interacted with the animated Gertie on the screen by his side. The film was an inspiration for both Walt Disney and Ub Iwerks.

On one edge of Echo Lake is Min and Bill's Dockside Diner. It was named after a 1930 MGM film starring Wallace Beery and Marie Dressler, who are both caricatured in a circle by



the entrance. Dressler won the Best Actress Oscar for her portrayal of the character in the film *Min and Bill*.

Min was a dockside innkeeper who had an ongoing tumultuous relationship with a drunken fisherman who lived at the inn. The name of the tramp steamer, S.S. Down the Hatch, is a reference to the hatches on the ship—and also to Bill's drinking.

The boat was designed by Ray Wallace, who had been designing boats for the Disney Company since 1957. He was also responsible for the Columbia sailing ship at Disneyland.

The insignias over the S.S. Down the Hatch alternate between flags and pennants. The flags represent letters, and the pennants represent numbers. The flags spell out D-O-C-K-S-I-D-E-D-I-N-E-R.

This building is another example of California Crazy because it originally served some seafood treats. It's supposed to represent a cargo ship. If you look around, you can see freight ready to be loaded aboard. This being Hollywood,

those crates reference various feature films, including *Gone With the Wind*, *It's A Wonderful Life*, *Casablanca*, and *The Producers*.

Over the years, the crates by the Dockside Diner have been at various times either blank or labeled differently. Previous references have included *The Wizard of Oz* and *Lawrence of Arabia*. Because of the weather conditions, the crates periodically need to be replaced.

While some of the crates' references are fairly obvious, such as the Rosebud Sled Company shipping to Charles Foster Kane, others are more obscure. For example, the zip code for Kane's Xanadu Compound in Florida is actually the date the film *Citizen Kane* was released.

There are many more secrets and stories waiting to be discovered in this quiet and beautiful section of Disney Hollywood Studios for the curious Disney fan willing to spend some time reliving the Hollywood of the past. 🍷



Epcot's Test Track... Coming (Not-So) Soon?

On January 2, 1996, the World of Motion, an original EPCOT Center pavilion in Future World that promised "It's Fun to be Free," closed its doors. This slow-moving attraction took Guests on a ride through a number of 2D and Animatronic-filled exhibits that chronicled the history of transportation. When it closed with little fanfare after the busy holiday season, the building that housed the attraction was almost completely gutted. During this time, a track was being constructed both through and outside of the building. To give curious visitors an indication of what was coming, Disney opened the "GM Test Track Preview Center" on February 13, 1996. There, Guests could see concept art and models depicting Epcot's new thrill ride. The centerpiece was an enormous mural outside the building that was 30 feet high and 100 feet wide. French artist Catherine Feff painted the mural, which took her two months to design. The Preview Center promised an opening date of May, 1997.

The Long Road Ahead

While construction continued on schedule, there were major problems with the attraction vehicles. It was discovered that the wheels could not stand up to the rigors of the ride, and the sophisticated computer systems were continually shutting down. It would be a year and a half before newly designed wheels and completely redeveloped computer software would work with no problems. Backstage, the installation of the ride track had begun on March 4, 1996, while the external track was ready for testing twenty-five days later. On October 25, 1996, the internal and external ride tracks were connected, and just three days later, a one-vehicle ride test had begun. On February 14, 1997, the show installation was completed, with all vehicles assembled by the end of the month.

It was now May of 1997, but unfortunately there were no

signs that Test Track was opening anytime in the near future. Actually, the only sign was the one outside the building that was changed from "Opening May 1997" to "Opening Soon."

In December 1998, it looked like the wait might be over. The large mural was removed and replaced by two smaller signs, but neither had any indication as to when the attraction would actually open!

It was also about this time that GM and Disney executives, followed by Cast Members, began testing the attraction. Right before Christmas, there were even limited previews for Guests that ran for only a few hours on certain days. However, all of the bugs hadn't quite been worked out, and the ride still broke down often.

By March of 1999, the wait was nearly over. It had been almost 4 months since the attraction was operational. New paintings were put on display that showed different areas of the attraction. Finally, on March 17, 1999, Test Track, "A New Ride for the New Year," had its Grand Opening. With much fanfare, NASCAR driver Richard Petty (with the help of supermodels Christie Brinkley, Angie Everhart, Carol Alt, and Frederique) officially opened the ride. Music was provided by Earth, Wind and Fire and The Spinners, while fireworks exploded in the sky.

