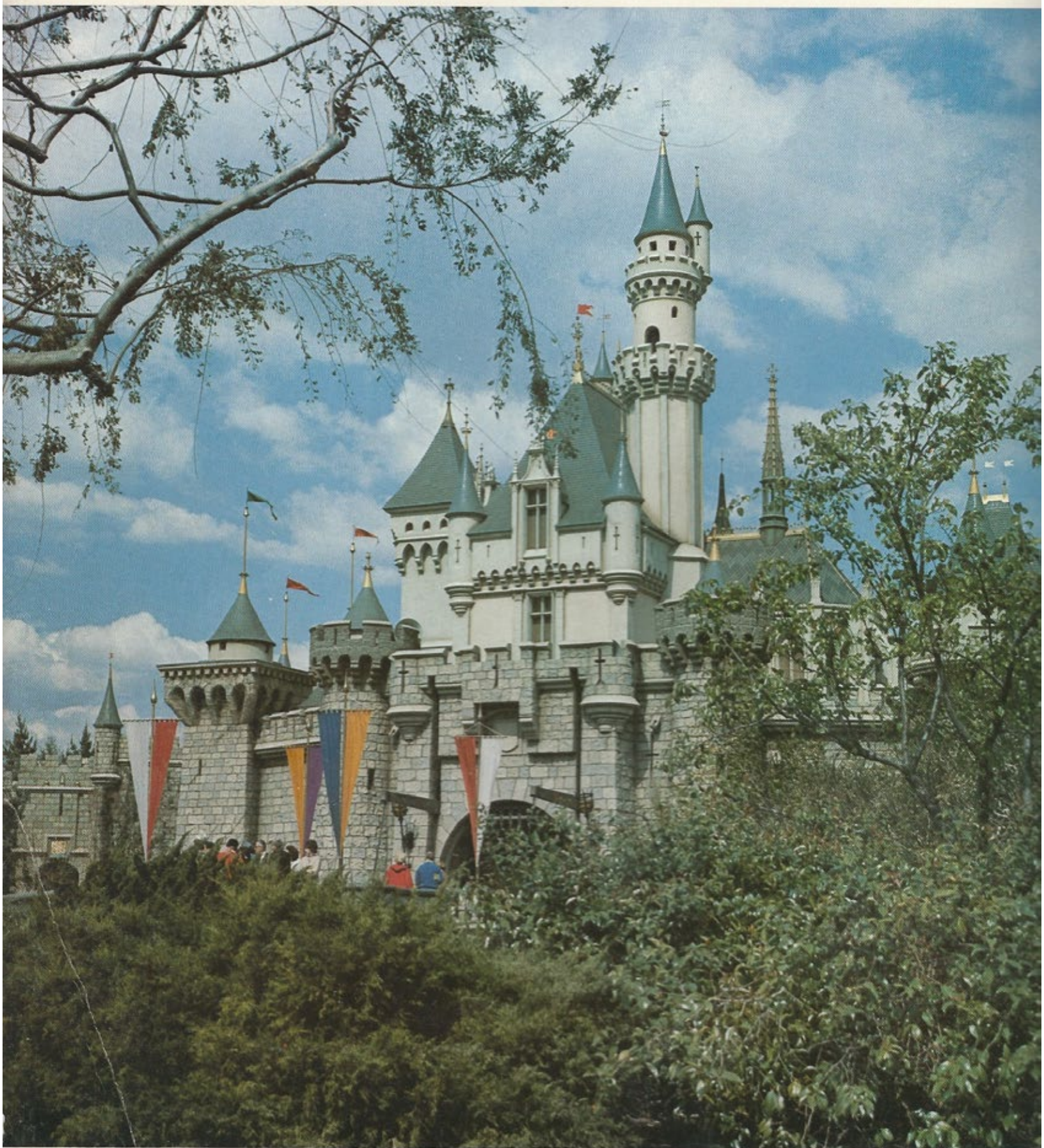
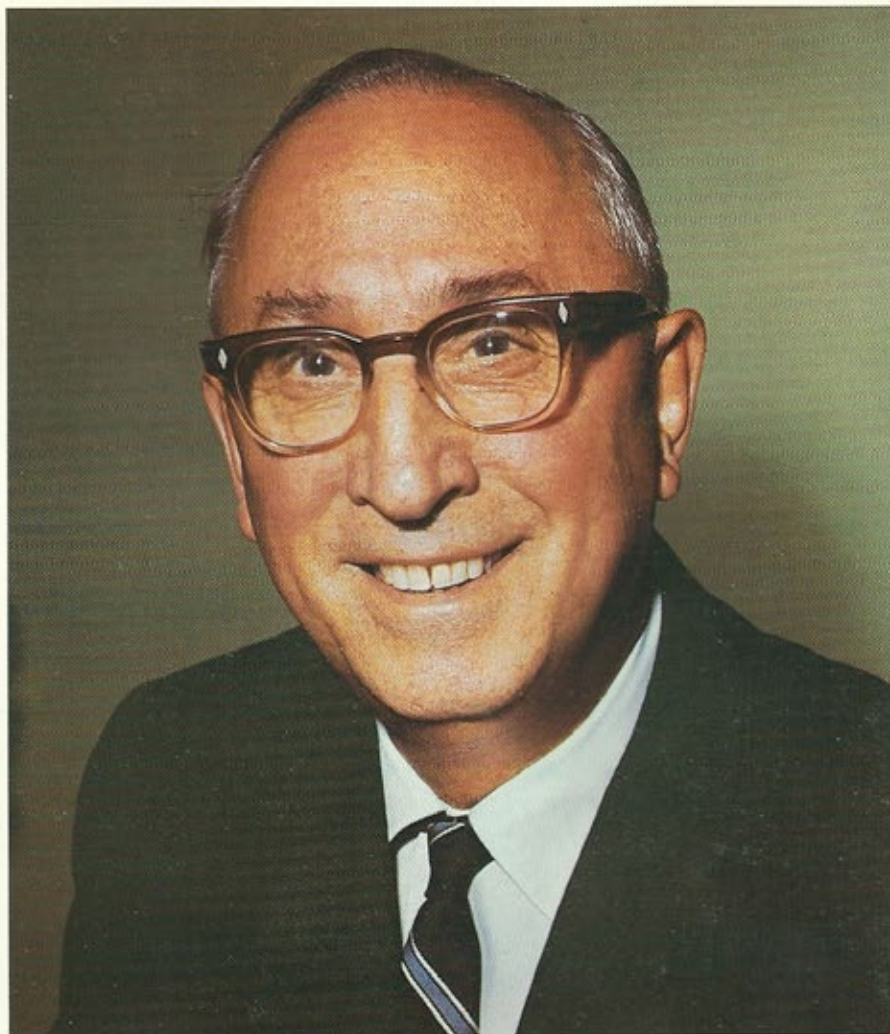




