

# CAROLWOOD CHRONICLE



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Issue 36

PERSERVING WALT DISNEY'S RAILROAD HERITAGE

Spring 2009

*Disney Legend Bob Broughton Celebrated*

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## Disney Legend Bob Broughton Celebrated

by Michael Broggie

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On a pleasant Saturday afternoon this past March, a group of us including **Diane Disney Miller**, Don Iwerks, Ruthie Tompson, Ted Thomas, Don Peri, and scores of friends and family members, gathered in a garden setting at the Motion Picture & Television Fund Retirement Community in Woodland Hills, California, to celebrate the life and career of Disney visual effects master Bob Broughton.

Bob moved to the retirement community in 2002. I had the opportunity to interview Bob there in 2004 for a book on Disney Studio history I'm developing with Carolwood Society Governor Gary Oakland. Bob told Gary and me about the early days of his career after graduating from UCLA in 1937.

He was dating a young lady who worked as a secretary for Herb Lamb, the manager of production at Disney Studios on Hyperion Avenue. The studio staff was working into the night on a new production, *Snow White and the Seven Dwarfs*. Since Bob had to wait for his date to finish her work, she suggested he come up to the office, which he did. While sitting in Lamb's office, suddenly Larry Lansburgh walked in. Larry was in charge of the traffic boys who delivered mail and messages throughout the studio.

Assuming Bob was a friend of Herb Lamb, he asked if he would be interested in filling an opening in the traffic department. Not long after Bob joined the studio, Larry mentioned to Herb that he had hired his friend, to which Herb replied that he didn't know Bob at all. He was a stranger just killing time waiting in his office. Curious, Herb asked how the kid was doing and Larry said so far he was okay.

For over 45 years, Bob continued

to be "okay" in the eyes of Walt Disney, Ub Iwerks, Roger Broggie, and many others who worked with him. In 2001, he was named a Disney Legend for his innovative work in motion picture special effects. From story concept to final edit, Bob was a constant source of solutions as to how a scene could be put on film, such as the exciting visual effects of the "Night on Bald Mountain" sequence in *Fantasia*. Some of the effects were actually filmed in live action then imbedded into the animated feature.

During his time in the military during World War II, Bob worked with master filmmaker John Ford in the Field Photographic Branch of the Office of Strategic Services. He was the cameraman on the Academy Award-winning *Battle of Midway*, directed by Ford.

As a lasting tribute to Bob, and his relationship with John Ford, a permanent garden has been created in his name next to the John Ford Chapel on the campus of the Motion Picture & Television Retirement Community. His two sons, Tim and Dan Broughton, and their extended family, participated in the celebration and dedication.

Bob passed away January 19, 2009, at the age of 91. The wizardry of his work continues to live on.

\* \* \*

*For those not familiar with this 48-acre facility, The Motion Picture & Television Retirement Community originated as an idea back in the silent era of Hollywood among a few industry pioneers: Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith. In 1921 they started the Motion Picture Relief Fund to support people who worked in film and needed help. In 1941, veteran actor Jean Hersholt donated the land where the present facility is located.*



Bob Broughton, Disney Legend



## Welcome New and Renewing Members!

**The Carolwood Pacific Historical Society is enriched by its many wonderful members. New and renewing members from December 31, 2008 are:**