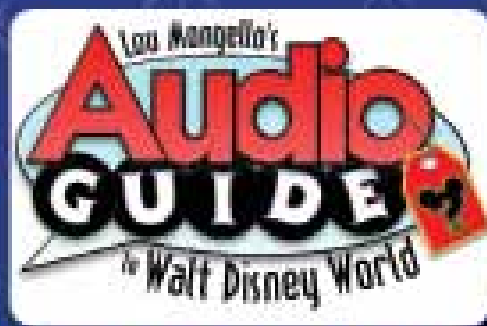
Under the Hood

Here are some pretty impressive facts and figures about Test Track. For starters, each vehicle contains a 250-horsepower electric motor, providing more horsepower than a Chevy Equinox. Did you also know that each vehicle contains three onboard computers, which process 100 million ride-system calculations per second, thus giving them more processing power than the Space Shuttle? Not only that, but each car travels 140 miles per day. In fact, in just one year, each Test Track vehicle will travel 50,000 miles (that's equal to almost four times the miles the average U.S. car is driven annually).

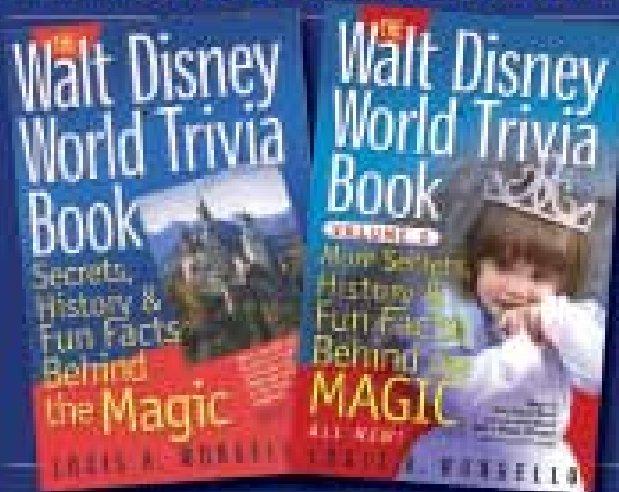
Test Track has proven to be one of the most popular attractions in Walt Disney World, and also the fastest. With speeds topping out at 65 MPH, the 5 minute, 34 second thrill ride propels Guests along Disney's longest ride track of 5,246 feet. Was it worth the wait? For thrill seekers of all ages, the answer is a resounding yes. But don't take our word for it. Climb into your seat, fasten your seat belts, and hang on tight!



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



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Wandering the World

Offbeat
Adventures
and Unusual Discoveries
by Ray Harkness



We last parted ways as my companion and I were heading toward World Showcase via the Odyssey. Our immediate goal was to find some tasty food to nosh on. My secondary goal was to try to keep my wallet firmly entrenched in my pocket as my companion and I made our way past all of the fabulous shops in the pavilions.

At first, we thought we'd stop in the Mexico Pavilion and get something from the Quick Service establishment, but my stomach was craving something far more European—a soft pretzel and bratwurst from the Germany Pavilion. Maybe, just maybe I might treat myself to a cold beverage. It didn't take much to convince my companion to go in that direction.

As we passed the China Pavilion, we stopped for a brief second. This pavilion holds a special place in our hearts. We briefly admired the Temple of Heaven and remembered how we saw the "real" one in China when we adopted our son in 2009.

As we headed across the bridge toward Germany, my companion's attention was grabbed by a small refreshment location that was themed in the style of Africa. According to our map, this was the Outpost. What grabbed my companion's attention was the drum playing that accompanied an African storyteller who was mesmerizing a group of kids. My companion loves percussion instruments, having gone to college on a drum line scholarship, so we often stop to enjoy these types of performances wherever we find them. Apparently, after the storyteller was done, the drums were available for anyone to pound on. Without hesitation, my companion made a beeline for the Congo drums and started showing the kids how to drop some rhythm.

As we were about to continue on our way to the Ger-

many Pavilion, we heard a commotion behind us. As we turned around, we noticed that the bridge we had crossed on our way from the China Pavilion was rising up. Even after all of these years visiting Walt Disney World, we didn't know that there was a drawbridge in Epcot! So, we turned back to look and see why in the world Disney would build a drawbridge.

