



THE OFFICIAL NEWSLETTER OF THE CAROLWOOD SOCIETY

ONE OF WALT'S FAVORITE RIDES

LARRY BOONE - MINE TRAIN MANAGER

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EVENT CALENDAR

Dateline Disneyland 1956 - Walt adds the Rainbow Caverns Mine Train to Frontierland. Guests loaded onto the dark green ore cars in the little mining town of Rainbow Ridge for a trip through the Rainbow Desert and into the spectacular Rainbow Caverns.

Dateline survive 1960 - Walt updates the mine ride by adding scenes from the True Life Adventure series. Riders would now travel through Beaver Valley, around Cascade Peak with its many waterfalls, across a rickety trestle into Bear Country and then to the Living Desert. This included the saguaro cactus forest, bubbling mud pots, geysers, Balancing Rock Canyon and lots of animatronic animals all before heading into the mountain to view the mystifying Rainbow Caverns. The train was now painted bright yellow and was renamed the Mine Train through Nature's Wonderland.

Dateline Disneyland 1977 - The old mine train has made its last run and is being removed to make room for another attraction. Its companion rides: the stage coach, Conestoga wagons and the Pack Mules, had already been gone for years.

Dateline Disneyland 1978 - Big Thunder Mountain Railroad opens on the site of the old mine train attraction. But what happened to the old mine trains?

There had been 4 separate trains each including a locomotive, a tender (where the engineer sat) and 7 ore cars. After the attraction closed they all seemed to disappear, until one day in 1985, when there was a train wreck on the banks of the Rivers of America near Cascade Peak. An apparent rock slide damaged the track and a little mine train crashed. This scene consisted of a locomotive and 2 ore cars from the old mine train ride. They were no longer the bright yellow vehicles that had been part of the ride but now looked old and faded. Some of the marmots from the Natures Wonderland area had taken up residence in the ore cars and would pop up and whistle randomly to add to the fun. The train sat out in the elements for many years and was now in serious disrepair. By 2010 they were pulled from their display area and placed backstage.



Fortunately, the folks at the Disney Archives spotted this last vestige of the mine train ride and took it into their custody. The Carolwood Foundation became aware of this and, after some negotiations, has made an agreement with the Walt Disney Archives to acquire these 3 pieces on loan. The intent is to repair and preserve the 3 units and place them on display near the Walt Disney Barn in Griffith Park, Los Angeles, CA. Final plans for the display are pending. We are all excited about the project and happy that one of Walt's favorite rides is going to not only survive, but entertain and enlighten the public for years to come.

The Carolwood Foundation is now ready to announce our fund raising kickoff. Donations are needed so we can start the restoration project. This will be an extensive reworking of the locomotive and both ore cars. We will also need help with the display area that will be installed adjacent to Walt's Barn. Monetary contributions are our primary need but donations of materials will also be most helpful. Since we are a California 501 (c) (3) non-profit organization, your donations will be tax-deductible. Please consider being a part of this great project. Special announcements will be sent out soon to let you know how to do this.

A last note about this Mine Train. If anyone has any artifacts that were a part of this extinct attraction, please consider loaning them to us to place on display. They could be used for our promotions, fund raising programs or as an actual part of the final display along-side the train.



HAPPY RAILS

WELCOME ABOARD

The Carolwood Pacific Historical Society is enriched by its many wonderful members.

New and Renewing Members since December, 2016 are:

Michael Chapin, *Halifax, MA*
 Cara and Frank Perry, *Islip, NY*
 Joe Mastrangelo, *Norristown, PA*
 Barbara and John Van Deusen, *Torrance, CA*
 Thomas Allen, *Eustis, FL 32736*
 Gregory Hall, *Celebration, FL*
 Ken and Debra Tillou, *Naperville, IL*
 Ron LaPedis, *San Bruno, CA*
 The James Schuck Family, *McCordsville, IN*
 Robin Lapin, *Pittsburg, CA*
 Sheila Kepler, *Walnut, CA*
 Terry Fairchild, *Venice, FL*
 Michael Rashis, *Maitland, FL*
 Janelle Pearson, *Hampton, GA*
 James Rohrbach, *San Mateo, CA*
 C R Scott, *Fayetteville, GA*
 Ana A. Arante, *Los Banos, CA*
 Ronald Johnston, *Fullerton, CA*
 Catherine Wartelle, *San Leandro, CA*
 Peter Barilla, *Sierra Madre, CA*
 Demy Riley, *Fallbrook, CA*
 Kevin Williams, *Old Hickroy, TN*
 Timothy Codispoti, *Rye, NY*
 Grant Fetzer, *Salt Lake City, UT*
 Lynette Goad, *Lynnwood, WA*
 Anna and George Lee, *Suisun City, CA*
 John Reynolds, *Chatsworth, CA*
 Lawrence Bova, *Valencia, CA*
 Dennis and Shauna Flores, *Vacaville, CA*
 Nels Kristian Nelsen III, *Los Angeles, CA*
 Leonard Pihlak, *Glendora, CA*
 Ashley Leaphart, *Leesville, SC*
 Roy Hollis, *Phoenix, AZ*
 Nels Kristian Nelsen III, *Los Angeles, CA*
 Thomas Neary, *Clermont, FL*
 David Simms, *Red Lion, PA*
 Hugh Rutherford, *Manitoba, Canada*
 F. Andrew Chaney, *Seattle, WA*
 Paul Hamra, *Scottsdale, AZ*
 Gary Naumann, *Belleville, IN*
 Brian Ballinger, *Aurora, IL*
 Jane and Kurt Windlebleck, *Lititz, PA*
 Roy Hollis, *Phoenix, AZ*
 Gary Verville, *Woodstock, GA*
 Richard and Shirley Powell, *Riverside, CA*
 Dave and Brenda Bayless, *Auburn, CA*
 James Klich, *Franklin, MA*
 Rick J. Boyce, *Rochester Hills, MI*
 Linda Holtorf, *Marysville, WA*
 David Byerly, *Rosamond, CA*
 Dan Buonarota, *Coral Springs, FL*
 Kathryn Campanella, *Ocean, NJ*
 Jeff Hoelscher, *Warrenton, MO*
 Christopher and Sabrina Escalante, *North Hollywood*
 Edwin Nungesser, *Phoenix, AZ*
 James Cotterman, *Orlando, FL*
 Michael Forrester, *Kennesaw, GA*
 James Garner, *Glendale Heights, IL*
 Kevin McDowell, *Placentia, CA*
 Susan Speer, *Oviedo, FL*
 T. John Laser, *Centerville, UT*
 William Foster, Jr., *Birmingham, AL*
 Ray Fleischmann, *Coral Springs, FL*

HONORING OUR BARN VOLUNTEERS FOR 2016

BY THE PHANTOM HISTORIAN

Every year the Carolwood Foundation gives recognition to our volunteers at our annual Volunteer Holiday Party. The first category is for participation at the Barn and at other Foundation events.

These are in the form of "Hours of Service" pins and are awarded for total hours of service (not just for 2016).

Here is the breakdown as presented by Carolwood Foundation VP Larry Boone:

SWELL WORK



VOLUNTEERS

FIRST CATEGORY

HOURS OF SERVICE

100 HOURS

Josh Arakaki, Christian Valdez and Gil Valdez

500 HOURS

Carolyn Hoagland, Bill Reyes and Tom Urquidez

750 HOURS

John Fennell



SECOND CATEGORY

JULIE THOMAS SPIRIT AWARD

Scott Brooks

The second category was established in 2014 and is called the Julie Thomas Spirit Award. This was so named for the special lady who led the way with her sense of pride and enthusiasm in everything she did with the Foundation and Walt's Barn.

It is awarded when there is someone who particularly stands out with this same vibrant spirit, energy and motivation. Presented by Carolwood Foundation Curator Nathan Eick, the 2016 recipient was Scott Brooks. Scott's good nature, determination, devotion and energetic style made this an easy decision for him to receive this recognition.

Congratulations Scott.