Cathie Wartelle, San Leandro, CA  
 Rea Cofer, Prince George, VA  
 The Lagerquist Family, Newbury Park, CA  
 George Kreis, Woodcliff Lake, NJ  
 Charles Ziarko, Hollywood, CA  
 Craig, Renee & Beau Story, Napa, CA  
 Blake and Charlene Gould, Lake Forest, CA  
 Lois Mooney III, La Canada, CA  
 Terri N. Hardin, Burbank, CA  
 Edward Pressnell, Livermore, CA  
 Erick Kanter, Westwood, NJ  
 Robert Bullock, Burnham on Sea, Somerset UK  
 Robert Pierce, Jupiter, FL  
 Robert Johnson, Newport Beach, CA  
 Patience Hoag, Phoenix, AZ  
 Matthew Naldzin, Lansdale, PA  
 Erik Cox, Johns Island, SC  
 Joe Foss, Denver, CO  
 Richard Boyce, Byron, MI  
 John Uzzalino, Paterson, NJ  
 The Jim Schuck Family, McCordsville, IN  
 Don & Jane Nichols, Kissimmee, FL  
 James Lovell, Sunland, CA  
 Jim Rodkey, Lebanon, PA  
 George Reiser, Basking Ridge, NJ  
 Mathew & Diane Nolan, Merrimack, NH  
 John R. Lego, Lansdale, PA  
 Pat Connor, Royersford, PA  
 Tom Urquidez, Glendale, CA  
 Jane Boyce, Lititz, PA  
 David Manore, Utica, NY  
 Scott Rorie, Cary, NC  
 John A. Moe, II, La Cañada, CA  
 Nancy McNabb, Thousand Oaks, CA  
 Michael Haskins, Elk Grove, CA  
 Tom W. Shafer Jr., Los Gatos, CA  
 Roy Hollis, Phoenix, AZ  
 Clark, Marilyn & Lilliana Olson, Rosemount, MN  
 Jim Salvano, Longwood, FL  
 Susan Murphy, Mission Viejo, CA  
 Alan & Donna Wright, Valencia, CA  
 Robert Fendler, Simi Valley, CA  
 Steven Byerly, Lake Arrowhead, CA  
 Paul & Kathy Thoren, Suisun City, CA  
 Bill Couture, Anaheim, CA  
 Bruce Lau, Burbank, CA  
 Thomas R. Walton, Dana Point, CA  
 Jim Keith, Cincinnati, OH  
 Juan De Leon, Oviedo, FL  
 Frank De Losa, Sterling, VA  
 Dean & Billie Jean Tecklenburg, Hartsel, CO  
 Keith & Kathy Glennan, Ellicott City, MD  
 Dwight Morgan, Pasadena, CA  
 Jeremy Szydowski, Painesville, OH  
 Donald & Phyllis Burt, Whitehouse Station, NJ

Daniel Williams, Innisfil, Ontario, Canada  
 Geoffrey Lillich, Camarillo, CA  
 William Kohn, McHenry, IL  
 Brian Chavez, Glendale, CA  
 Ron Fauset, San Diego, CA  
 Howard Nielsen, Celebration, FL  
 Bob Morris, Ivins, UT  
 Roberts Burks, West Point, NY  
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 Justin Cooper, Buena Park, CA  
 Matt Adams, Dallas, TX  
 Patrick & Helen Lewis, Silverton, OR  
 Daniel, Sandi & Cameron Butcher, Cleveland, TN  
 Kurt Pfeifer, Seattle, WA  
 Kevin Davis, Cape Elizabeth, ME  
 Sean McLain, Burbank, CA  
 James Klich, Franklin, MA  
 Joe Morris, Austin, TX  
 Mary Jo Collins, Lenoir City, TN  
 Michael Ellard, San Jose, CA  
 Mark Scheidegger, Kenilworth, NJ  
 Greg McCarn, Brentwood, TN  
 Doug & Mary Fraser, Westminster, CA  
 Donald Jr. & Martha Edmondson, Virginia Beach, VA  
 Craig Titley, Marina del Rey, CA  
 Christopher Dolciato, Hudson, OH  
 Jose Trevino, Corpus Christi, TX  
 Jill & Jack Miller, Pacific Palisades, CA  
 Catherine & Angela Perrone, Celebration, FL  
 Charles Thomas, Salt Lake City, UT  
 Edward & Teresa Fazzalaro, Georgetown, DE  
 Diane Schwartz, Salinas, CA  
 Don & Michelle Morin, Mukilteo, WA  
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 Sandi & Jay Lessert, Portland, OR  
 Anthony Giuliano, Staten Island, NY  
 George Koerner, Palo Alto, CA  
 William Lenharth, Durham, NH  
 Barbara K. Schiller, Fullerton, CA  
 Richard & Donna Alexander, Fremont, CA  
 Paul Havasi, Fairview Park, OH  
 John Handyside, Lorain, OH  
 Cynthia T. Sikora, Orland Park, IL  
 Llana Madison, Sylmar, CA  
 Deborah & Terry Kempke, Brunswick, OH  
 T. John & Sharon Laser, Centerville, UT  
 Grant Fetzer, Salt Lake City, UT  
 Carol & Lowell Regehr, Manhattan, KS  
 Joseph Harmon, Fairfax, VA  
 Danae Ritchie, Mississauga, Ontario, Canada  
 John Garcia, Bellevue, WA  
 George Crabb, Santa Clara, CA  
 Hugh P. Rutherford, Winnipeg, Manitoba, Canada  
 Alan Coats, Venice, CA  
 John Lagnese, Havre de Grace, MD  
 Dennis & Patsy Hendricks, Van Buren, OH  
 Larry & Linda Dreyer, Napa, CA  
 Gary & Susanne Cameron, North Stonington, CT  
 David & Holly Racker, Angwin, CA  
 Rich, Carol & Michael Koster, Mandeville, LA