It didn't take long for us to discover the reason. The barges used for Epcot's spectacular IllumiNations pyrotechnic show were coming into the lake via the access point created by this uplifted concrete. As the barges worked their way into place, a large crowd started to

form. At the time, I could only guess—based upon the glimpses I could get past the uplifted bridge—that the same was true on the other side of the canal. Based on the murmuring I overheard, I could tell that we weren't the only ones who didn't realize the drawbridge existed.

The highlight of the experience was the awe-inspiring sight of the globe floating by. After the last barge passed through, the bridge slowly lowered itself back down to its normal resting place. Then I was able to see that my supposition was correct. Not only was a throng of people waiting on my side, but the same held true on the other.

My companion and I decided to turn around and start heading over to the Germany Pavilion before all of the people on the other side of the canal were allowed to proceed and we'd find ourselves stuck in a huge crowd.

Remember folks, never resist the urge to stop and smell the roses. You never know, it might put you in the right place and at the right time to discover something cool.

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



BY THE NUMB3RS

THE MONORAIL

14.7 Miles of track in the entire monorail system. Over half that is devoted to the Epcot loop alone.

65 The highest point of the track, in feet. Coincidentally, that's the same height as the highest section of Space Mountain. (The track I mean, not the building; that's nearly three times higher!)

203 Length of each monorail in feet. If you were to string all eleven monorails end to end they would stretch out to nearly seven and a half football fields!

110 Length of each monorail beam, in feet. Each beam weighs an astonishing 55 tons!

26 Width of the monorail beam, in inches.

124 Total number of tires on each monorail. That number includes 12 load bearing tires, 52 steering/guide tires, and 60 nylon safety wheels.

360 Total capacity of each monorail, which breaks down to 60 people per car. That's on a busy day of course. Speaking of busy, roughly 50 million Guests travel on the monorail each year. That's more than two and a half times the entire population of Florida!

40 Maximum speed during normal operations in miles per hour. That's just as fast as the drop in Splash Mountain, though the monorail is much drier.

17 Equivalent number of trips to the moon that the monorail has traveled since its opening.





How Much Do You Know About the Tower of Terror?

by Jennifer Bright Reich

1. What was the budget for the Twilight Zone Tower of Terror?

- a. \$140,000,000
- b. \$113,000,000
- c. \$313,000,000
- d. \$160,000,000

2. Which of the following landmarks influenced the tower's design?

- a. Château Marmont
- b. Biltmore Hotel
- c. The Grower Tower
- d. The Mission Inn

3. The Tower of Terror is visible from World Showcase behind one of the pavilions, a fact which influenced the design of the Tower so it would blend in with the pavilion. Which pavilion is it?

- a. The France Pavilion
- b. The Mexico Pavilion
- c. The Morocco Pavilion
- d. The Canada Pavilion

4. Imagineers capped the tower at 199 feet. Why?

- a. They ran out of time.
- b. They ran out of materials.
- c. They wanted to use an "odd" number of feet.
- d. So that they wouldn't have to put a red light on the top.

5. On the outside of the Twilight Zone Tower of Terror, what evidence did the lightning strike leave behind?

- a. Black scorch marks
- b. A gaping hole
- c. Splintered wood
- d. A Hidden Mickey

6. What does the sign on the gate's outside tower read?

- a. Turn Back Now!
- b. Hollywood Hills Estates
- c. Do Not Enter
- d. Hollywoodland, Est. 1923

7. What uniform style inspired the Cast Members' costumes?

- a. 1930s bellhop
- b. 1920s movie theater employee
- c. 1950s bellhop
- d. 1930s flight attendant

8. These uniforms are some of the most expensive costumes at Walt Disney World. How much does each one cost?

- a. Just under \$700
- b. Approximately \$1,000
- c. More than \$1,500
- d. \$1,313

9. Which of the following signs hangs outside the elevators?

- a. Going Down
- b. Steer Clear of the Doors
- c. Out of Order
- d. Enter at Your Own Risk

10. According to the back story, who were the five people that went into the elevator on that fateful night?

- a. A young couple, a maid, a little girl, and a bellhop
- b. A bellhop, a young couple, their baby, and a maid
- c. A famous actress, a bellhop, a young couple, and a little girl
- d. A young couple, a little girl, her governess, and a bellhop

11. As seen in the preshow film, what is the little girl holding?

- a. A Mickey Mouse doll
- b. An ice cream cone
- c. A flower
- d. A Minnie Mouse doll