*The  
Walt Disney  
Traditions  
at  
Disneyland*



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***May I Personally Welcome You  
To Our Disney Organization...***

Just as you have done, I sat through a University of Disneyland orientation program.

At that time . . . several months before Disneyland's opening on July 17, 1955 . . . we in the Disney organization were working frantically to make a dream come true.

It was Walt Disney's dream of a place where families could have fun together . . . find happiness and knowledge together. Walt Disney was an American father with two children. He'd dreamed of Disneyland for 20 years . . . as a place where parents and children could share pleasant times . . . a place dedicated to the ideals, the dreams and the hard facts that have created America.

In everything he did, my brother had an intuitive way of reaching out and touching the hearts and minds of young and old alike. His entertainment was an international language. In Disneyland he created a revolutionary new concept of outdoor

entertainment . . . a world-famous theme show without equal or precedent.

As he pointed out, "You can dream, create, design and build the most wonderful place in the world . . . but it requires people to make the dream a reality." You are now one of those people who will make sure that Walt Disney's dream . . . and the dreams of the peoples of the world . . . continue to come true.

As a new host or hostess at Disneyland, I'm glad that you have joined us in the challenging endeavor of creating happiness for others at Disneyland.

Roy O. Disney, President  
Walt Disney Productions



**AS WE MAKE THE TRANSITION FROM THE DAYS WHEN WALT CONSTANTLY ROAMED THE PARK CHECKING EVERY DETAIL, WE FEEL THAT THE QUOTATIONS ON THESE PAGES HELP TO STATE HIS PHILOSOPHY WHICH HAS MADE DISNEYLAND WHAT IT IS. THESE QUOTES ARE FROM A VARIETY OF SOURCES, BUT MOSTLY FROM HIS TENCENNIAL INTERVIEWS WITH THE PRESS FROM AROUND THE WORLD.**

**ON TEAMWORK:**

"Everything here is a team effort."

**ON DREAMS:**

"I could never convince the financiers that Disneyland was feasible, because dreams offer too little collateral."

**ON DISNEYLAND'S FUTURE:**

"The past 10 years have been just sort of a dress rehearsal. We're just getting started, so if any of you starts to rest on your laurels, just forget it."

**ON DIFFICULT ASSIGNMENTS:**

"It's kind of fun to do the impossible."

**ON DISNEYLAND'S TRUE PURPOSE:**

"I think what I want Disneyland to be most of all is a happy place—a place where adults and children can experience together some of the wonder of life, of adventure, and feel better because of it."

**ON CATERING TO THE PUBLIC:**

"You don't build it for yourself. You know what the people want and you build it for them."

**ON FAMILY PRODUCT:**

"Every time other films get dirtier, our box office goes up."

