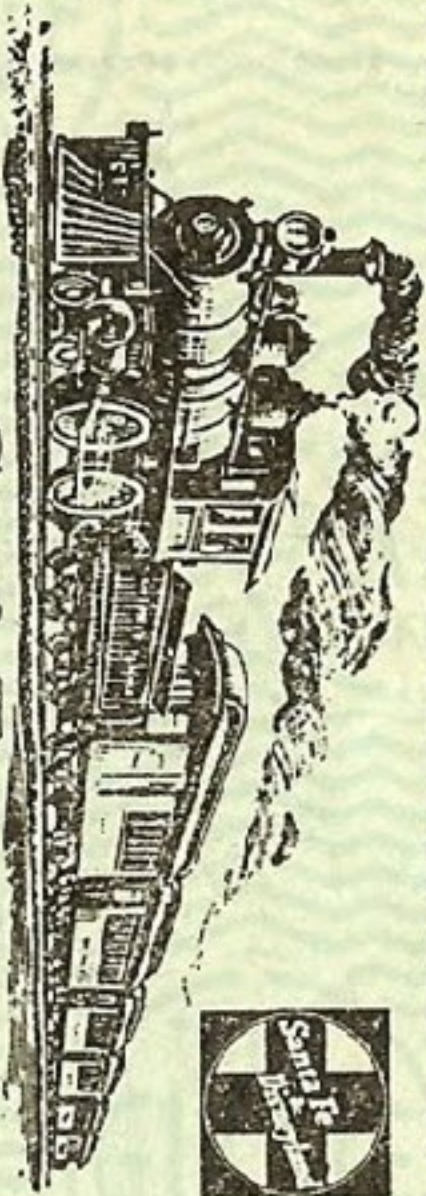


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Journey Planet

Oct. ~Journey Planet~ 2017

Editorials

“Yes, in one way or another I have always loved trains.”

Walter E. Disney.

Thanks Walt, and so do I, yet I would never have known that you did so, until Helen Montgomery took me to the Museum of Science and Industry to see the “Treasures of the Walt Disney Archives” exhibition in 2014. At that stage I saw some photographs of Walt with trains, and then noted how important the railways were to Walt, as they featured so much and realised, he liked trains.

I decided that I would like to write about Walt Disney and his trains, and his love of them, and how they permeated his life, as an article for a more general Walt Disney issue of Journey Planet.

I found a niche of time this summer, where although busy with Dublin 2019, I was able to read while in work, and started to devour books and references and articles at an unreal rate after finding a couple. Then I came upon Michael Broggie’s work, Walt Disney’s Railroad Story and this is the seminal work, indeed it is more than that, it was inspirational to me, and I started to try and figure out parts that the book touched on, or that I had read elsewhere, and match up the stories, and it was just so much fun.

This book is fabulous. Although I have read many, and went down many routes of fun research, and picked up articles and magazines, it was perfect to read as it was like marrying all the pieces of Disney together. It is a definitive history, not just because of the details, but because Broggie was there, he was on the footplate of the train with Walt, he was working the Carolwood Pacific Railway empty stock movements, he was shown the workings and allowed to drive Lilly Belle. His ability then to translate all this information into a four hundred page book is sublime. I bought the 2nd edition and the 4th is awaiting me in Boston, which I will visit for Smofcon.

It is a vital history and if you like this zine, then you must go to <http://carolwood.com/> and buy it.

I just was not aware of all the Railway connections.

Soon I had 40,000 words, and I had not touched upon the Great Locomotive Chase, which is a fascinating subject, an interesting film, and there is a type of documentary narrated by Fess Parker about it, for Disney. It was a lot suddenly.

So here is a Fanzine, just about Walt Disney and Railroads. I am still seeking and searching for information, for instance, where is the Lilly Belle II, what are the other locomotives that exist in the Carol Wood Society ‘Walt’s Barn’ as I have seen photos of others, and what became of the second British locomotive that Walt bought, what is the Carolwood Pacific room like at Walt Disney World Wilderness, and how do I get to see the Lilly Belle parlour car.