**Welcome Aboard!**



## Under Walt's Spell

By Paul Richard—Special to The Washington Post

Something's been nagging me, art historically.

Spread in the high halls of Washington's art museums is a broad and permanent semiofficial survey of the 20th century, and it's got a hole in it. Someone who really ought to be there is missing. They've left Walt Disney out.

Now that it's over, and receding every day, and steadily becoming just another episode in art history, how can you look back at the century and pretend to see it whole, and then completely omit what Disney's drawing did to its visuals? Come on, that can't be right.

Though handmade, as drawings had always been, Disney's were made with a studio-factory of his own devising. Anyone raised in this country, or anywhere else for that matter, knows what they look like. They're active and rounded and juvenile, and they perform; they're wholesome and scary, fantastical, folklorical and eerily transmissible. They put into the century a new mode of depiction that wasn't there when it started but was everywhere when it closed.

Walter Elias Disney (1901—1966) grew up in the middle of the country, on its farms and in its cities and little unpaved towns, a skinny, strangely gifted kid drawing flip-books for his pals. His art looks American, but not entirely, Disney having gotten a serious jolt of Europe when he drove ambulances in France in World War I. Once he'd seen "Paree," young Disney did not go back to the farm. Instead, he found his way to Hollywood where, starting in 1928 with "Steamboat Willie," he made "Snow White and the Seven Dwarfs," "Pinocchio," "Fantasia" — astonishing things.

Officialdom once cheered him, Harvard and Yale gave him honorary doctorates on two successive days in 1938, but today if you go into the art museums you won't find him, only his reflections.

There's a Mickey Mouse at the Hirshhorn Museum and Sculpture Garden and another at the National Gallery of Art. The Hirshhorn's is a cartoony-constructivist, round-eared, square-eyed, steel-and-aluminum "Geometric Mouse" by Claes Oldenburg, 1971. The gallery's is an early Roy Lichtenstein oil, "Look Mickey," 1961, in which he's fishing with Donald Duck. These aren't Disney's; they're there only because pop is unthinkable without him. As the pop artists themselves cheerfully acknowledge: Lichtenstein donated "Look Mickey" to the nation. Andy Warhol multiplied the mouse and sprinkled diamond dust on his "Double Mickey" (1981), a silk screen that brought \$113,525 at Sotheby's in 2002.

Disney's exclusion isn't a conspiracy. Too much of what he made, especially later, looks robotic, less the output of an artist than the merchandise of a brand. He wasn't Winslow Homer. His gag dependence, too, has worked against him. Organized in rows of metal filing cabinets in his studio in California were 1.5 million gags in 124 classifications, and traditional museums, being somber institutions, do not much like jokes. And not even his best work is comfortably collected. What would you buy — the throwaway sketches, cels (individual frames) that other artists painted, reels of film, DVDs, a watch?

But, still.

He deserves more than the video store. He should be in the museums for a variety of reasons. Here are six:

**Walt Disney made drawing move.** This is not a trivial accomplishment. Artists in the Ice Age caves gave their horses extra legs to indicate them galloping, and in Greece and Rome, gods were provided with twisting poses and flyings-off of drapery to suggest their godly motions. Disney did more than suggest. Leonardo would have fallen down in ecstasy if his whirlpools really whirled.

Earlier artists had explored animation — Méliès in France, McCay in America — but only tentatively. Disney went way beyond them. First he got rid of its jerkiness, and then he made it sing ("When You Wish Upon a Star," "Whistle While You Work," "Who's Afraid of the Big Bad Wolf?") and colored it.