**ON EMPLOYEES:**

"We train them to be aware that they're there mainly to help the guests."

**ON AMERICAN HISTORY:**

"I get red, white and blue at times."

**ON MOVING FORWARD:**

"We can't stand still."

**ON GIMMICKS:**

"We're not out to make a fast dollar with gimmicks. We're interested in doing things that are fun—in bringing pleasure and especially laughter to people."

**ON AUDIO-ANIMATRONICS®:**

"A new door opened; a new way of entertainment appeared for us."

**ON LEARNING AT DISNEYLAND:**

"The first year I leased out the parking concession, brought in the usual security guards—things like that. But I soon realized my mistake. I couldn't have outside help and still get over my idea of hospitality. So now we recruit and train every one of our employees. I tell the security officers, for instance, that they never are to consider themselves cops. They are there to help people. The visitors are our guests. It's like running a fine restaurant. Once you get the policy going, it grows."

**ON THE EXCITEMENT OF DISNEYLAND:**

"It has that thing—the imagination, and the feeling of happy excitement I knew when I was a kid."

**ON HOW TO BE A SUCCESS:**

"Get a good idea, and stay with it. Dog it, and work at it until it's done, and done right."

**ON RELIVING THE PAST:**

"I see only the mistakes we made. It's like going over a theme you wrote in grade school."

**ON RESPONSIBILITY:**

"Anything that has a Disney name on it is something we feel responsible for."

**ON PROBLEM SOLVING:**

"If you bring me a problem, have a solution. Lots of times the solution is the answer and it's just a matter of saying O.K."

**ON WORK:**

"It's good for you. It's my hobby."

**ON WALT'S FAVORITE CREATION:**

"The smile on a child's face."

**ON IMPROVING THINGS:**

"I happen to be a kind of inquisitive guy and when I see things I don't like, I start thinking why do they have to be like this and how can I improve them?"

**ON THE IMPORTANCE OF THE SETTING:**

"I don't want the public to see the world they live in while they're in the Park. I want them to feel they're in another world."

**ON INTEGRITY:**

"When they come here they're coming because of an integrity that we've established over the years. And they drive hundreds of miles. I feel a responsibility to the public."



**ON THE CREATIVE TEAM'S ROLE:**

"The corporation gets its vitality from what we create."

**ON ENTERING POLITICS:**

"Why be a governor or a senator when you can be King of Disneyland?"

**ON SHOW BUSINESS:**

"I've never called my work an 'art.' It's part of show business, the business of building entertainment."



**ON KEEPING DISNEYLAND "NEW":**

"There's many ways that you can use those certain basic things and give them a new decor, a new treatment. I've been doing that with Disneyland. Some of my things I've redone as I've gone along; reshaped them."

**ON REWARDS:**

"My greatest reward, I think, is I've been able to build this wonderful organization. And also to have the public appreciate and accept what I've done all these years. That is a great reward."

**ON NOSTALGIA:**

"I love the nostalgic myself. I hope we never lose some of the things of the past."

**ON "KEEPING THE SHOW ON THE ROAD":**

"To keep an operation like Disneyland going you have to pour it in there. It's what I call 'keeping the show on the road.' You have to keep throwing it in; you can't sit back and let it ride. Not just new attractions, but keeping it staffed properly . . . you know, never letting your personnel get sloppy . . . never let them be unfriendly. That's been our policy all our lives. My brother and I have done that and that is what has built our organization."

**ABOUT THE FAMILY AUDIENCE:**

"The one thing to me . . . the important thing . . . is the family, and if you can keep the family together with things. That's been the backbone of our whole business — catering to the families."

**ON THE CHILD IN ADULTS:**

"You're dead if you aim only for kids. Adults are only kids grown up, anyway."

**ON HOW DISNEYLAND BEGAN:**

"Disneyland really began when my two daughters were very young. Saturday was always Daddy's day, and I would take them to the merry-go-round and sit on a bench eating peanuts, while they rode. And sitting there alone, I felt there should be something built, some kind of family park where parents and children could have fun together."

**ON CURIOSITY:**

"There's really no secret about our approach. We keep moving forward, opening up new doors and doing new things, because we're *curious* . . . and curiosity keeps leading us down new paths. We're always exploring and experimenting. At WED, we call it 'Imagineering' — the blending of creative imagination with technical know-how."

**ON COURAGE:**

"When you're curious, you find lots of interesting things to do. And one thing it takes to accomplish something is courage. Take Disneyland, for example. Almost everyone warned us that Disneyland would be a Hollywood spectacular — a spectacular failure. But they were thinking about an amusement park, and we believed in our idea — a family park where parents and children could have fun — together."



**ON DEVELOPING IDEAS:**

"You get in, we call them gag sessions. We get in there and toss ideas around. And we throw them in and put all the minds together and come up with something and say a little prayer and open it and hope it will go."

