



THE OFFICIAL NEWSLETTER OF THE CAROLWOOD SOCIETY

THE 15TH ANNUAL UNMEETING

ROBERT PIERCE



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This year the schedule comprised the usual Thursday evening dinner (now at Trails End in Ft. Wilderness, since the customary venue at Wolfgang Puck in Disney Springs had closed), then the steam train tour on Friday morning, followed in the afternoon (2:00 PM) by an on-stage interview of Bob Gurr conducted by Michael Broggie.

This was held in a second-level meeting room at the Contemporary Hotel with accommodation for 100 Carolwood members and 400 Disney cast members, the latter selected from over 1700 applicants (according to Michael Attardi who works part time as a monorail pilot and helped arrange the event). The Disney VP of Transportation introduced Michael and Bob on stage for their 1-hour+ presentation that included Michael's customary slide presentation on Walt Disney and then a Q&A session with Michael and Bob Gurr who answered questions from the audience.

Disney hosted the meeting and paid the expenses for the room, audio visual coverage, etc. This level of interest on their part was justified by the credentials of Bob Gurr as a Disney Legend who was Walt's go-to designer for "anything that rolls," and who is most renowned for designing the Disney monorails (from Mark I through Mark IV and for creating the timeless streamlined design of these monorails that has been carried forward even by Bombardier and the other builders of the succeeding generations of monorails, Mark V, VI and VII).

This event was very successful, as evidenced by the apt attention paid to both Michael's presentation and to Bob's answers during the Q&A, and by the notes the audience (mostly younger cast members) were taking and the questions they were asking. As an event whose objective (on the part of Carolwood) was to spread awareness and appreciation of Walt's railroad legacy to succeeding generations in the company (and beyond), this presentation succeeded beyond all expectations, and seems to have left a hunger for more in the minds of the cast member audience.



Group photo of some of the attendees to the 2017 Carolwood Society UnMeeting in Walt Disney World

After the above two events on Friday, Saturday's day-long activity was an excursion by the members to the site of the Central Pasco and Gulf 7 1/2" gauge railway in Spring Hill, FL about two hours away by car. Les Smout and Mike Venezia are members of this club which maintains several miles of track in a Pasco County park and offers rides to the public one Saturday each month as well as hosting seasonal meets during the year. Under the initiative of Les and Mike, the club has converted a building at the site to resemble Walt's barn and has received Michael Broggie's approval to begin stocking it with memorabilia and to designate it as a Carolwood East replica of Walt's barn in Griffith Park in Los Angeles. This Saturday event was a soft opening of the barn, on the occasion of the annual Carolwood UnMeeting, and in advance of the official opening planned for January 20, 2018.

To further promote the event, Michael Broggie brought Bob Gurr, and Mike Venezia brought as a special guest Margaret Kerry, who was the original Tinkerbell model (for Marc Davis and others who drew the cartoon character) and live performer at Disneyland. Both Margaret and Bob Gurr are in their late eighties, but the levels of physical activity they maintain and mental acuity they exhibit belie their age. At the barn Margaret posed for pictures, signed books and memorabilia, and stood and talked nonstop with the guests (refusing a chair to sit in) for an extended period. Bob's physical agility and mental sharpness were seen the previous day in his ability to climb up into the cab of the Lilly Belle,

Continued on Platform 2 ►



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HAPPY RAILS

THE 15TH ANNUAL UNMEETING

CONTINUED FROM PLATFORM 1



Margaret Kerry and Bob Gurr

and in his on stage performance at the Contemporary Hotel. In side conversations (with members who know Bob) we learned he is a good friend of Dick Van Dyke and practices Tai Chi with him. Maybe that explains in part his impressive faculties as an octogenarian. In Margaret's case we learned she resolves to never stop moving and to always be actively engaged in challenging pursuits. She has written one book and is ready to do another, and, like Bob Gurr, makes many personal appearances throughout the year. In addition to her scheduled appearance Saturday at Pasco, Margaret also had arrived earlier with Mike Venezia on Friday and signed autographs at the Contemporary Hotel, for that much larger crowd as well.