12. How long does the 13-story drop last? (Though it seems a lot longer!)

- a. Around 5 seconds
- b. Around 2½ seconds
- c. Around 1½ seconds
- d. Around 3 seconds

13. The entrance to the Tower of Terror is on the first floor. On which floor is the exit?

- a. On the 13th
- b. Also on the 1st
- c. In the basement
- d. On the 2nd

14. Which park's tower doesn't have the Twilight Zone theme?

- a. Tokyo Disney Sea
- b. Disneyland Resort Paris
- c. Disneyland
- d. Hong Kong Disneyland

Scoring	5. A	10. D
1. A	6. B	11. A
2. All of them!	7. A	12. B
3. C	8. B	13. C
4. D	9. C	14. A

ANSWERS

KIDS KORNER (pages 78-81)

WHERE AM I?

- 1. Stitch's Great Escape
- 2. The Great Movie Ride
- 3. The Seas With Nemo & Friends
- 4. It's Tough To Be a Bug
- 5. Peter Pan's Flight
- 6. Ellen's Energy Adventure (Bonus points if you also said you could hear his voice in the queue for Dinosaur!)

PHOTO SPIRALS

- 1. Journey Into Imagination with Figment
- 2. Mission: SPACE
- 3. Kali River Rapids
- 4. Honey I Shrunk the Audience Movie Set Adventure
- 5. The Many Adventures of Winnie the Pooh
- 6. The Magic Carpets of Aladdin

STRIKE OUT

"I only hope that we never lose sight of one thing...that it was all started by a mouse."

BRAIN BUSTERS

Test Track is the fastest attraction in all of Walt Disney World, reaching a top speed of 65 mph.

FIND THE DIFFERENCE



- 1. The shadow is missing.
- 2. There is an extra fin.
- 3. There is a new blaster mark.
- 4. There is an extra block.
- 5. The barrel of the gun is bigger.
- 6. The angle of the top of the walker is different.
- 7. The top of the cockpit is wider.
- 8. There is a gun missing.
- 9. The gun is shorter.
- 10. There are gold dots on the end of the gun.

FIND THE DIFFERENCE BONUS ANSWER

All Terrain Armored Transport

WORD SCRAMBLE

- 1. Endor
- 2. Alderaan
- 3. Tatooine
- 4. Yavin
- 5. Naboo
- 6. Hoth
- 7. Dagobah
- 8. Bespin

MYSTERY QUEST (pages 82-83)

SECRET SYMBOLS

- 1. G-Force Records logo outside the Rock 'n' Roller Coaster
- 2. International Brotherhood of Second Assistant Directors sign above the Villains store. Their motto, painted on the window, is "We're Standing Behind You". This is a sly reference to the Indiana Jones Epic Stunt Spectacular show, where the second assistant director tells the extras not to worry about a dangerous stunt because he will be "standing right behind them!"

- 3. Hollywood Tower Hotel Logo
- 4. Villains in Vogue signage
- 5. Beauty and the Beast logo

WHERE AM I?

- 1. Taxi cab on the side of Sunset Boulevard
- 2. Tapestry in the Beauty and the Beast stage show
- 3. Guitar outside the entrance of the Rock 'n' Roller Coaster
- 4. Exterior of the Beverly Sunset shop
- 5. Replica of the Carthay Circle Theater
- 6. Wait sign at the Tower of Terror
- 7. Along the sidewalk in Sunset Boulevard are a number of contractor stamps embedded in the curb that read "Mortimer Bros. Construction Co., 1928". Mortimer was the original name of Mickey Mouse, and 1928 was the year he was created.
- 8. Doors on the set of the Beauty and the Beast stage show

In Search Of...

Voice Singing Lessons

by Tim Foster



Today's journey found me at a whimsical theater where I was fortunate enough to see an unusual group of characters performing in a 3D spectacular. Going by the moniker of the Muppets, this collection of misfits included a frog, an eagle, a bear, and something called Rizzo the Rat. But it was the self-proclaimed star of the show that had me mesmerized; a stylish and somewhat obnoxious diva named Miss Piggy. Beautiful? Undoubtedly. Classy? Without question. A talented singer? Well...that's where I thought she was somewhat lacking. Fortunately, I recalled hearing about a nearby establishment that offered singing lessons, so I set off to find it in the hopes of helping Miss Piggy.