**ON SEQUELS:**

"You hate to repeat yourself. I don't like to make sequels to my pictures. I like to take a new thing and develop something."

**ON CONFIDENCE:**

"When we consider a new project, we really study it—not just the surface idea, but everything about it. And when we go into that new project, we believe in it all the way. We have confidence in our ability to do it right. And we work hard to do the best possible job."

**ON FAMILY ENTERTAINMENT:**

"We have never lost our faith in family entertainment—stories that make people laugh, stories about warm and human things, stories about historic characters and events, and stories about animals."

**ON DOING THINGS RIGHT:**

"Everybody thinks Disneyland is a gold mine—but we have had our problems. You've got to work it and know how to handle it. Even trying to keep the park clean is a tremendous expense. And those sharp pencil guys tell you, 'Walt, if we cut down on maintenance, we'd save a lot of money.' But I don't believe in that—it's like any other show on the road; it must be kept clean and fresh."

**ON THE TALENTS OF THE ORGANIZATION:**

"Look at Disneyland. That was started because we had the talent to start it, the talents of the organization."

**ON DISNEYLAND'S UNIQUENESS:**

"Disneyland is not just another amusement park. It's unique, and I want it kept that way. Besides, you don't work for a dollar—you work to create and have fun."

**ON DISNEYLAND'S AUDIENCE:**

"You can't live on things made for children—or for critics. I've never made films for either of them. Disneyland is not just for children. I don't play down."

**ABOUT AUDIO-ANIMATRONICS®:**

"It's another dimension in our world of animating the inanimate."





Mickey Mouse



You've probably met me in the movies ... on TV in a comic strip or a magazine... maybe even at Disneyland where I spend quite a bit of time.

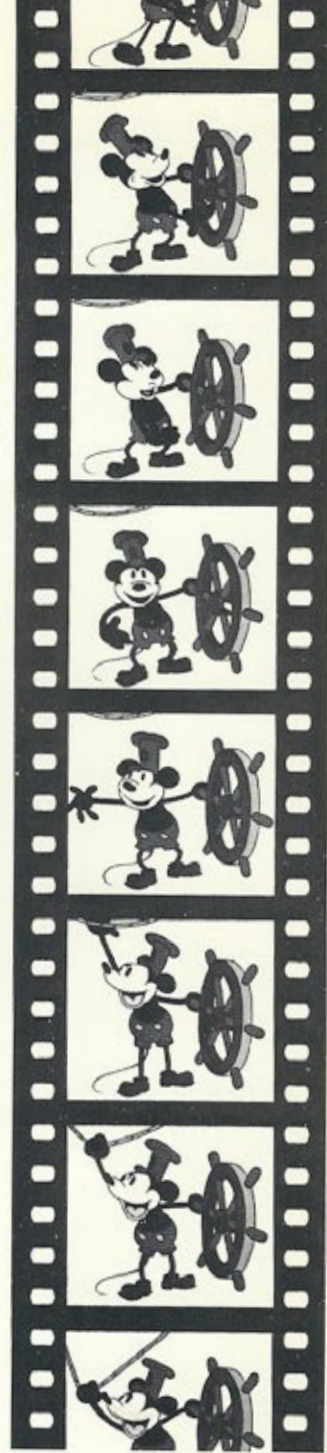
Our boss, Roy Disney, has asked me to work with the University of Disneyland... to help explain our unique way of creating happiness for others.

At our Walt Disney Studio the Disney team creates the roles we play in films and books. Our efforts end up on a strip of celluloid or paper which is distributed to every corner of the world. We don't meet our audience face to face.

Your work at Disneyland is show business, of course, but of a different type. You're a direct personal representative of the entire Disney organization.

So, it's important that at Disneyland we all work from the same script, and here it is. Let's talk first about the Walt Disney traditions at Disneyland...

Mickey



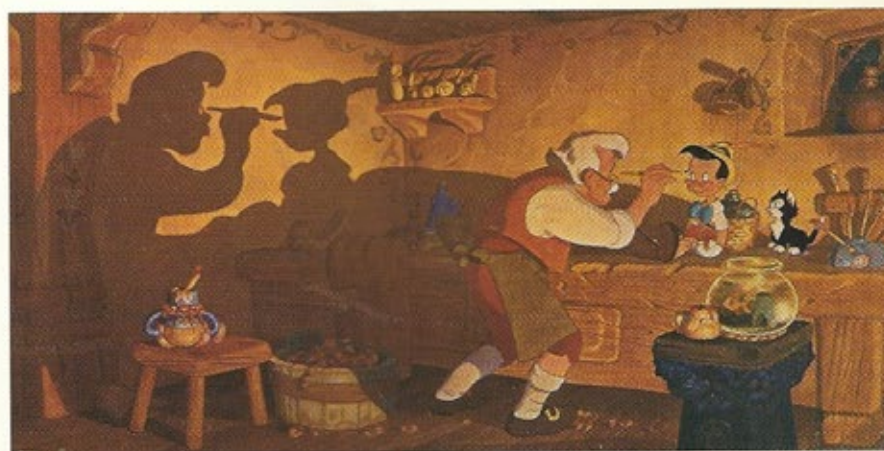
## Our Disney Traditions... Our Disney Ways

The headquarters for Walt Disney Productions is located in studios which sprawl over some 45 acres in Burbank, California . . . about 35 miles northwest of Disneyland.