On Sunday, a few members (about 10) met early for breakfast at Trails End, then nearly the full list of attendees gathered in the Carolwood Pacific Room at Wilderness Lodge. Our two special guests were not available to attend. As in previous years the members discussed the objectives and activities of the society and in general terms some of the challenges we face in spreading Walt's railroad legacy, and in promoting an interest in trains generally and to younger generations. This was a very productive and enlightening discussion, led in large part by Michael Broggie, Michael Venezia, and Michael Attardi.

There was a consensus that the presentation by Gurr and Broggie on Friday had been very successful in spreading our message and generating enthusiasm to a large contingent of cast members and that their management seems to have been impressed and to have gone away with a good impression and an appetite for more. That combination of a Disney Legend as special guest along with Michael's presentation on Walt, was a winning combination for that audience.

The Saturday excursion to Pasco also seems to have made a very good impression on the Pasco club members and left them with an appetite for more as well. The impression on Carolwood members seems to be that there is an interest (shared by the Pasco Club) in supporting and growing Walt's barn but at the same time some members are questioning the trip to Pasco as an annual event.

While the presence at Pasco this year of two special guests made the trip especially noteworthy, that might not be the case every year. As to whether traveling to Pasco might appeal to future special guests, the results this year as reported by Michael B. and Mike V. were very positive: Bob Gurr enjoyed immensely just getting off to a place where he wasn't the main attraction and where he could sit



in a corner some of the time and not interact, but then also talk with people part of the time when they had something to talk about.

Margaret enjoyed interacting with the people (which she could do anywhere) but also enjoyed riding the trains and being around people who have a passion for something, particularly when there is ceremony and a celebration of that passion going on. There was also discussion of the waning awareness of trains in the population at large, particularly as older generations disappear.

Appealing to younger generations takes on a special importance, and an example was cited of a middle school project for teams to build and run model train layouts. Within Disney there are champions of trains in higher management who, for now, have deflected cost saving efforts to convert the steam locomotives to Diesel power. Obviously it would help them to have a broader backing at all levels within the company and it would help if the public exhibited greater awareness and support.

After the gathering was over, Michael Broggie was interviewed by a video team from Disney Imagineering who are documenting the pictures and exhibits in the Carolwood Pacific room, and asked Michael to provide background information and narrative commentary. The session and Michael's narrative lasted nearly two hours, after which the team left with new knowledge about Walt's trains and a very positive impression. This interview may be a first step into Disney Imagineering, and complementary to the positive impression made with Disney Transportation on Friday.

Rounding out the day on Sunday, preliminary plans for the UnMeeting next year were discussed in a small group consisting of Michael and key members who will make the arrangements and take care of details, including John, Ellen, Ray and June, Les, Wendy and Greg, Marge and Bob. The dates next year will be Thursday Sept 27 thru Sunday Sept 30. There was agreement on the importance of having a special guest, and Michael will explore getting Tony Baxter, a Disney Legend who is on the Carolwood board.

The same basic format was assumed, consisting of Thursday dinner, Friday MK tour and special-guest event, Saturday off-site or alternative on-property activity (e.g. for those not going to Pasco), and Sunday breakfast plus the Carolwood Pacific room. Having Imagineering as special-guest event host was mentioned as a desirable goal.

BOB GURR

During the events of the UnMeeting this year there were opportunities to get to know Bob Gurr, ask him questions directly and discuss topics of interest. One such question was whether Walt's original concept of EPCOT could have been brought to fruition either by those left behind in the company after he died, or by Walt himself had he lived longer. Bob's answer was negative for both scenarios, based on his direct involvement in the process that produced EPCOT as we now know it.