It has been a huge amount of fun though, and although there are a variety of matters and subjects covered, I feel like Walt Disney had energy and love of trains, he moved them full sized, when the Great Locomotive Chase was being filmed, and the ones at Disneyland, and his own private one, he was an ‘Engineer’ a driver to me. Amazing.

We welcome feedback and comments insight, corrections etc and have a future Disney issue planed, so we will endeavour to capture those and publish them.

I hope you enjoy this read as much as I enjoyed delving through libraries and online resources finding it.

Yours. James Bacon. Lead Driver.

Editors: James Bacon, Chris Garcia, Jackie Kamlot, Helen Montgomery

The [Sci-Fi] Magic of Disney

by Jackie Kamlot

There is no mistaking that I got my love of science fiction from my parents. Sci-fi books lined all of our shelves, Dr. Who was family television time, Star Wars was the first film I saw in a theater. Until this fanzine, it never occurred to me how much science fiction there was to experience at Disney World. It all just seemed so natural, just another thing my sci-fi loving family would do on vacation.

My grandparents retired to Miami Beach before I was born so that would become our primary vacation destination. My parents would pack us up (my sister and me) into the station wagon and we would set out pre-dawn on our 2 day journey down the east coast. It seemed no matter what time we left, we would always get stuck in traffic on the George Washington Bridge, or make it to White Castle just in time for burgers, or stop at Stuckey's – the BEST pit stop in the South.

While it was always nice to visit with the grandparents, ahem, the anticipation of our next stop, Disney World, was sometimes too much to bear. The, roughly, 5 hour drive from Miami Beach to Orlando through alligator country was brutal. Tensions were high. We just wanted to get out of that station wagon.

Disney World really is a magical place. No matter how old, I always adore it – even the corny bits. Magic Kingdom is the best place to start. As you walk up to the park entrance, the first thing you see is the railroad and its station. I can't think of a better welcoming than that. If you are lucky enough to be there when the park opens, you are treated to a fun musical number with the characters arriving in the train.

My top 5 favorite sci-fi things to do at Disney World, in no particular order...

Sci-Fi Dine In Theater – The one and only reservation my parents knew they would have to make was for this place. It was set up like a drive-in (another favorite family activity), with all the tables shaped as cars. Old sci-fi movies would play on big screens. I have no recollection of the food – I'm sure it was blah and over-priced – but I do remember how happy I was to be there!

Tomorrowland – As a child of the 80s, Tomorrowland looked what I expected the future to look like. I confess that I was well into my 40s when I first experienced Space Mountain, but once I did, I was hooked. The Carousel of Progress was my sister's favorite, while I always had to go on the PeopleMover.

Star Tours – There are no words for this one. As a Star Wars fan, having a Disney ride like this was a dream come true. Topping this with an actual Star

Wars theme park will cement Disney World as a place where dreams really can come true. Getting too sappy here...

Spaceship Earth – When you enter Epcot, you cannot miss the big, silver ball. Well, inside is a very relaxing ride that takes you on a journey through the history of communication to Disney's visions of the future. This would be the corny bit.

Mission: Space – I will NEVER go on this ride again. I am way too claustrophobic. But wow was it fun to experience. I'm no astronaut so who knows if it really is an authentic representation, but it was pretty cool nonetheless.

I've only been to Disney World, and many times at that. I don't know how I'd feel about the other parks. Going to Disney World in our station wagon is something that will always define my childhood, right alongside "playing" Dr. Who outside with the neighborhood kids and sneaking in to see Empire Strikes Back thirteen times at the theater before getting caught.





Mapping Disney Railways

Part I. Marceline Early Days.

Walt Disney's family moved to Marceline, Missouri, a farming community, in 1906 from Chicago. He was aged 4. His father, Elias Disney, purchased a 40 acre farm from a Civil War veteran. The town was small, a population of 2,500, which is about what it still is today. The town had occurred because of the needs of the railway. In 1887 the Atchison, Topeka, and Santa Fe Railway ran a line between Kansas City and Chicago. They needed a midway point for crew changes and to water and coal the trains. By January 1888 the town started to become a reality. It was named after the wife of one of the ATSF directors, Marcelina, with a slight change.