"Practically every tool we use today," said the great Chuck Jones, of Bugs Bunny, Porky Pig, Wile E. Coyote and Looney Tunes fame, "was originated at the Disney Studio."

**Disney put his art deep inside our minds.** Not many artists have that mysterious knack. Warhol had it. He could go into Safeway, scan 10,000 products and then come out into the daylight with a soup can that you can't remove from your head. It's in there, irremovable. Pluto and Jiminy Cricket and Thumper sit on the same shelf.

**Disney could hang with the surrealists.** Sometimes he was one of them. Disney shared the creepiness, the mining of memory, dream and irrational juxtaposition that we attribute to the best of them. No wonder Salvador Dali came to work with Disney. "The night of our meeting," wrote the Spaniard, who was not easily amazed, "I spent almost entirely without sleep."

Disney's most surreal episode is the one in which Dumbo, drunk by accident, zooms off into an hallucination of blaring trombones, pink elephants (of course), morphing blobs and infinite regressions. "I have never seen anything to approach it," wrote Otis Ferguson in the *New Republic*, "and neither have you, because there hasn't been anything."

Another surreal quality of his animation is its animism. Both words are rooted in the Latin *animare* ("to make alive," "to fill with breath"), and Disney, rather spookily, breathed bits of his living self into all his dancing toadstools, hippos and marching mops. This is ancient magic that takes you, through fairy tales and Pygmalion, way back to the dawn days when spirits dwelt in ponds and rocks. "He insisted that if a tree was bashful, it had to act like it was bashful," wrote Ward Kimball, one of his animators. "If it was a villainous tree, it had to behave like a villain."

"The waves in the storm scene in "Pinocchio" aren't water, they're also monsters. I had to get away from them, running up the aisle, when I was a kid."

**Disney could hang with the animal artists.** He was one, even though he anthropomorphized shamelessly.

Disney used to mime his art as he called it into being. When he wanted his artists to animate a hound, Disney would become that hound right before their eyes. "He would imitate the expressions of the dog, and look from one side to the other, and raise first one brow and then the other as he tried to figure things out. You'd have the feeling of the whole thing," Dick Huemer recalled. "You'd know exactly what he wanted."

Bambi is as much a person as a deer, but he sure looks like a deer. While creating him, the Disney studio brought in all the deer film it could find, and shot more in Maine, and got a dead deer for its art school. "Rico Lebrun," writes Gabler, "conducted classes in the afternoon to analyze deer anatomy. He had gotten a fresh carcass from a forest ranger, and at each session he would remove another layer of the skin or muscle until he reached the bone — by which time Eric Larson was the only one of the staff who could tolerate the stench." Thomas Eakins, teaching in Philadelphia, had done the same, with a horse, just as stinkily.

I wouldn't be surprised if lots of green eco-Americans first empathized with animals while watching Disney's films.

**Politeness says admit him.** Disney, let us not forget, did his artly duty. He recognized top quality, as museums are supposed to. He trained artists by the hundreds (since one second of a Disney film required 17 hand-drawn stills). To blackball the good fellow after all of that seems a little rude.

He put big money into art schools (the one in his studio eventually became California Institute of the Arts). In 1943, he joined the board of the Museum of Modern Art. And, in many disciplines, he sought collaboration with artists of high rank.

Some were conductors and composers — for Disney, after all, was a sort of conductor-composer of images. (see page 4, **Disney**)



(Disney — continued from page 3)

He also turned to writers, painters and to Charlie Chaplin and Frank Lloyd Wright.

And he stayed loyal to his muse. You can see this in the miniature railway he built around his house. It had a 90-foot tunnel, a 46-foot-high trestle, 2,615 feet of track and a tiny working steam engine just big enough to carry him and a few friends. Disney rode it often. The setup in his garden was elaborate, nostalgia-soaked, the opposite of grown-up, onrushing and machined, like his art.

**Time is on his side.** Go to any with-it contemporary art show, and you'll see what I mean. Lit-up screens are everywhere; so are ever-moving images, well-recorded sound effects, plastic fabrications. In serious museums these would not have been admissible when Disney was at his peak, but they are now. The old rules have been broken, multimedia's in, anything goes.

All art recalls its precedents. Our electrical, collaborative, shiny, noisy 21st-century brings with it a distinctive past just as much as painting does. The advanced work of our own time is doing Walt Disney a favor, legitimizing retrospectively the art he made in his.