The teams working to carry out Walt's plan encountered difficulties in many areas. For example, the legal status of 20,000 people who would be living in EPCOT 'on sabbatical' was undefined - where would they vote and pay taxes. There was also opposition from prospective company sponsors to the idea of setting up research labs on site to operate under Disney direction and in the midst of other companies. Often when these issues were being discussed by the teams, Disney president Card Walker (whose background was in marketing) would drop in, express frustration at what they were working on, and ask them instead to "give me something I can market." Gradually the discussion of company sponsors shifted more toward the exhibition and promotion of products at EPCOT, and the idea of residents was dropped - all leading ultimately to the concept of a permanent world's fair, the format that was finally adopted. If Walt, not Card Walker, had been in charge, maybe the original concept could have gone forward, but Bob Gurr believes the difficulties were too great to overcome.

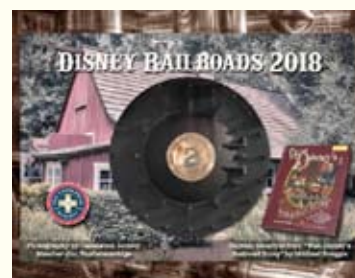


Bob Gurr recommends a book, "Walt Disney and the Quest for Community," in which the author documents the EPCOT project based on extensive interviews with the people who knew Walt and worked on the project.

After the format and overall direction of EPCOT had been settled within Disney, Bob Gurr was instrumental in bringing General Motors to the project. He attended an outside conference and mentioned the EPCOT project to a GM Vice President, who expressed

Continued on Platforms 4 and 5 ►

IN THE STORE



2018 DISNEY RAILROADS CALENDAR

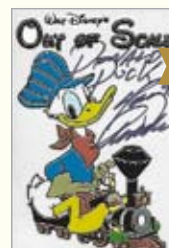
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REACHING THE MANY CORNERS OF THE WORLD

From the Outside In

Last summer, my wife and I attended "Disney's The Magic Behind Our Steam Trains Tour" at Walt Disney World. We had a great time and learned a lot about these wonderful steam trains. Toward the end of the presentation, our tour guide mentioned that some of the cars from Walt's Carolwood Pacific Railroad were on display at the Wilderness Lodge.

Having always loved trains and Walt's connection to them we decided to go see for ourselves. With the help of a cast member at Wilderness Lodge, we were escorted to the Carolwood Pacific room and these historic rail cars. To see them in person was an awesome experience. After having a good long visit and admiring the other items on display in the room we decided to leave. As we were leaving, the cast member that helped us earlier mentioned an upcoming UnMeeting and that we may want to attend. We thought, "What's an UnMeeting?", but soon found out.

We of course joined the Carolwood Society as fast as possible and attended our first meeting in the Fall. That too, was quite memorable. Meeting Michael Broggie and hearing his recollections of the early days is something I'll never forget. Most people in attendance were long time members and all seemed to know each other very well. As a new member, I wasn't sure how I would be accepted. That lasted for about 1 minute. Everyone I met was very welcoming and enthusiastic to talk about our shared interest, Walt Disney and trains.

This year, we attended our second UnMeeting. It was amazing in so many ways. Meeting Bob Gurr is something I never imagined possible. I have to admit I was a bit star shocked and wasn't sure if I should even approach him. As I found with Carolwood Society members, Bob was equally welcoming and excited to meet those in attendance. The stories and history he shared is something I will carry with me and share with others for years to come. Thanks to everyone involved in making these dreams come true. See you next year!

Chris Frazier, Orlando



Send your letters to: Carolwood Pacific Historical Society,
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THE 15TH ANNUAL UNMEETING

CONTINUED FROM PLATFORM 3

strong interest. Back at Disney, Marty Sklar was angry at Bob for contacting GM because Ford was the intended EPCOT automotive sponsor. After a few weeks however, Disney and GM were engaged in meetings at the corporate level and the die was cast for GM's role in EPCOT.

A second question put to Bob Gurr was why the WDW monorails have not been extended to the third and fourth theme parks and to the newer hotels. Bob said the answer was high cost, in particular due to the very high cost of monorail beams. Also, the impracticality of routinely switching trains in a large system may have been a concern. Despite these drawbacks, the Disney monorails already in existence have been an outstanding success for over 50 years.