THIRD CATEGORY

WARD KIMBALL SERVICE AWARD

Larry Boone

The third category is a new one for 2016 called the Ward Kimball Service Award. Presented by Carolwood Foundation president Bill Barbe, the inaugural recipient of this was Larry Boone in recognition of his attendance of 110 consecutive Barn Sundays.

Larry had been occasionally volunteering at the Barn since its initial move to Griffith Park in 1999. In 2008 he began attending on a very regular basis and has not missed a day since. Guess we'll have to see just how long his string of days will go on.

IN AND AROUND THE BARN

THE SUPERINTENDENT'S REPORT

Lots of maintenance happening recently with the water drains around the Barn. The weather in March brought an unusual amount of rain and it all seemed like it was heading for the front door of the Barn. Fortunately, we were on site at the time and able to divert things down the path. It turns out that after more than 17 years of service with the pipes under the pathways that there was some blockage. What occurred next was incredible, to say the least.



Members of LALSRM (Los Angeles Live Steam Railroad Museum) helped open up key areas of the drainage system and found a root system that had grown inside the 12" diameter main pipe. The tangled mess was 35 feet

long, about 10 inches in diameter and had an estimated weight of over 350 pounds.

It took four people several hours to push and pull and coerce this plant-like snake (or is that a snake-like plant) out of the tube. I guess this helps to explain the obstruction. It's all good for now. We'll continue to monitor the situation and improve the entire drainage system. Many thanks to the LALSRM crew for helping divert possible damage to the Barn and the surrounding landscape.

Visiting the Disney Barn is always a great experience. Becoming a docent is even more fun. We will train you in the different areas of operation, you will learn a lot about a wide variety of Disney history, you'll see the exhibits in a closer perspective than ever and you will meet some great people. It's fun and rewarding and we love to see new faces helping out. Just contact us at Combine@Carolwood.org for more information about getting started. Each Barn Sunday (the third Sunday of each month) we try to have a special guest or program to complement our exhibits. All sorts of things will be happening throughout the rest of 2017 so be sure to check our Facebook page often at www.facebook.com/WaltDisneysBarn.

Past guests have included Marty Sklar, Floyd Norman, Jack Lindquist, Margaret Kerry, Bob Gurr, George McGinnis, and many more. Come on by and see who shows up at the next Barn day.

That's all folks (whoops, wrong studio).

See ya, Larry Boone



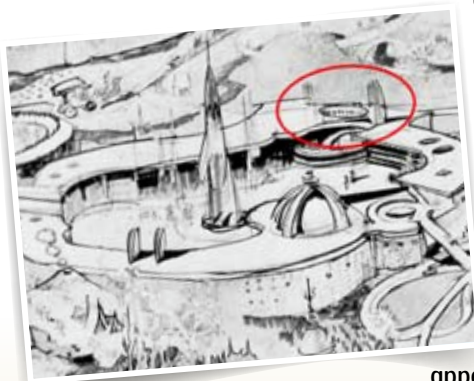
BEAMING WITH INSPIRATION

BY JIM VANOSTENBRIDGE

While the combination of creative imagination and technical knowhow are key ingredients of Imagineering, so too is inspiration. Most every one of us has had an experience in our lives that leaves us with a sense of timeless awe. It's that "thing" in our lives that never gets old and continues revealing something new to us (or within us) every day

As members of the Carolwood Society, we appreciate Walt Disney's origin of and sustained interest in steam trains. Though others may perceive the Disney steam trains as rolling props in a theme park, they are so much more for each of us. They have back stories and histories. We find resonance in these stories and the experiences of the people who brought them to life and keep them running every day. They remind us of an ambitious time in American history, with frontiers to explore and new adventures beckoning us toward discovery.

The origins of Disney Monorails also start with a healthy dose of inspiration with the first representation of a monorail included in Herb Ryman's conceptual drawing of Disneyland in 1953.



This suspended form of monorail, originally patterned after designs of a French company, Safège, never quite found favor. Even so, by 1957, Disneyland had been open for a few years and Tomorrowland was in need of a more compelling

portfolio of attractions. During some vacation time in Germany Walt and Lillian Disney were driving through the German countryside near Cologne. As they approached a nondescript beam passing over the road they were following, an oddly interesting vehicle glided quickly and quietly above them. They had just stumbled upon the test guideway for a straddle-beam monorail built by a team of engineers led by Swedish scientist Alex L Wenner-Gren (ALWEG).