\* \* \*

Paris has already seen a big Walt Disney show. Called "Once Upon a Time," it opened at the Grand Palais in 2006. But Washington's still waiting. Someday there may be a big Disney art exhibit somewhere on the Mall.

I know what it should look like, and sometimes I imagine it. The Paris exhibition was largely filled with Disney's art. This one should be mixed. It shouldn't be only about Disney (he didn't work alone), and it shouldn't be over-serious (he wasn't), and it ought to entertain.

It should include some blobs of Dali's melting watches, to go with his surrealism, and some dramatic bucking broncos, in bronze by Remington, to go with Disney's animals, and some ferocious North Atlantic waves crashing on the coast of Maine in oils by Winslow Homer to accompany "Pinocchio's" scary storm at sea.

The pop artists should be there, too. To evoke what came after him, and so should "Gertie the Dinosaur" (1914), a hand-drawn film by Winsor McCay, to show what came before. It also ought to have a whole gallery of cartoonists, including those who worked with him (Walt Kelly, for example) and those who merely paid him homage (say, the great R. Crumb). To demonstrate that first-rate art can be fabulous and funny, I'd include Red Grooms, and I'd put in Norman Rockwell, too, just for company.

In darkened rooms with comfy seats, there will be screenings of "Fantasia" and "Dumbo" and the "Silly Symphonies." Sequences of Disney cels will be lined up on the walls. Maybe the guards will all wear Disney watches.

I'd include a great Jeff Koons as well. His 1996 "Balloon Dog" would be perfect. That's because it's 10 feet high, polished to a fare-thee-well, toylike and magnificent, inflated, unironic, and completely disneyesque.

It'd be a heck of a show!

(Ed. note — The opening of the Walt Disney Museum located at the Presidio in San Francisco, CA is eagerly awaited.)

## Disney Chairman Dick Cook Revisits First Job, Driving a Train

By Brooks Barnes - From *The Carpetbagger*,  
The Hollywood Blog of The New York Times

For the blink-and-you'll-miss-it role of a train conductor in its upcoming *Race to Witch Mountain*, Walt Disney Pictures looked to an unusual talent: the chairman of the studio. Yes, making his big-screen debut on Friday, March 6 is none other than Disney top dog **Dick Cook**.

Cook, known for his folksy personality, started his career at the company in 1970 as a monorail and steam locomotive operator at Disneyland. So "Race" director Andy Fickman thought it would be a funny inside joke to put Cook in the film as the operator of a freight train that crashes in spectacular fashion after getting caught in alien crossfire.

The fate of Cook's character is left up in the air, something that concerned at least one eagle-eyed boy in a test screening, Fickman said. "This kid piped up and wanted to know what happened to that really nice train conductor man, which I thought was adorable," he said.

Cook declined to comment. But Fickman clearly enjoyed the experience. "There's nothing like directing a guy who could end your career on the spot," he said. He jokingly added, "He was a pleasure to work with, though — except for the drinking."



Full color 8" x 10" matted to 11" x 14" —  
Original art by Ed Wexler. Price \$20.00 + \$3.00  
shipping and handling.

## The Mail Car

I believe I have missed a couple of the *Carolwood Chronicles* and wonder if I forgot to renew my membership. I seem to be in too many clubs to keep track of the renewal dates through the year, therefore I am enclosing dues for two years.

I am heading south for New Year's. A friend of mine has two vehicles in the Rose Parade — a 1927 Cadillac touring car that FDR rode in for a tour of Glacier National Park in 1934, and a 1937 White 14-passenger bus, also originally from Glacier. I'll get a grandstand seat for the Parade and, although I've been to 10 parades in the past, the last one I attended was 25 years ago. I'm looking forward to this one!

~~ Tom Shafer  
~~ Los Gatos, CA

Thank you for making me feel so welcome into your community. I am so excited to read the book that Michael wrote. I am going to recommend this book to any fan of Disney history as it has such detail into how the magic began. I look forward to hearing more from the CPHS community. Thank you.