During the steam train tour on Friday, Bob talked about Walt's vision of monorails as the transportation system of the future, and lamented that, outside Disney, very few systems have been built around the world - the most extensive ones (about 150 miles) in China. If the costs of these systems are prohibitive why are they being built in China? The answer he believes lies in affordability. In China the affordability limit may be higher (China even has a Maglev system in service) than in the US where the limit may be lower and may dictate using other more cost-effective systems like buses or light rail. The same applies to Disney whose transportation cost must be passed along in ticket prices to the public.

So, Bob Gurr's answer to this question was not that Disney lacks vision but that the system is not affordable. And to emphasize the point Bob even stated (in jest) that he should never have made the Disney monorails so appealing in appearance, because that makes people want to keep on building them!



Bob Gurr is an energetic person of great curiosity who seems to absorb information continuously and likes to communicate and exchange ideas and information with other people. He also can focus his thinking and productive efforts intensely to achieve extraordinary results. We saw glimpses of this talent in the answers he gave to questions during our various encounters. Interestingly, one pattern that emerged was that many of the answers he gave seemed to be "stock" answers that represented more or less the conventional thinking on a matter being discussed. For example, his answers (and positions taken) about monorails (too costly) and EPCOT (too difficult), and even energy policy (use renewables) all seemed to fit this pattern.

These were not highly creative or insightful answers, but seemed reminiscent of answers one might find in press releases. Furthermore, when asked what his major ideas were (over the span of a career) he answered that he never had any - they came from Walt and others. When asked what he would do differently in hindsight and what major decisions had been made that were



wrong, his answer was that he never concerns himself with the past – he only looks forward. And when carrying out major projects (like the Viewliner and Monorail Mark I) we learned that he liked to use “stock” parts (e.g. V-8 engines and other automotive parts). Taken together these observations seem to reveal a pattern of thought and action by which Bob Gurr could “clear the decks for action” – using Walt’s ideas, stock parts, stock answers to peripheral questions, and never looking back or second-guessing the past.

Bob was then free to focus on an assignment and mount an intense effort to produce a flawless design that technicians can easily implement. This concept of flawless work – work that doesn’t need to be modified in-process or redone – evidently was present throughout Bob Gurr’s environment at Disney.

It began with assignments from Walt, which were always well-conceived and always worked out in the end (this was the direct experience of those who worked for Walt). Gurr imposed the same standard on himself and considered it the most basic and only standard needed in a project, to be applied at every stage and to every worker. The principle is simple: when every worker is confident that the work he receives as input is reliable, he can then concentrate on producing work of the same caliber as his own output (without the distraction of correcting faulty input).

At the start of an assignment, Bob said he always got 6 or 7 ideas immediately about design solutions (this comment certainly tempers his other statement that Walt and others had the major ideas – Bob’s ideas were prolific but confined within the area of his own work contribution). Also, while working through an assignment, it appears that Bob’s focus was centered on the practical aspects of the work he was conducting, and that he paid very little attention to theory or any external thought distractions. When asked for a quote that captures his working philosophy, his answer was, “practice always works because it knows no theory.”

In summary, I think we met and got to know, in Bob Gurr, a “consummate” Disney Imagineer, whose talents and natural inclinations made him ideally suited for the job. He is creative both mechanically and artistically. And he seems to have a voracious appetite for facts and the capacity to glean from them “how things work.” These talents formed the basis for his mechanical creations. Perhaps equally important, his natural inclinations were like Walt’s: motivated to “turn dreams into reality” (paraphrasing the title of Bob Gurr’s DVD). This he did by applying ordinary components and technologies (obtained in-house and from the outside market) to create new designs.



As noted, Bob seems to think in terms of “stock” answers (i.e. to be more interested in a working understanding than theoretical knowledge – the “how” rather than the “why”). This inclination probably helped streamline his ability to master and apply external information quickly in his designs. Bob was also comfortable letting the dreams come from Walt, and this probably further streamlined and focused his work effort. And as noted, he took on Walt’s work ethic of always producing high quality work to pass on to the next workers. Bob’s design drawings were handed directly to the technicians who would carry out the work.