In 1898 E.P. Ripley Park was opened in the centre of the town, with land donated by the Santa Fe Railroad. Named after a director of the Santa Fe, Walt played in this park, and later the name would occur again.

Walt's cousin Mike Martin, known as Uncle Mike, was an operating engineer for the ATSF, and crew would stay in town frequently for lay overs, and Cousin Mike would stay at the Disney farmhouse, where Roy and Walt would hear about railroading tales, such as that of Casey Jones.

This was not the only family railway connection. Elias Disney, originally from Canada, had worked for The Union Pacific as a carpenter, from Kansas City up the Great Plains to Denver, for about 3 years, earlier in his life.

At the time Walt Disney would have known it, Station as it was known, or Depot, was considerable, a two story long wooden building.

At 15 years of age, Walt got a job as a News Butcher with the Missouri Pacific Railroad. With the help of a \$30 loan from his brother, he would have a box round his neck and sell soda, apples, cigars and newspapers. There was some pedigree in this job, for Thomas Edison had been News Butcher. But it appears that Walt did not find great success with this role. He sold apples from the family farm to crew, and soon was taught the workings of steam trains, and could operate them after a while. Here he is in his own words:

"In 1916, when I was 15, my father sold the newspaper route and that summer I looked around for some way to earn money until high school reopened in the fall. My brother, Roy, who had been employed by the Fred Harvey system as a news butcher on San-

ta Fe trains, selling magazines, peanuts, candy, apples, soft drinks, cigars and so on, suggested that I apply for a similar job.

"I did so and was hired for two months. I felt very important wearing a neat blue serge uniform with brass buttons, a peaked cap, and a shiny badge in my lapel. As the train rolled into one station after another I stood beside the conductor on the car steps to enjoy the envious stares of youngsters waiting on the platform.

"But my first day's business, on the Missouri Pacific, was a fiasco. We ran from Kansas City to Jefferson City. Our train pulled out at 4 a.m. with two commuter coaches added to its usual consist. The day being hot, I soon sold out my supply of soda pop to the commuters. I didn't know until it was too late that the two commuter cars would be detached at Lee Summit. They were gone before I could collect the empty bottles. Inasmuch as my margin of profit lay in the bottle refunds, I realized with dismay that I was wiped out.

"Undaunted, I continued plying my trade on passenger trains not only of the Missouri Pacific but also of the Kansas City Southern and the Missouri, Kansas and Texas, commonly known as the "Katy." It was quite an adventure for a kid who hitherto had rarely been away from home.

"I liked especially the MP run between Kansas City and Down, Kan. It took six hours, because we'd stop at every station en route and we often pushed boxcars out of the way to clear the track. During the journey I sometimes went to the baggage car and supplied the baggage man with cigars or chewing tobacco and then I'd climb over the tender into the engine cab to do the same for the engineer and fireman. They'd let me ride the cab with them for a while-and what a

thrill that was!

"The train would stop overnight at Downs before taking on coal and water for the return trip. One night I decided to walk around the town to look it over. Wandering down the main street, I was window-shopping when a policeman asked what I was doing there and where I had come from. I said I was the news butcher on the train, but I had to accompany him back to the train and unlock my merchandise hamper in order to prove it.

"My railroad career was brief, exciting, and unprofitable. Too many people were eager to take advantage of a young businessman like myself. The suppliers, for example, would fill my hamper with rotten fruit. This drew so many flies that the conductor would make me dump it out, and I was stuck with the cost. Besides, I was only fifteen and I ate up most of my profits. So I quit at the end of that summer with losses that absorbed the \$30 bond I had posted when I took the job.

"That ended my experience with trains, except as a passenger-until years later...'

From the Railroad Magazine, October 1965 article "I Have Always Loved Trains" by Walt Disney

Walt went on to leave Marceline, working in many jobs, such as at the Chicago Post Office as a downtown letter carrier in the daytime and a route collector at night. Then for a year in the American Red Cross, in the First World War, in France. Marceline left an indelible imprint on Walt Disney, be it the barn on the farm where he first entertained an audience, the main street or the railroads, and he never forgot it.