~~ Matt Naldzin  
~~ Lansdale, PA

It was a pleasure to meet you and Michael at the World's Greatest Hobby on Tour show this past weekend in Philadelphia, PA. Both my wife and I found Michael's presentation to be very informative and entertaining. That made the trip entirely worthwhile. Thanks for making it possible for us, and thanks for all that you both do to preserve and promote the history of one of the 20th century's preeminent railroad hobbyists and fans — Walt Disney.

~~ Neil D. Norlund  
~~ Cherry Hill, NJ.

We loved San Antonio! The train show was wonderful. Ken picked up a few train cars for his layout. We would like to order badges — with just our names (without the city and state). Now we need to plan a trip to Walt Disney World...so we can wear them! Hahaha! Another excuse for another trip! When you go to the Cleveland show, be sure to dress warm, go to the Rock-N-Roll Hall of Fame and shop til yah drop at the Galleria!

~~ Cindy Kay Rhye  
~~ Charleston, SC

I am writing to request an interview with Michael Brogie for my upcoming documentary on Walt Disney. My name is Jenna Kovsky and I am a student filmmaker from Guajome Park Academy in Vista, CA. This will be my second documentary for the National History Day competition. Last year my film on the plight of wild horses won first place in San Diego County and competed at the state level. This year the theme is "The Individual in History: Actions and Legacies," and I have chosen Walt Disney, who I consider to be a truly extraordinary figure in world history. I believe that speaking with you could give me some insight on Walt Disney and some of the ways that his life changed all of ours. If you can make yourself available for a short interview, it would truly help toward my goal of creating a documentary that can compete all the way to the national level this year and teach people some things they don't know about Walt Disney — from someone who actually knew him!

~~ Jenna Kovsky  
~~ Fallbrook, CA

*(Ed. Note — After the interview with Michael, 12-year-old Jenna excelled and was chosen by her school to represent it at San Diego County's National History Day event held at the San Diego Board of Education offices. She received an Honorable Mention award making her an alternate to compete at the state level if the top contestant couldn't make it. Jenna was a little disappointed not to advance but feels it was a worthwhile experience and was glad to share her excitement about Walt Disney and his legacy with her peers. We wish her well in her future endeavors.)*



Jenna Kovsky





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Society membership information is available by emailing Sharon at [scbroggie@msn.com](mailto:scbroggie@msn.com) or going to the Web site at [www.carolwood.org](http://www.carolwood.org).

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Opinions expressed are those of the writers and not necessarily those of the Society, the Carolwood Foundation or the Walt Disney Family Foundation.

Sharon & Michael Broggie, Editors  
 Sharon Broggie Publisher

**Contributors**

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**Member Pictures**



**During the un-meeting in October, '08, Carolwood members gather in the Carolwood Room located at the Fort Wilderness Villas**



**The Schuck family: Jim Amanda, Kelly, Katelyn and Bethany with Goofy**



## Carolwood Event Planner

**MARK  
THESE  
DATES!**

April 19 — Walt's Barn in Griffith Park open from 11 a.m. to 3 p.m.

May 17 — Walt's Barn open from 11 a.m. to 3 p.m.

May 29, 30 & 31 — Home & Garden Show — Anaheim, CA

June 6th & 7th — Great Train Show — Ontario Convention Center, Ontario, CA

June 21 — Walt's Barn open from 11 a.m. to 3 p.m.

July 13 through 19 — NFFC California Convention

July 18th — 10th Anniversary Private Celebration at Walt's Barn in Griffith Park — 6 p.m. (see page 8 for details)

July 19th — Walt's Barn — 10th Anniversary Public Celebration — open from 11 a.m. to 3 p.m.

August 16 — Walt's Barn open from 11 a.m. to 3 p.m.

November 14 & 15 — Trainfest — Milwaukee, WI

November 21 & 22 — The World's Greatest Hobby on Tour Western Washington Fairgrounds, Puyallup, WA

**New Item!** By popular demand, the official logo of Walt Disney's Carolwood Pacific Railroad is available as a white on clear 4" static-cling vinyl label. Looks great on the car window! Price: \$2.00 (includes shipping and handling)

### GREAT FATHER'S DAY GIFT!

**Official CPHS RR  
Jackets. Black mi-  
crofiber with knitted  
cuffs and waist-  
band, lined with  
inside zipper  
pocket and outside  
slanted pockets  
with snap closure.  
Brass zipper front.**