Of course, to produce nearly flawless work, rigorous effort and attention to detail are required. The motivation to sustain this high level of exhaustive effort must have come from Walt himself, and must have been grounded in the realization that the dreams he gave them to carry out were always well conceived and always worked out. Walt’s key role is further borne out by many former Imagineers in what they have said and done in their post-Walt lives. Bob Gurr said when asked what imaginative projects he is involved in today, that he doesn’t do those anymore because “work is a four-letter word.” Instead he spends his time in speaking and public appearances mostly related to his Disney background.

Conclusion: Considering what we have learned from Bob Gurr and others about Walt, and reflecting on the nature and capabilities of the man, it seems inescapable that accomplishments far beyond those in existence today would have been realized if Walt Disney had lived longer than he did. EPCOT would have been built as originally envisioned, and the obstacles and difficulties cited by Bob Gurr would have been overcome under Walt’s direction.

By the time of his death, Walt Disney had grown in influence and in his record of accomplishment to unprecedented heights, and the basis for his success was all positive and universally well-received, so that prospects for even greater success and broadened influence beyond his company were seemingly inevitable. The nature of his influence and its importance were expressed beautifully by Ray Bradbury in his foreword to the book *Remembering Walt* by Amy and Howard Green. Ray wrote:

“I’m an optimal behaviorist, like Disney. With a grand sense of fun and passion, you’re going to create something fine. Not always, but Walt was a bursting fountain, always running at full speed. That makes for optimal behavior. Behaving at the peak of genetic madness.

“Walt Disney was more important than all the politicians we’ve ever had. They pretended optimism. He was optimism. He has done more to change the world for the good than almost any politician who ever lived. I’m talking about the influences of mind and imagination on people. I’m talking about culture and individuals’ imaginations, which change that culture.

“Walt left the world a thousand times better than when he arrived. He personified Schweitzer’s quote: “Do something good. Someone may imitate it.”





BEAMING WITH INSPIRATION

BY JIM VANOSTENBRIDGE

Continued from the Spring edition

By the mid-1960's Walt Disney and his Imagineers were finding confidence, not only in their abilities to tell stories, but to build places and transportation systems. Emboldened by work at Disneyland and the 1964-65 World's Fair in Flushing Meadows, New York, they were ready to reveal aspirations for their next significant effort, Disney World, near Orlando, Florida. Of course, the centerpiece to this new and compelling place was Epcot.

Transportation was seen as a cornerstone of Epcot's design and the Monorail now figured prominently into the plan for the intended model city in the Sunshine State. This time around, Bob Gurr found a new inspiration for the design of the monorail that, for the first time, would serve as the initial attraction experience for all Walt Disney World guests, even before guests entered the park. Rather than a work of science fiction, Bob Gurr's new inspiration for this next generation of monorails could come from commercial aviation.

"Here comes a Learjet and this Learjet oozes up only as a Learjet can. And has that wraparound windshield. It's white. It's got a drop nose. And it's all flush-riveted, I mean it's just super, super clean. So I saw that image in my mind and I thought, 'that's the image I want for the Monorail when people go to Walt Disney World. That first time they get off their cars, parking lot trains, go up to the Monorail station, their first real experience in Walt Disney World transportation's gonna be that Monorail and it should have that same feel of having a corporate Learjet

ooze up, stop, and you could climb into it. So that meant the wraparound windshield and the flush rivets and the smooth white paint had to be the heart of the design of the Mark IV. And, as it turned out, Rohm and Haas made the Plexiglas panels big enough that I could have a single wrapped windshield that wrapped around the whole front of that nose and structurally come up with an ultra-light-weight body structure all out of aluminum, really, really light for the size of the train. And everybody just went for it. Nobody argued that we were gonna spend extra money on flush rivets, because I said flush rivets and that's what we're gonna do. As you remember, all the previous monorails had rivets showing. Well, I got away with murder on this super slick, super neat, flush windshield, flush rivet train. 'Cause actually, there was 10 6-car trains done which was a big change from the original Disneyland 2 trains with 3 cars each."