Mapping the Disney Railroad Part 2; -The Carolwood Pacific Years

Walt Disney had a connection with Lionel model railways from 1934. Lionel were in receivership, and a Minnie and Micky hand cart from the cartoon Mickey's Choo Choo turned around the Lionel company fortunes. A number of stories exist about Disney acquiring a Lionel model railroad in 1947, which he set it up in his studio office. He had a private nurse, Hazel George, at this stage, as he suffered from arthritis from a pre-war neck injury from polo. Disney was in a lot of pain, and would receive daily treatment. While he enjoyed polo in the 30's, the war years had been hard and she had urged him to take a break from working. The stress of the war had possibly caught up with Disney; production had increased exponentially, and he had done a vast amount of film work for the government at cost while revenues from overseas had ceased during the war.

Sometime near the end of 1947 he got a train set and set it up. He was initially looking for some sets for the children in the family. He ended up with one for himself and continued to expand it.

Two men working for Disney heard about the model railroad and went up to see it. Ward Kimball and Ollie Johnson. Ollie was actually having a backyard locomotive built, and Ward Kimball had an 1881 full size Mogul 2-6-0 Baldwin 3ft steam engine called

Emma Nevada. Of note back in 1945 Walt had acted as the honorary engineer to roll out the train at a party at the Kimball's.

Walt Disney was a heavy worker, so he was encouraged by his nurse to take some vacation. The idea of the Chicago Railroad fair, celebrating 100 years of railroads, came up. Yet who would he go with? This non-profit event was being organised by the Chicago Museum of Science and Industry and Walt thought Ward would be interested. So with very little time in hand, it was arranged. This was an amazing 40 hour trip and Walt was treated very well as he knew the Santa Fe CEO, Fred Gurley. He had brought his own cut glasses and whiskey decanters and Walt and Ward enjoyed stories and chatting or perhaps Ward was listening. This created a unique relationship, Walt Disney was a very private person and not friends with any employees per se, although one can see that he was friendly with Ward Kimball.

Walt and Ward travelled from Pasadena on the Santa Fe Super Chief. On their trip, in Arizona, the engineer of their train welcomed them into the cab and allowed Walt Disney to pull the horn in the diesel cab as they approached level crossings.

He loved the fair. It was quite an extensive and interesting effort; historic scenes and dioramas, with

Indians, massive model layouts, and lots of rolling stock and locomotives on display as well as engines working and going past a specially built seating area for all to observe. Running a service between '23rd street', the main entrance, and 'Gold Gulch', the fairs Western styled town, the Deadwood Central 3ft gauge locomotive was polished and had bright yellow carriages supplied by the Denver and Rio Grande Railroad. The General from the Civil War raid was also on display as was the Burlington Zephyr.

The highlight was the "Wheels A-Rolling" pageant with live engines crossing a stage; musical and dramatic representations of important historical moments, utilising originals and replicas of engines and rolling stock. Walt and Ward ended up getting involved; Walt had a cameo part in a performance and Ward helped fire a powerful Atlantic at speed across the 'stage' in front of the lake.

One evening Walt continued the rail fun by going on the 'L' with Ward, tracking the journeys of his youth in Chicago. After the fair, they both went to Dearborn in Michigan and visited the Henry Ford Museum 'GreenField Village', where Ford had amassed a number of historic buildings, collections and a working steam train.

During the vacation, Walt Disney had fired and driven a real steam train, had seen real steam model engines running and models or minatures, something that he adored, he truly loved miniature incarnations of things . Over those ten days he had made many notes, and he worked through these thoughts and ideas on the train journey. Upon his return he sent a memo dated the 31st of August, 1948, and sent it to Dick Kelsey, which spoke of an idea for 'Micky Mouse Park'. The details he had in that memo were incredible.

At Ward Kimball's 'Steam Up' at Grizzly Flats Railroad, Walt Disney met Richard Jackson, a master of the hobby of Live Steam. Disney loved miniatures and loved trains, so when he learned that Jackson was

working on a 1/12th train that could carry people he wanted to see it. Dick invited Walt to his home where he showed and then instructed and allowed Walt to drive his train. Walt then spoke to Ward and then learned that Ollie Johnson was having a locomotive built at a Santa Monica precision machinist shop that was owned by Laurence Hiney. Disney visited Ollie's locomotive as it was being built and made enquiries of Hiney. The locomotive was a 4-6-2.