I came across a city street that reminded me of New York, and it seemed like a logical place to find a voice teacher. I soon found a shop called R.C. Brothers Grand Pianos, and I was in awe of the majestic piano in the front display window. Alas, they seemed to be in the business of selling pianos, and definitely weren't interested in training Miss Piggy to sing (Apparently they had heard quite a bit of her already!).



I thought I would have better luck in nearby World Showcase, where I was told that numerous musical groups performed throughout the day. There was even a group called the British Invasion, well known for singing songs from a variety of famous albums, one of which was known as the White Album. I was familiar with this album, and even more familiar with a whimsical title from the record called "Piggies". Could it be that simple? Alas, no. I learned that the British Invasion had stopped performing here recently, so I continued on with my quest.



As I wandered about I came across a group of seagulls that seemed to be practicing their do-re-mi scales. Unfortunately they seemed to be mispronouncing "mi" as "mine", and they also didn't seem to feel the need to stray from that single note. Once inside though, I was reminded of a beautiful little film I saw called Finding Nemo. The song sung by the fish at the end, "(In the) Big Blue World", was my absolute favorite from the movie. Imagine my embarrassment when I was told that the song wasn't in the film, it was created later for a nearby stage show! Regardless, since none of the fish appeared able to leave the water tank, I realized I needed to look elsewhere.

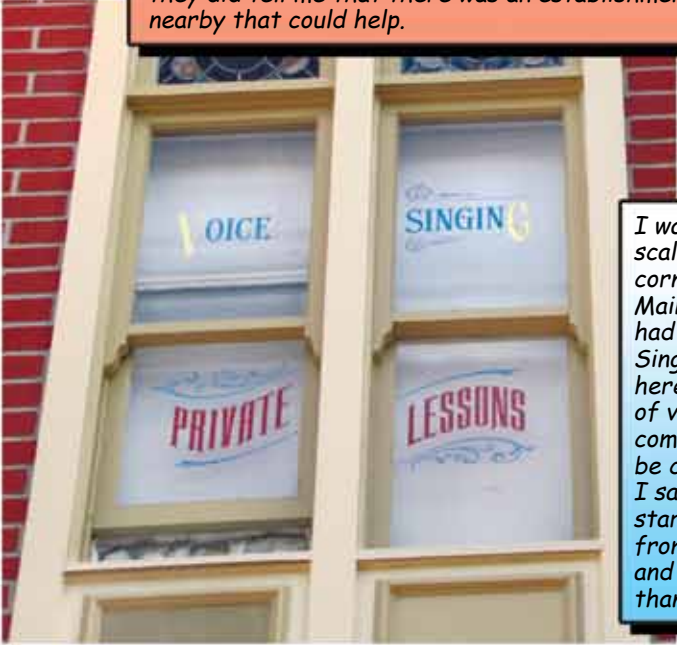


I next made my way over to the Haunted Mansion, as I had overheard someone praising the vocal talents of the residents inside. As I toured a ghoulish graveyard, I was delighted to come across a quintet of marble busts, all singing in perfect harmony. Even more exciting was the realization that the one that had fallen over featured the face of none other than Walt Disney himself, the man who made this whole land possible! Delighted with my discovery, I sought to tell everyone I could find. Alas, it wasn't long before I was told that I was mistaken. Despite a strong resemblance to the man behind the magic, the face I saw belonged to another individual, a man named Thurl Ravenscroft. His was the low voice of the group, and it occurred to me that the voice sounded very familiar. After a moment's notice I realized that this was the same voice that sang "You're a Mean One, Mr. Grinch" and was also the voice I heard over at the nearby Pirates of the Caribbean. I also learned that the group itself was known as the Mellomen. Unfortunately, they wouldn't be able to help Miss Piggy, as they were permanent fixtures in the graveyard!



However, I did hear of a collection of singing birds nearby, so I wandered over to investigate. Upon entering the Enchanted Tiki Room, I immediately noticed that it was under new management. New management to me meant new training, so I was hopeful they would be able to help me out. I was directed to a Red-billed Hornbill named Zazu. I explained my predicament and he seemed quite interested. However, when I mentioned that his potential pupil was a pig he immediately declined. He explained that he had dealt with a rather gaseous warthog in the past, and that was quite enough for one lifetime!

I ventured up Main Street U.S.A. toward Cinderella Castle and happened upon this delightful barbershop quartet. Known as the Dapper Dans, they attracted quite a crowd with their spirited renditions of old-time favorites. After they were done I asked if they could help a certain pig improve her vocal stylings. They were sad to say that they didn't have time, but they did tell me that there was an establishment nearby that could help.