Walt Disney assigned Joe Fowler, Roger Broggie, and Bob Gurr to work with ALWEG engineers and determined that the monorail trains and guideways should be constructed at the Studio in Burbank to meet the schedule for the 1959 Tomorrowland expansion. Bob Gurr recounts, "Walt also gave me a photograph and some technical information about the ALWEG Monorail. So I immediately saw it as an extension of the Viewliner train."

As an automotive body designer, Bob was looking for a way to make the German design more appealing. "How in the world to I hide the beamway passing through the vehicle because the German train looked like a loaf of bread with a slot in the bottom just sittin' up on a stick. It was really a blunt, ugly-looking thing. Not at all what you have in Disneyland. I thought, you know, Buck Rogers has the



right design. A rocket ship that would land on planets like a little kid's sled with these sled runners, and of course, they had a big fin sticking up out of the top and I thought, ah, that's it!"

"I could hide the slot by putting these fins at a raked angle underneath this pointed rocket body. We put a big wrap around windshield on it instead of using portholes like Dr. Zarkov's version of the Buck Rogers Rocket. I'd simply use the same windows I had used on the Viewliner in the previous year. But instead of having the rocket nozzles in the back we'd simply make the back end like the front but the fins would be facing a little bit different."

"Well, anyway, the styling of the Mark I Monorail was established in about 10 minutes from my kitchen table on a Saturday morning. So I made a rough sketch to see if the dimensions would work, came in, and made a rendering of it, a black pencil rendering, big picture that illustrated the whole idea. But not yet at that time figuring out mechanically and structurally how we're really gonna do it. But, in other words, the idea was just enough, had enough of a picture that I could show to Walt. And in a very short meeting, Walt took one look at it, sort of tapped the picture and said, 'Bobby, can you build that?' And I said, 'Yeah' and the meeting was over. It was like 30 seconds worth."

Walt looked around at everybody and the job was approved for a go-ahead, and away he went." John Hench would later complete the rendering of Bob Gurr's pencil drawing, creating the iconic, recognizable image we know to this day.



Continued in the next edition



MY VISIT TO WALT'S BARN LAST SEPTEMBER

BY ED HARTNETT

My wife Paula and I were finally able to visit Walt's Barn after three and one half years. I approached the Barn, took a deep breath and appreciated being there - I finally arrived! It seemed to me that it had been an eternity. What a beautiful sight!

Even though Walt has never been to this site I could feel his presence. I walked around the outside of the building and imagined trying to walk in Walt's footsteps and appreciate what could have been. As I was taking in the sight I also noticed the Retlaw Combine Car, but I will go into more detail on that later.

I do have to say that the staff the day I visited (third Sunday in September) was awesome -- first at the gate where I entered and also on the property. They were all terrific. I wish I knew all their names as they were so friendly and warm.

I was also happy to see so many people at the Barn that day. I spoke to one gentleman who worked as a Cast member at Disneyland and who was volunteering. He was not from the United States but was from the United Kingdom. He was awesome to talk to and fully understood the culture of Walt Disney's legacy and his love of trains.

I entered the Barn and it was like being transported back in time. I was now surrounded by more Magic. The displays were full of memorabilia - many of which has never been seen before. I got to the entrance at 11 a.m. on the dot as I didn't



want to waste a minute or be late not knowing if and when I would be out this way again -- it's been on my bucket list. I could not describe in any detail every exhibit but each one was accompanied with a story or a photo. There was also a very nice tribute to Ward Kimball which I enjoyed very much.

I spent two to three hours just in Walt's Barn checking out all the displays, reading everything I could and admiring all the photographs, etc.

At that point I was ready to explore the outside of the Barn and check out the Retlaw Combine Car which had been totally refurbished. A video was presented to show how the Car was brought onto the property. It looked absolutely beautiful after the restoration was completed. I took some pictures in the front and in the rear of the Car, then spoke to another volunteer who was also very informative and gave me lots of information about the Combine Car.