Today's great studios are in remarkable contrast to the rented garage in which Walt and Roy Disney started business in Hollywood in 1923 as DISNEY BROTHERS.

Walt Disney was born in Chicago on December 5, 1901.

He started school in Marceline, Missouri. When he was about 9, the family moved to Kansas City; then later back to Chicago where Walt attended McKinley High School. He left McKinley at 17 to join the Red Cross as an ambulance driver in France during World War I. After the war he returned to Kansas City, where the family again lived, and started making advertising cartoons for movie theatres. This business was not too



successful, so Walt turned his thoughts to Hollywood.

In the meantime, Roy Disney had served in the U. S. Navy and was in Los Angeles when Walt arrived from the mid-west with total cash assets of \$40 and talked Roy into going into business with him.

What is now a world renowned corporation started with combined cash assets of about \$500 and a loan of \$500 from an uncle.

Walt Disney spent his entire life and almost every waking hour in the creative planning of motion pictures, Disneyland,

television shows and all other diversified activities that have carried his name through the years. Around him he gathered the kind of creative people who understood his way of communicating with the public through entertainment. Walt's ways were always unique and he built a unique organization ... a team of creative people of which he was justifiably proud.

Walt Disney was an unusually human person who liked hot dogs and honest people who could be themselves. He didn't like pretense, stuffed shirts and phony formality. The traditions he began ... we intend to continue. For example ...

**FIRST NAMES . . .** We're a first-name organization. We have Mr. Lincoln, Mr. Toad, and Mr. Smee . . . but the rest of us go by Roy, Tom, Dick, Harry, Madeleine, Dorothy or Anita . . . regardless of title or responsibility.

**FRIENDLINESS . . .** Friendliness—a quality we hope you will exude—is a tradition at Disneyland between all of us who produce the show. We've found that we can't produce a happy, friendly show if we don't have a happy, friendly crew. So, be a Happy . . . not a Grumpy.

**A SENSE OF HUMOR . . .** We're devoted to giving happiness . . . producing family fun with a bit of corn thrown in . . . and this requires that you develop a sense of humor to help you over the rough spots. Remember . . . he who laughs . . . lasts.

The Disney organization has come a long way since the start in a rented garage . . . and we still have a long way to go. Unique in many ways, our Disney organization has grown through the synergetic interaction of the many functions directed towards family entertainment in its many aspects.

No function stands alone. As you are reading this, a family is attending one of our theatrical films in Japan . . . another is enjoying TV at home together . . . others are being trained or entertained by 16 mm educational films . . . listening to Disney records . . . buying Disney merchandise . . . or laughing over a comic strip. We are all tied together working towards the same goal.

As Walt Disney said when he accepted the "Showman Of the World" award in New York City, "Only through the talent, labor and dedication of our staff could any Disney project get off the ground. We all think alike in the ultimate pattern."

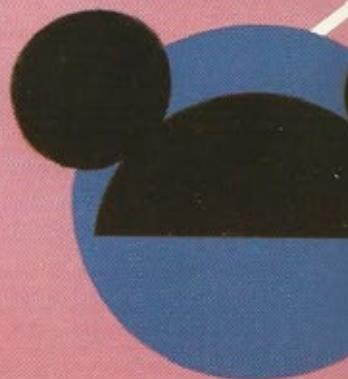
We hope that you enjoy thinking our way.



**Comics and Publ**



**Sales and Distribution**



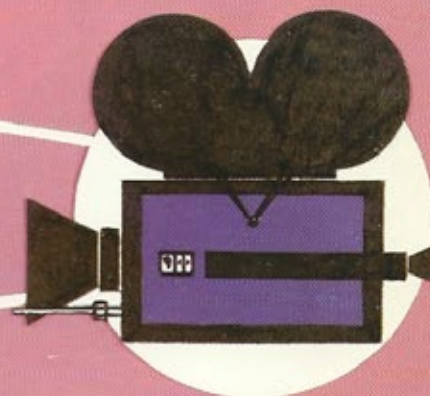
**Merchandising and I**



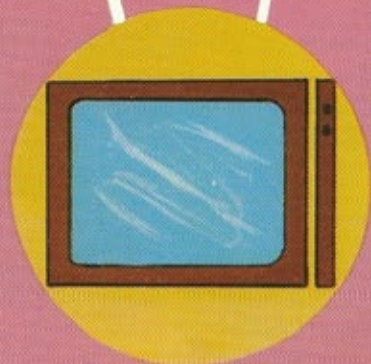
**Outdoor Entertainment**



**Educational Films**



**Theatrical Films**



**Television**



**Music and Records**

# OUR DISNEYLAND ENTERTAINMENT PRODUCT



Disneyland is that branch of the Disney organization which specializes in producing a theme show on a 70-acre stage with the Southern California sky as a backdrop.