I walked by a jewelry store, and I realized that I could hear scales being sung nearby. Following the voices around the corner, I wandered down a side street on the right side of Main Street. Looking up at the second floor, I realized that I had found it! Emblazoned on the window were the words "Voice Singing, Private Lessons", and through the open window I could here the dulcet tones of a faithful pupil being taught the art of vocalization. All I had to do was to convince Miss Piggy to come over, and I was sure that in a few short lessons she would be celebrated as one of the most talented singers of our time. I sat on a small chair and worked up a plan, but after a while I started to notice something unsettling. The notes drifting down from the window above weren't as polished as I had expected, and indeed it seemed that Miss Piggy was far more talented than the pupil upstairs. Oh well, at least she has her looks!

Kids Korner

Where Am I?

On what attractions will you find these different characters?

1. Skippy
2. The Wicked Witch of the West
3. Peach
4. Flik
5. Mister Smee
6. Bill Nye the Science Guy

Photo Spirals

Each of these photos is actually two pictures in one, both from the same attraction. Can you figure out where they are?



Strike Out

Following the clues below, strike out the words in the grid to reveal a famous Walt Disney quote.

I	YOU	DOC	ONLY	CARS	PARK
GRUMPY	HOPE	FANTASY	MERRY	THAT	WE
DUCK	MORTIMER	NEVER	BUTTERFLY	TANGLED	LOSE
SIGHT	RED	OF	JOLLY	ONE	SLEEPY
DONALD	THING	TOMORROW	MINNIE	PETER	THAT
IT	HAPPY	HAUNTED	WAS	UP	DARK
BUZZ	SEE	ALL	LOTSO	STARTED	JESSIE
BY	ANDY	A	GLAD	FANTASIA	MOUSE

1. Strike out all of the words in the second column that are three letters long.
2. Strike out all of the animals in the third row.
3. Strike out all of the words that rhyme with "mark" in the last column.
4. Strike out all of the names in the fifth row.
5. Strike out all of the synonyms for "happy" in the fourth column.
6. Strike out all of the words that are longer than six letter in the third column.
7. Strike out all of the Toy Story characters in the last two rows.
8. Strike out any of the seven dwarfs that you find in the puzzle.
9. Strike out all the names of Disney films in the fifth column.
10. Strike out Mickey Mouse's original name that you can find somewhere in the puzzle.

Now that you've struck out all the words, write down the quote here!

Brain Busters

What is the fastest attraction in Walt Disney World?

Find the Difference

As Star Tours was getting ready to reopen, someone appears to have done a little "maintenance" to the Imperial Walker. Can you spot the 10 differences in the photos below?



BONUS

QUESTION

The Imperial Walker is officially known as the AT-AT. What does AT-AT stand for?

Word Scramble

In honor of the reopening of Star Tours, see if you can unscramble these different places found in the *Star Wars* films.

1. REDON

□□□□□

2. RANDEALA

□□□□□□□□

3. ONTOATIE

□□□□□□□□

4. VANIIY

□□□□□

5. BONOA

□□□□□

6. OTHH

□□□□

7. BAGHODA

□□□□□□□

8. SNEBIP

□□□□□□

Answers on page 75



Ask Meredith

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

What is your favorite parade?

The parades at Walt Disney World are great! I like taking a break during a busy park day by finding a shady spot (important!) to sit back and relax as a parade goes by. My absolute favorite parade to watch is the Mickey's Jammin' Jungle Parade in the Animal Kingdom. The music is fun and there are lots of characters going by playing with the crowd. Also, the costumes are really cool, especially the ones on stilts. But most of all those huge animal puppets are just SO awesome!! They are so colorful and fun to watch as they move along with Mickey, Minnie and the other floats. But beware...some of the jeeps have funny tricks. For instance, Minnie's blows bubbles and Donald's leaks water!

Which attraction do you think captures that Disney magic the best?

There are so many magical attractions that it

is hard to pick just one! I'm sure everyone has their own pick, but for me, the attraction that gives me the most "Disney" feeling is Mickey's PhilharMagic. It's got magic, fun, excitement, laughter, and Mickey in 3D!!!! What more could you ask for? :) But, really, following Donald thru the same movies I see at home and seeing him with those characters makes me believe that if I had a little pixie dust or a magic carpet, I could do the same.