This fleet of monorail trains started service at Walt Disney World when it opened in 1971 and remained in service until 1989. This design that resulted in the Mark IV monorails for Walt Disney World, guided the evolution of Mark III Monorails to the Mark V design at Disneyland. The first Mark V monorail trains took to the beams in Anaheim, California in 1986. Within the new fuselages of the Mark V monorails, the original chassis of the Mark III's continued to traverse the beams at Disneyland.

Remaining true to the Mark IV design, Walt Disney World's Mark VI increased guest capacity, widened doors,

improved accessibility for guests with disabilities and families with strollers, and improved air conditioning. Additionally, enhanced communications and safety systems were added. Mark VI monorails were built by Canadian aerospace and transportation manufacturer Bombardier and were phased into service starting in 1989. To this day, Bombardier continues to produce Learjets as well.

In 2001, Tokyo Disney Resort introduced a new monorail system. These monorail trains are very different from those in the United States. Note that this design resembles the early ALWEG test monorail. Though, in the United States, there are just a few commercial monorail systems outside of Disney Parks, the inspiration of monorails as a viable transportation system of the future took greater hold in Japan and ALWEG guided the development of standards and specifications in that nation.

In 2008, Disney's most modern fleet of Disney monorails, dubbed Mark VII, entered service at the Disneyland Resort. The design of these trains pay homage to the origins of the Mark I's and the Viewliner with a familiar windshield and fuselage detail, but with the flush riveted surface first present in the Mark IV's. An unexpected inspiration that originated with Walt Disney's drive through the German countryside was transformed into an inspiring design that has continued to evolve for more than half a century and continues to inspire the young and young at heart to experience for themselves a transportation system of the future that is viable today.

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MICHAEL BROGGIE
MEMBER SINCE DAY ONE

VIEW FROM THE CUPOLA

Marty Sklar - Imagineer to the World

Since our last issue of *Carolwood Chronicle*, we lost one of my and my family's closest Disney friends, Marty Sklar. Martin A. Sklar, or "Marty" to all who knew him, was the embodiment of all that Walt Disney Imagineering represents.

In his final role with The Walt Disney Company, Marty served as International Ambassador for Walt Disney Imagineering. This role was offered to him by Jay Rasulo, then global chairman of Walt Disney Parks and Resorts, which was the managing unit of Imagineering. The announcement was made on February 16, 2006. It was a perfect fit for Marty as he was then responsible for travelling around the world to colleges and universities to seek out and recruit candidates to populate and create the future of Imagineering. He also served as the honored guest at all openings of Disney attractions and parks representing the team of Imagineers.

What makes my memory of Marty unique is the realization that he wasn't a designer, an artist or engineer. Like Walt, who admitted to a child who asked the showman what he did that he no longer drew Mickey Mouse. Walt explained to the boy that his role wasn't as an artist, or Imagineer, or movie director. He said his role was more like a bee that flies from flower to flower, pollinating as he goes. Marty was Imagineering's "pollinator."

He provided that elusive ingredient of leadership to an organization of talented individuals consisting of strong personalities, insatiable egos and sensitive artistic feelings. No doubt, Marty learned his skills by working closely with Walt from his hiring in 1955, a month before the opening of Disneyland, to create and write *The Disneyland News*, to writing Walt's obituary on December 15, 1966, to be issued by Roy O. Disney, then the revered president and board chairman of the company and lifelong business partner to his brother.

During this period, Marty became Walt's ghostwriter, creating his speeches and comments for publications throughout the world. In doing so, he was required to listen and take notes as Walt waxed his thoughts and visions, his ideas and concepts, and then parse his words into meaningful text. Marty became the behind-the-curtain author of Walt's wisdom.