As is the case with other branches of the organization, our product is entertainment . . . our goal is to give happiness to others. During our summer peak, you'll be part of a cast and production crew of 6,000 people in the largest coordinated outdoor spectacular in the world.

As is the case with a conventional theatre, we have our OUTER LOBBY . . . which embraces the 200 acres of the Disneyland Hotel complex and our parking lot. Our guests are transported by tram to our INNER LOBBY which includes the Main Gate area and the entrance to the center stage . . . Main Street, U. S. A.

Located on 50 acres of BACKSTAGE is our maintenance

crew, which works around the clock to make certain that everything is working . . . the Park spic and span . . . the landscaping . . . the music . . . every nook and cranny of the stage up to Disney standards.

As the guest walks or rides up Main Street, he comes to the HUB, from which the five theme areas branch out . . . ADVENTURELAND . . . FRONTIERLAND . . . NEW ORLEANS SQUARE . . . TOMORROWLAND . . . and FANTASYLAND. Each of these lands has been created as a living story . . . whether it is turning back to a small home town of the America of 1890-1910 . . . or experiencing the life of the future on our planet Earth.

To produce this show requires you . . . and others in the cast who perform 251 different skilled roles which vary from the "A" of Ager and Grainer, making new wood look old, to the "Z" of Zebra Taxidermist.



Our Disneyland cast embraces eight major functional departments and an ever-growing list of great American corporations who have chosen Disneyland as a friendly and happy place to showcase their products.

You may be assigned to any one of our varied roles. You may wind up on an attraction . . . or in a restaurant . . . or a shop . . . or an office . . . or on the midnight shift cleaning up the Park for a fresh new show.

The place where you work may seem like a world of its own . . . which it is. But it's important to remember when we get bogged down in the day-to-day problems and frustrations of our little groups that we are part of a world-wide organization which specializes in bringing happiness and fun into a world which is rather rough around the edges.

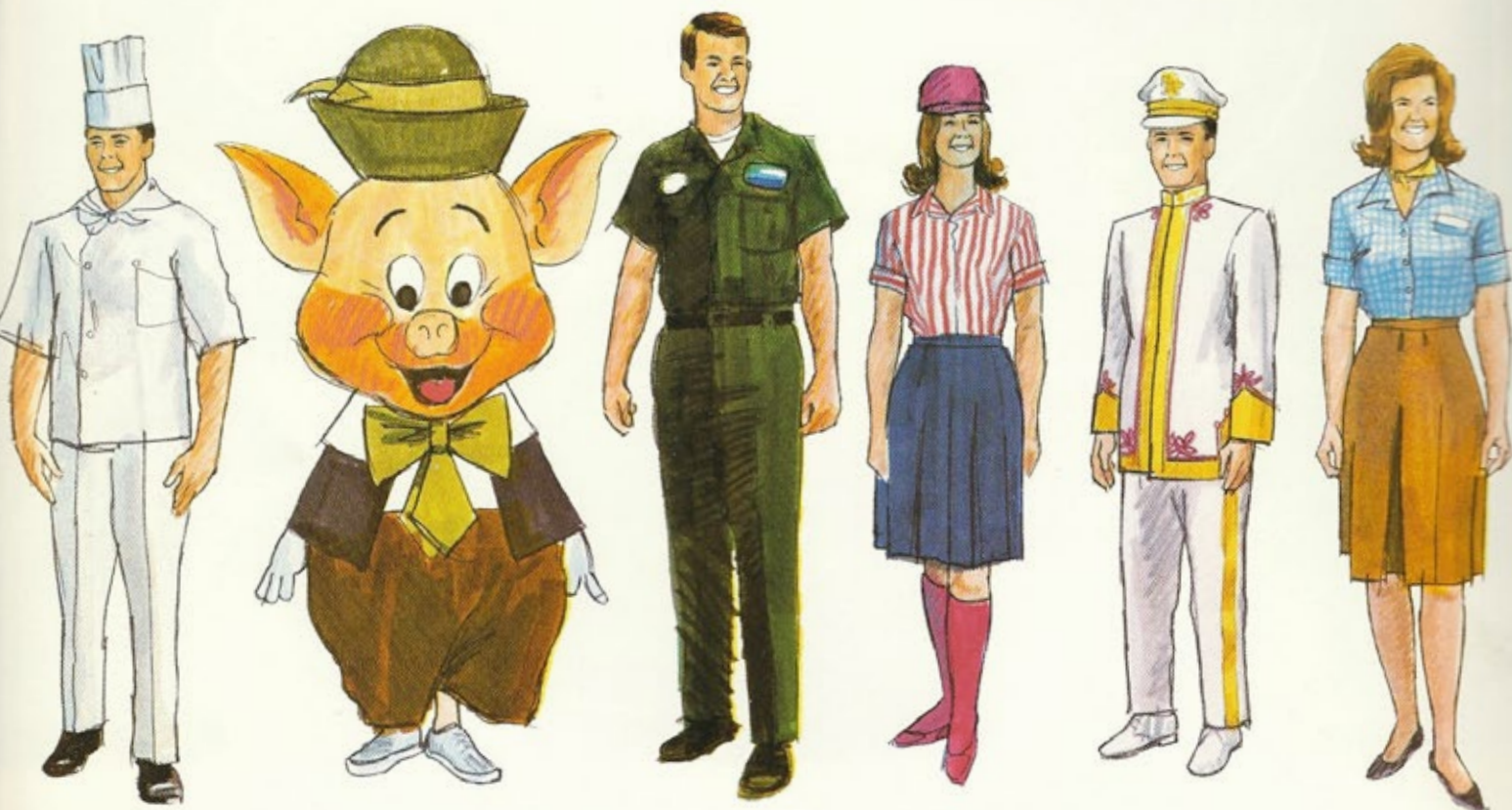
While you may be facing some crisis at your work location (we have lots of crises), another member of the Disney organization may be bugged by a broken camera at some bug-ridden location in South Africa. We're all part of the same world-wide organization.