If you could have any job at Walt Disney World, what would you do?

Oh wow...the choices!!! :) I would want to do everything, whether it's working with the Fairies to being the person controlling "it's a small world" (you know, the one everyone waves to before they pass under them)...or even working with the animals in the Animal Kingdom. But most of all I would love to be a dancer in one of the shows or parades!

MYSTERY QUEST

DISCOVER THE SECRETS OF WALT DISNEY WORLD

SUNSET BOULEVARD

As you approach the end of Sunset Boulevard, look for the tall ornate building on the right immediately before the Beauty and the Beast attraction. The building, which used to house the Once Upon a Time Boutique, was modeled after the 1926 Spanish-style Carthay Circle Theater in Beverly Hills. That theater holds special significance for Disney fans; it was there that *Snow White and the Seven Dwarfs* made its world premier in 1937.

At the Brown Derby Restaurant, you'll find the familiar Cobb salad on the menu. What you may not know is that the salad was named after Robert Cobb, owner of the original Brown Derby restaurant in Hollywood, who threw together a late night salad for Sid Grauman (creator of Grauman's Chinese Theater, which inspired the facade for the Great Movie Ride in Hollywood Boulevard); grabbing anything he could find to satisfy his hungry guest!

The Beauty and the Beast stage show made its debut in Disneyland in 1992 (a year after the feature film was released). The show proved so popular that it inspired the development of the live Broadway production, which began its run concurrent to the debut of the Disney's Hollywood Studios version. The Broadway show ran for 5,464 performances between 1994 and 2007, making it the eighth longest running show in Broadway history.

On July 29, 1999, the Rock 'n' Roller Coaster officially opened with a special, invitation-only party, with Aerosmith as the guests of honor. Winners of a local radio contest got a special limousine escort to the park. After an all-you-can-eat buffet, the lucky Guests got the chance to ride the Rock 'n' Roller Coaster with one of the members of Aerosmith!

SECRET SYMBOLS

Where can you find these cryptic inscriptions?



1



2



3



4



5

WHERE AM I?

Can you determine where these photographs were taken?



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





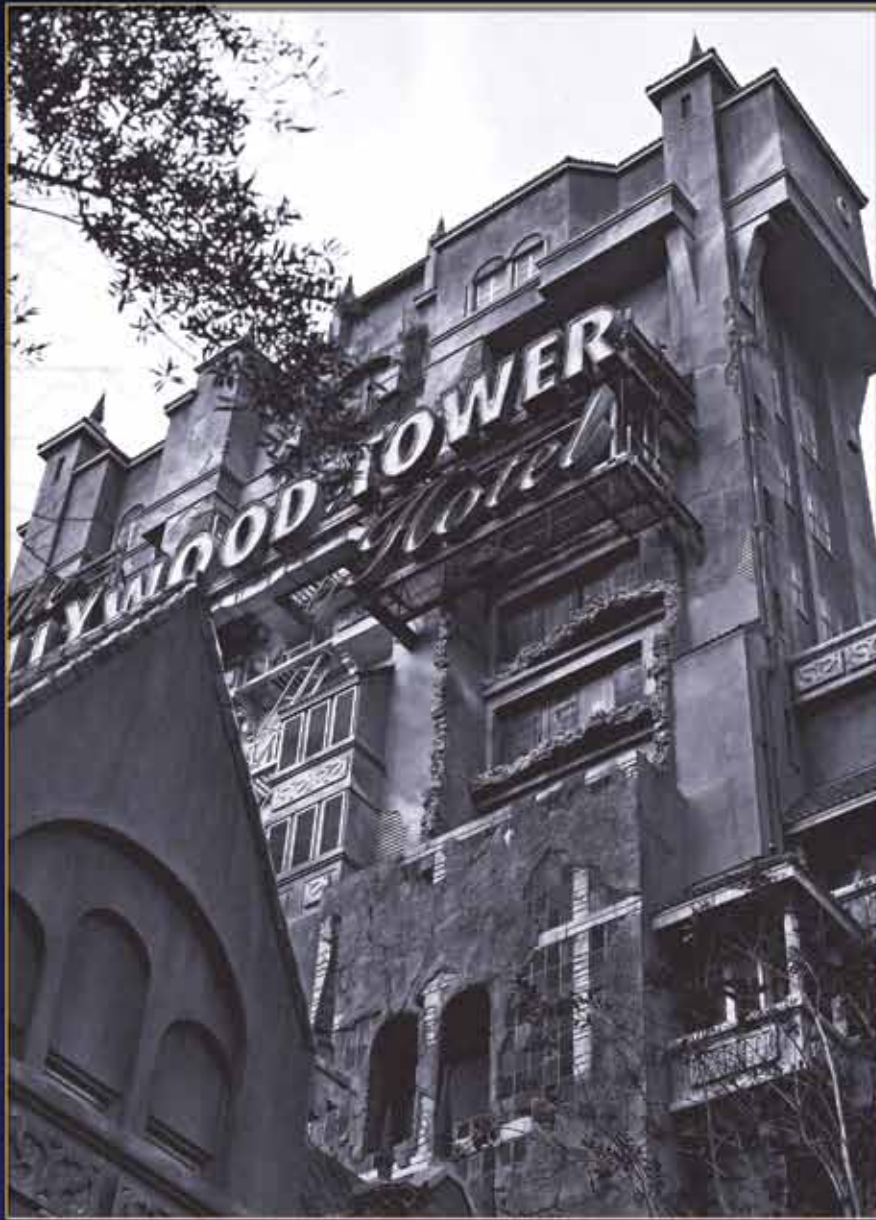
Top 10 Things You Didn't Know About Stitch