#1



#2

**Image # 1 & 2 — Your first name on front in script font. On the back: 9" Walt Disney's Carolwood Pacific Railroad in stylized font. Price: \$149.95 for sizes through XL. Larger sizes add \$2 for each increased size. Members only — \$20 discount per jacket. S & H \$10 each, plus 8.25% CA tax.**



#3



#4

**Image # 3 & 4 — Your first name on left front in block font and Carolwood Pacific Railroad in stylized font on right front panel. On the back: 8" full color Carolwood Pacific Fair Weather route logo. Price: \$149.95 for sizes through XL. Larger sizes add \$2 for each increased size. Members only — \$20 discount per jacket. S & H \$10 each, plus 8.25% CA tax.**

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*"We don't have boring meetings  
~ we just do fun events!"*

## VIEW FROM THE CUPOLA

Eleven years ago, I received a surprise telephone call from Walt Disney's eldest daughter, Diane. I was aware that her family had recently sold the property on Carolwood Drive in Holmby Hills that her mother had occupied until her passing in December 1997. Since the escrow was about to close, Diane wanted to be sure her father's favorite workplace would be saved.

"We need to save dad's barn," Diane said. "Can you help us?"

As one of the founding board of governors of the Carolwood Pacific Historical Society Diane believed our organization could rally its resources to salvage the historic workshop that would likely be reduced to scrap.

We engaged the services of a restoration contractor, Bill Abel, and the talents of Carolwood Governor **Miguel Fernandez**, a professional architect.

Within a few weeks, the structure was safely dismantled and stored to await its fate.

Through Los Angeles City Councilman Tom LaBonge, then top advisor to Mayor Reardon, we entered negotiations with the board of directors of the Los Angeles Live Steamers, which operate a 10-acre miniature railroad facility in Griffith Park.

After consummating a loan agreement among the Walt Disney Family Foundation, the LA Live Steamers and the City of Los Angeles, construction began in a meadow located in the east end of the LA Live Steamers' permit area.

A dedication ceremony took place

on July 19, 1999; featuring three generations of Walt's family including Diane Disney Miller. The Carolwood Society undertook the continuing operations of a mini-museum dedicated to Walt's love of railroading and individuals who shared his passion including **Ward Kimball**, **Ollie Johnston**, **Roger Broggie** and **Morrie Hauser**.

To celebrate our 10<sup>th</sup> anniversary of Walt's Barn in Griffith Park, the Carolwood Foundation is hosting a private party on Saturday, July 18<sup>th</sup> from 6 pm to 9 pm. Members of the Carolwood Society have first opportunity to purchase tickets, which are limited to two per member and cost \$45 each. Tickets go on sale April 15<sup>th</sup>, and there are a limited number of tickets available. Tickets include a catered barbeque, a commemorative gift and a program featuring surprise guests. To order tickets (no more than two per member) go to [www.carolwood.org/10thAnniversary](http://www.carolwood.org/10thAnniversary)

to purchase with your credit/debit card. If you wish to send a check or money order, please make payable to Carolwood Foundation and send to 2060-D Avenida de Los Arboles, #237, Westlake Village, CA 91362-1376. If you have questions, please call (323) 786-6485 and someone will return your call as soon as possible. The last date to have your money in for tickets is June 15, 2009. Due to the demand and expected sell out, early reservations are strongly recommended.

Walt's Barn will be open on Sunday,

July 19<sup>th</sup> from 11 am to 3 pm. for a public 10th Anniversary Celebration.

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In addition to trains, many of us enjoy sailing. On March 26<sup>th</sup> **Roy Patrick Disney** helped the Westlake Yacht Club raise funds for its community junior sailing program to encourage children to learn the sport of competitive sailing.

Roy provided a live introduction to a private, sold-out screening of his father's 2008 feature documentary, *Morning Light*, the dramatic true-life adventure of a group of 11 young people who had never crewed on an open ocean race. They competed in the Transpacific Yacht Race, a 2,225 mile non-stop sail from Los Angeles to Honolulu. It's considered the most challenging race in yacht sailing competition.

Roy and his father have competed in 15 consecutive biannual Transpac races and held the world record. Roy's five year old son loves trains and the two are planning a visit to Walt's Barn for a day of railroad fun. They are members of the Carolwood Society.

--Michael Broggie