Just as we at Disneyland take pride in other products of the Disney organization, so, too, they look with pride at the way we produce the Disneyland show.

Our Disneyland show is a person-to-person production where we share the stage with the audience. It's a people-directed business . . . if you don't like people, you're in the wrong business.

But if you *do* like people and *do* find fulfillment in creating happiness for others . . . then let's get down to a discussion of our Disneyland outdoor script for showmanship.

# THE DISNEYLAND LOOK



Into each work life some conformity must fall, and quite a bit falls into yours when it comes to your on-stage appearance.

The maxim "Be yourself" is a Disney tradition. We feel that a person should be natural . . . should preserve his or her individual identity. But we must point out now with considerable clarity that Disneyland is a show, and when you appear in your role "on stage," it is essential—in fact, mandatory—that you present to the audience what we call the Disneyland look.

Meticulous attention has been given to every aspect of every show within the show at Disneyland, and the design and creation of the costume for every attraction is based on the

history and the story which is portrayed.

Of course, what you put into your costume is equally important. With the exception of the exceptions which make the rule, the Disneyland look is a neat and natural look without artificial airs.

Baubles, bangles and beads are normally "out." A simple ring or wrist watch is permitted, but leave the crown jewels and dangling bracelet at home.

Ornate jewelry may interfere with the performance of your role . . . but from a guest relations standpoint, it is in poor taste.

For hostesses, only a natural makeup is permitted . . . and





heavy perfumes are definitely "out." When in doubt, please check with your supervisor . . . or Wardrobe.

Similarly, our hosts . . . the men in the cast . . . must conform to our Disneyland standards for a neat haircut, a clean shave just like on TV, presentable fingernails are a must . . . just as natural nails with clear polish are "in" for hostesses.

We have the largest working Wardrobe in the world . . . more than thirty thousand costumes fill our massive clothes closet, and all of these must be cleaned, laundered, and maintained. So we ask that you help our continuing inspection plan by checking the outfit you wear . . . the seams, creases, buttons and general condition of the costume.

And should it happen . . . and it can happen . . . that you spill that cup of coffee on your spanking fresh outfit, check immediately with your supervisor to arrange to change it. The Disneyland look is *never* a sloppy look.

In our modern life, styles seem to change by the week. When you leave the stage door at the end of your shift, you may want to conform to the styles of your social group. But in Disneyland you'll have to conform to our show . . . to present the Disneyland look.

Be neat . . . be natural . . . be yourself. Do your part to preserve and build our world-wide reputation for our Disneyland look.



## DISNEYLAND TERMS

Disneyland's a land of its own, separated from the outside world by a protective earthen wall we call a "berm." We have our own Disney ways . . . and a language of our own.

For example, we have eliminated the word "customer" from our Disneyland dictionary. Since we have invited people from around the world to visit us, we think it's proper to call them our GUESTS.

Since we have invited our paying guests to our Magic Kingdom, we feel that our proper relationship toward them is as a personal HOST or HOSTESS.