1. Stitch first appeared in the 2002 animated feature *Lilo and Stitch*. Stitch wasn't his original name, of course. Before he met Lilo, he was simply known as Experiment 626. Stitch was merely the latest in a long line of genetically engineered creatures developed by Dr. Jumba Jookiba in his lab at the Galaxy Defense Industries. The first number, "6", indicated the experiment series that Stitch belonged to. And what series was that? Why, the Battlefield/Doomsday Experiments with Galactic Implications series, of course!
2. Stitch was created and voiced by Chris Sanders, who would later go on to direct the hit film *How to Train Your Dragon*. The idea for Stitch went back much earlier though. Sanders created the character back in 1985 for a children's book idea.
3. The choice of Hawaii as the film's setting was a curious one because no other animated feature had ever taken place there before. That trend nearly continued intact, since the first choice was not Kauai, but Kansas!
4. Stitch wasn't always going to be the cuddly, lovable creature we all know today. (Wait, did I say cuddly?) Stitch was originally going to be an intergalactic gangster, with Jumba as a disgruntled member of his gang who was left behind during a heist and wanted revenge. Eventually, it was determined that the audience would be more sympathetic toward a younger Stitch, so he was transformed into the genetic-experiment-gone-wrong mischief maker that we love today.
5. Of course, once Stitch arrived on Earth, Lilo had to hide his identity. Posing as a dog seemed like a good choice, but what kind of dog? A collie of course. Though come to think



- of it, I don't recall ever seeing a blue collie before. Then again, I've also never seen a collie with six legs, which is the number of appendages that Stitch has.
6. It was inevitable that Stitch would find his way to Walt Disney World. Early in the film, he was asked by the Grand Council Woman to provide some sign that he knows what's going on. Stitch responded by licking the inside of his glass cell, and what shape did he, um, create? Why, the famous "D" in the Walt Disney logo, of course. Welcome to the Magic Kingdom!
7. Speaking of Stitch's welcome to the Magic Kingdom, it wouldn't be a Stitch-welcome if he didn't pull some hijinks. Sure enough, Guests arriving on the morning of November 16, 2004, (the day the new attraction, Stitch's Great Escape, opened), were surprised to see Cinderella Castle strewn with toilet paper and the phrase "Stitch is King" scrawled on one of the turrets. Thankfully Stitch's "decorations" were removed that evening.
8. Stitch's introduction into Tomorrowland represented a milestone in Audio-Animatronics development. The 39-inch blue alien was, and still is, one of the most complex figures ever created for its size.
9. How complex? Stitch was the first Audio-Animatronic figure to spit water. (At least I hope that was water.) We won't even talk about his ability to burp chili dogs—ew!!
10. Elsewhere in the sci-fi theatrical show, Stitch is dwarfed by the nearby plasma cannons, which are programmed to track Stitch's DNA. (Now you know why he spits so much!) Those cannons might have bad aim, but they aren't mere toys. Each one weights more than 1,600 pounds!





*“Somehow I can't believe there are many heights
that can't be scaled by a man who knows the secret of
making dreams come true.”*

- Walt Disney