Marty learned communications and journalism at the University of California at Los Angeles, where he was editor of *The Daily Bruin* campus newspaper. A fellow

Bruin, Johnny Jackson, who had landed a job at Imagineering, recommended that Marty be hired to create the Disneyland publication, which he did as a part-time assignment. Upon graduating in 1956, Marty was hired full-time to produce publicity and marketing materials for Disneyland.

After five years in Anaheim, he was moved to the Glendale headquarters of WED Enterprises (later Walt Disney Imagineering), which was creating attractions for the New York World's Fair. Marty was assigned to work with various teams that produced such attractions as "The Enchanted Tiki Room" and "It's a Small World" for the fair. Proving their public popularity, they were later transferred to Disneyland along with the "Carousel of Progress" and "Great Moments with Mr. Lincoln." Walt had cleverly negotiated with four major sponsors that his company would own the attractions after the fair closed in 1965.



Marty moved up the management ranks becoming vice president of concepts/planning for EPCOT (Experimental Prototype Community of Tomorrow) at Walt Disney World Resort in 1974. Later, he became vice president of creative development, executive vice president, then president and vice chairman of Imagineering. During his time, he led the creative design and construction of all Disney themed amusement parks from Tokyo Disneyland to Hong Kong Disneyland.

Upon the 50th anniversary of Imagineering, Marty asked to meet me at Walt's Carolwood Barn in Griffith Park. Our Carolwood Society, at the request of Walt's daughter Diane, had taken on the task of saving the barn from certain destruction after Mrs. Disney died in 1997. It was completely restored and opened

in 1999 as a museum operated by Carolwood Foundation/Society volunteers. Marty said the barn was the birthplace of Imagineering and he requested that a celebration be held there to commemorate the golden anniversary of the creative organization.

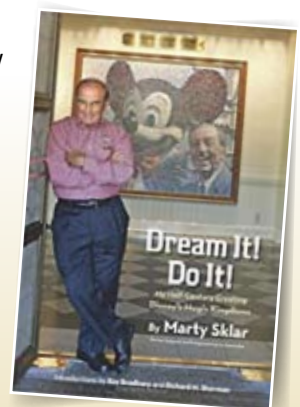
Marty was a close friend of my father, Roger, Walt's first Imagineer. After retiring to Carmel, California, in 1975, my dad regularly received packets of Imagineering information, always accompanied by Marty's custom note cards with red Sharpie messages.

He was designated a Disney Legend in 2001. After a career spanning 53 years with Disney, he retired on July 17, 2009, on the 54th anniversary of Disneyland. On this, his final day, he was honored with a window on Main Street, U.S.A. at Disneyland. This honor followed similar recognition he was accorded at the Magic Kingdom in Walt Disney World, Disneyland Paris, and Hong Kong Disneyland. At the original Disneyland, his window located on the second floor of City Hall contains the line: "Inspiring the Dreamers and Doers of Tomorrow."

Marty continued to serve as a founding director on the board of the Ryman Foundation, which provides scholarships for aspiring talent to attend California Institute of Arts.

He died on July 27, 2017, at his home in the hills above Hollywood. He is survived by his wife of 60 years, Leah, and their son Howard and daughter Leslie.

For a thorough review of his stories, wit and wisdom, read Marty's autobiography *Dream It! Do It! My Half-Century Creating Disney's Magic Kingdoms* published in 2013 by Disney Editions.





The Carolwood Society
1653 Gettysvue Way,
Prescott, AZ 86301

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*

BE SURE TO VISIT US



The Barn is open the third Sunday of
each month from 11:00am to 3:00pm
weather permitting

Admission and parking are free
Donations Graciously Accepted

The Barn is located at:
5202 Zoo Drive, Los Angeles, CA 90027

Carolwood Event Calendar

January 21

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

February 18

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

March 18

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

April 15

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

May 20

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

June 17

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

July 15

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

August 19

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

September 16

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

September 28 to 30

The Carolwood Society UnMeeting at Walt Disney World, Florida

Keep updated on all of our events by visiting
www.carolwood.com/calendar

WISHING EVERYONE SAFE,
PEACEFUL HOLIDAYS