Although people may be rather tightly crowded together on a peak day, we never refer to a "crowd" at Disneyland. On the contrary, all of our guests comprise our Disneyland AUDIENCE.

Since all Disneyland's a stage, you'll either work BACK-

STAGE to keep the show going in tip top shape, or ONSTAGE, where your every action is subject to the eyes and ears of others.

On the Disneyland stage we have what is perhaps the largest combination of ATTRACTIONS in the world. We don't have "rides" such as you might encounter in an old fashioned amusement park or fair.

We don't have "guards" to keep people out. On the contrary, we have SECURITY OFFICERS who are here to serve and protect both guests and personnel.

Uniforms are for the Army where things must be . . . well . . . "uniform." We wear COSTUMES.

We hope it doesn't come as a shock . . . since you'll get paid every week . . . but you don't even have a job. The fact is that you play a ROLE in our Disneyland show.



## SAFETY

Safety is built into all our attractions. They are designed and maintained for maximum protection, both for you and our guests.

Our special kind of entertainment may weave a spell so strong that the audience might forget where they are or where they are going. They forget there are curbs and steps.

There are so many exciting things to see and do—why should an emotionally entranced guest “watch his step”? It’s natural to become careless and forgetful. The guest counts on you to watch his step . . . to send him away happier and just as healthy as when he came in.

Have a “safety eye” about things around you. Report any hazards—a loose board, a non-working light—anything which might cause a stumble, trip or cut. Happiness and safety go together. Practice safety in showmanship.



## KNOW THE ANSWERS

A question from a guest is never an interruption in our Disneyland VIP Plan. You’re a walking, talking information booth—with a smile. It’s no easy task to answer the same question 68 times . . . in the same patient and friendly way. You must remind yourself that . . .

*Most of our guests are strangers on our stage and as a rule they don’t read directional signs. In fact, many of our foreign guests can’t read English.*

When people travel, they enjoy many things, but the most important factor is a human one . . . it’s the PEOPLE THEY MEET that make the difference. It’s you . . . our walking, talking information booth with a smile . . . who makes the difference.

Answering questions is a vital part of your role—never an imposition.





## TEAMWORK

Disneyland is no place for hermits . . . and your role is not a "do-it-yourself" operation. Your every effort lies in your ability to work with others in our Disneyland cast in order to properly produce a happy show for our guests.

Your work is important . . . true. But the key to the perfect show is a joint venture. Teamwork is essential.

For example, if it weren't for our great backstage crew, there would be no show to operate. If it weren't for our mid-night crew, which you may never see, Disneyland would not have its world-wide reputation for cleanliness . . . for presenting each day a fresh new show.

On the other hand, if it weren't for the efficient performance of our on-stage cast, there would be no paying guests . . . and no attractions to maintain.

Feelings and attitudes, postures and facial expressions, are more communicable than the common cold. A slouch

reflects boredom . . . a pout or a frown or a grouch dampen the pleasure of our guests, and, in fact, the harmony of those with whom you work.

Bored Bill . . . Harried Harriet . . . Sour Puss Sal . . . or Petulant Paul . . . are characters who shouldn't be on stage . . . and make poor team workers.

Another practical aspect of teamwork is reliability and presenteeism. If you're late or absent, it throws an extra burden on others. Be on cue at all times.

You may find your schedule not to your liking, but it is essential to remember that our schedules are established by the audience which pays us. We work while *others* play.

Teamwork is essential to producing a happy show . . . not just plain, garden variety teamwork . . . but a heartfelt appreciation for the problems of the other persons in our cast.



## EVERYONE'S A VIP AT DISNEYLAND

No theatre in the world . . . and very few cities . . . could hold at one time our audience which exceeds six million guests every year.

As you'll find out, our guests include little children and people so elderly they arrive in wheel chairs, poor people, rich people, average people, distinguished and eminent people, princes, kings, queens, emperors and premiers—people of every race . . . of every creed . . . of every color . . . of every possible point of view.

We entertain these people . . . one at a time . . . with the same constant courtesy. To us, every guest is a Very Important Person . . . a VIP.

We'll repeat. If you don't like people, you're in the wrong business. In fact, just "liking" people isn't enough, since it

implies some kind of option in selecting those whom you "like" or "dislike" . . . which is definitely *not* the case at Disneyland.

Now anyone can give friendly service to an easy going, happy guest. The challenge is bringing the sparkle back to the eyes of the man with a family of six whose car vapor locked on the Santa Ana Freeway coming to the Magic Kingdom on a hot day.

Being the perfect host or hostess to thousands of guests in a day (one at a time) is exacting, professional work. Your role may require the use of many skills. But your skill in dealing with people is the most important one.

To produce our particular brand of Disneyland hostmanship, there are five key points to remember. We call them "VIP TIPS."





A UNIVERSITY OF DISNEYLAND HANDBOOK  
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