After I finished touring and admiring the Car I moved around back to see Ollie Johnson's train depot that had been saved and added to the property near the Barn. It was awesome and I was grateful that it was able to be acquired by The Carolwood Society.

I took many pictures, both inside and outside the Barn along with a small amount of video. After another hour or two outside, my head and mind were spinning with Disney Information. I purchased a few things at the gift shop located on the property, also. There were some wonderful treasures to be had there.

Then came the time when we had to leave. It was more than we expected and well worth the trip across the country to see and enjoy the experience. We are left with memories to last a lifetime.

We met so many nice people on the way and they made our day and opened up their arms and invited us in to their world.

Paula and I went from there over to The Live Steamers which is right next door to Walt's Barn, and rode on their trains. It was a lot of fun and again the volunteers were very friendly and helpful.

If you ever get a chance to see Walt's Barn, we would strongly suggest that you do so. Not only will you feel Walt's presence, but there's a lot of fun involved, too. And remember! The Barn is the ONLY Disney attraction in the world that is free along with free parking, also.





Michael,

I want to thank you again for gracing our open house event with your presentation. Our Cast Members are still commenting on how much they enjoyed your visit. I saw many folks hugging their books as they were wandering around after attending your presentation.

Best wishes to you and your lovely wife.

Kim Medlin, Secretary, Walt Disney Travel Company



The "Train Ride"

Life is like a journey on a train...
with its stations...
with changes of routes...
and with accidents.

We board this train when we are born and our parents are the ones who get our ticket.

We believe they will always travel on this train with us.

However at some station, our parents will get off the train, leaving us alone on this journey.

As time goes by, other passengers will board the train, many of whom will be significant - our siblings, friends, children, and even the love of our life.

Many will get off during the journey and leave a permanent vacuum in our lives.

Many will go so unnoticed that we won't even know when they vacated their seats and got off the train.

This train ride will be full of joy, sorrow, fantasy, expectations, hellos, good-byes, and farewells.

A good journey is helping, loving, having a good relationship with all co passengers... and making sure that we give our best to make their journey comfortable.

The mystery of this fabulous journey is:
we do not know at which station we ourselves are getting off.

So, we must live in the best way - adjust, forget, forgive and offer the best of what we have.

It is important to do this because when the time comes for us to leave our seat... we should leave behind beautiful memories for those who will continue to travel on the train of life.

Thank you for being one of the important passengers on my train... don't know when my station will come... don't want to miss saying: "Thank you".

Dan Buonarota, Coral Springs, FL.



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going to the website at
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VIEW FROM THE CUPOLA

Bob Gurr and selective memory

When 12 years old, I first became aware of Bob Gurr as a friendly young fellow hunched over a drafting table in a small office next to his boss and my dad, Roger Broggie.

I liked cars and he was an excellent artist/designer who could quickly draw about any vehicle from memory. Being a frequent visitor to the Studio Machine Shop, I watched as he quickly pencil drew three-quarter views of futuristic, vintage and classic cars for my amazing enjoyment.

Another attraction in Bob's workspace was that the legendary one-eighth scale *Lilly Belle* steam engine was stored under his drafting table! After an unfortunate incident at the Carolwood estate that resulted in a young visitor being burned by steam escaping from the derailed engine, Walt ordered my dad to remove the engine and store it in the Machine Shop. At that point, he closed down the Carolwood Pacific Railroad.



It was 1953 and Walt had already refocused his attention on a much larger "train layout" being planned for Anaheim, California. Looking for a safe place to store Walt's engine, my dad chose the small room next to his office located on the second floor above the floor of the shop. It was around this time that Bob Gurr joined the WED (for Walter Elias Disney) team to design a body for the Disneyland Autopia vehicles.

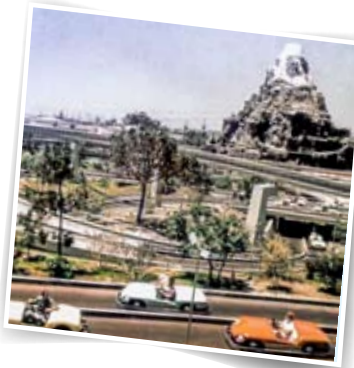
Prior to Bob's hiring, I had been enlisted by my dad to test drive the original prototype, which was nothing more than a frame with four wheels, a rear engine, a seat and steering wheel. Today, we would call it a go-cart. They wanted to find the weaknesses in the engineering of the car and thought a 12-year-old kid would make the best "lab rat" to test the limits of the design. I took to the challenge with characteristic enthusiasm by running the car over the roughest terrain I could find on the back lot of the studio where countless Disney features were filmed. Of course, there were failures. Welds separated, steering links broke, bearings seized and engines overheated. Eventually, refinements made the car "kid proof."

When Bob's red fiberglass car body was mounted on the chassis, I now had a complete vehicle that resembled a cross between a Ferrari and a Corvette roadster. In April of 1955, needing some action footage of the car for a Disneyland television episode about the development of the theme park, a crew was assigned to film me at the studio driving on the streets between the buildings on the lot.

In the opening scene, Bob Gurr is showing me the side-mounted brake lever and the gas pedal. Soon, I'm on my way as the crew filmed at various locations. They shot in 35 millimeter color even though television at the time was broadcasting only in scales of gray. There was no sound recorded.

Years later, I asked my dad about the filming and he unceremoniously informed me that I "ended up on the cutting

room floor." Meaning that the sequence was never aired and the film was discarded. Fast forward to a session at Tony Baxter's home where a group was viewing an assortment of footage of Disneyland in development. Their purpose was to select scenes that would be incorporated into a DVD of Disney Treasures featuring the Park. Later, when the DVD was released, Bob Gurr saw the clip of us and the Autopia car. He confirmed that the young Imagineer was him and said, "Do you know who that kid is?" The answer was, "We could not find any record of a contract in legal, so he's never been identified." Bob then informed them that it was Roger Broggie's son, Michael.



Not long after, I received a call from the legal department at the studio inviting me to come for a meeting. At the meeting, a person who was tasked with obtaining clearances from individuals who appear in Disney productions explained that the company required my signature on a release giving them unfettered use of my image and likeness "for all time throughout the universe in perpetuity." By then, I had seen the clip contained in the now publicly released DVD.



Realizing that such an opportunity was extremely rare, I asked for, and received, an additional clause in the release that permitted me to use the clip as I wished for presentations of Disney history. Not bad for landing on the cutting room floor.

At a gathering of Disneyana folks, I showed the clip and explained that I was Bob Gurr's test driver. Bob was in the audience and offered this correction: "You weren't my test driver, you were my test dummy!" (Note to Bob: On page 26 of your book, "Design: Just for Fun," you wrote, "...my assistant test driver was then 12-year-old Michael Broggie, son of Studio Machine Shop manager, Roger Broggie...") So much for selective memory.

To confirm this, and other facts, myths and lore regarding Disney Legend Imagineer Bob Gurr, members are invited to attend The Carolwood Society annual UnMeeting this fall at Walt Disney World Resort.

Until next time, Happy Rails!



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Email us at sharon@carolwood.com

**We're on
the WEB**
carolwood.com

*"We don't have
boring meetings, we
just do fun stuff!"*

*First Class Mail Address
Correction Requested*

THE WORLD'S GREATEST HOBBY ON TOUR

2017



Taken at train the World's Greatest Hobby
on Tour in Phoenix, AZ in February, 2017.

*Sharon Broggie, Carolwood member Judeen Terrey
and Michael Broggie*

Photo by Judeen Terrey

Carolwood Event Calendar

May 21

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

*Special guests will be Nancy Rodriguez, author of Hidden Mickeys
and Ken Pellman, author of Cleaning the Kingdom*

June 4

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

June 11

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

June 18

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

July 2

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

July 9

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

July 16

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

August 6

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

August 20

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

September 17

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

September 28 to October 1

The Carolwood Society UnMeeting with special guest,
Disney Legend, Bob Gurr. For more information please go to
www.cphs-unmeeting.com

October 15

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

November 19

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.

December 17

Walt Disney's Barn open to the public 11 a.m. to 3 p.m.