Disney, though, was continuing his explorations, and through Roger E. Broggie, who worked in the Disney Machine Shop, it all really started happening.

I wonder if this is when the famed 'Can Do' moment occurred. Disney went to the machine shop and said to Roger Broggie that he wanted this engine to be built. Roger said 'can do'. Roger had already been helping, so maybe it was earlier. Legend has it that Disney only liked to give an instruction once, and so Roger was clear with the 'can do'. This was also his way, he was very capable, but once Walt had left, he turned to the room and asked who knew how to build a steam engine. It is wonderful stuff.

Roger Broggie, along with so many at Disney, were solution focussed, and he found a connection via fellow Machine Shop employee Eddie Sargeant to Dave Rose, a composer and conductor, who had a 1/8th steam locomotive. Roger joined Roy and Walt on a visit. The 1/8th size was pleasing to Walt Disney.

Walt went to a Warner Brothers sound engineer, Jerry Best, to look for the locomotive that he wanted. Best had a vast collection of photographs of locomotives and a considerable amount of railwayana. He was also an accomplished modeller, and when Disney saw the model and photo of a locomotive that really captured him, he decided upon it. This was the Central Pacific Railroad 4-4-0 locomotive No 173. Originally the engine was built by the Norris Bros. Co. in Lancaster, PA. It was shipped to Sacramento where it was completed. It suffered a head on collision and was rebuilt considerably, with a change to piston and drive wheel diameters, and this new No 173 was so popular that subsequently a further 12 to this design were built. One of them, The Virginia and Truckee Railroad No 18, is on display at the Nevada State Railroad Museum in Carson City.

By September 1948, Edie Sargeant had plans from the Southern Pacific Railroad and was making drawings of a 1/8th scale model; it took some 5 months of work. The machinists in the shop had to prioritise the camera and animation equipment maintenance. Walt wanted to lend a hand, and so Roger made a whole work bench available to him and he took his





place as a rookie machinist, son learning how to work a jewellers lathe, miniature drill press and working on sheet metal and how to solder, as he worked to help make parts of the locomotive. Broggie trained Walt and the machine shop, began to share an ownership and pride in the Locomotive.

In early 1949 Walt went looking for a new home. He bought a plot of land in Holmby Hills. It was on two levels and encompassed some five acres of land. This was 355 Carolwood Drive. Unknown to most, Walt had a vision of what he wanted while he was there. Soon he was planning with Roger Broggie the layout of his back yard railroad and Roger recommended Eddie Sergeant who was a master draughtsman as well as a railroad fan. Disney wanted American trains from the Victorian Era, all brass and diamond chimneyed. These were not readily available, although Walt did meet Bob Harpur at Little Engines while making enquiries. Bob would later go on to work for Disney and acquire the engines for Disney World and oversee the construction of the Rolling Stock for Disney Land Paris. Looking at American trains from the 1880's, I can see how it is noticeable how ornate and beautifully painted they were. Indeed their headlights belonged to the drivers, and would not only be huge, but have beautiful art on either side.

Disney planned some two thousand six hundred and fifteen feet of track with 11 switches (points). That is just under half a mile of track. Multiply that by scale and Walt had some 4 miles of track to scale. Half a mile of track is no small amount. It's from the Paddington buffer stops to Royal Oak Tube Station, so it's longer than the London Underground between those two stations. I know this distance well as I can approach and be at 40mph in my train that far away, and indeed half way reduce down to first 25 mph, then 12 for 10, then 5, then 3 mph door release speed and

then stop. It is not a short distance.

It is some layout. It runs on multiple levels; to the left of the property is a figure of eight, nearly a double one, but to the top of the eight a line continues across the property, going around the home, under a tunnel, and back to a junction that leads either to the middle or upper part of the eight or the lower part. Looking at it, it is indeed a beautiful design for the space and so cleverly done, with banks and bridges and tracks crossing over one another, a huge project.

The line includes a 46 foot long trestle, passing nine feet over

another track below, a ninety foot tunnel. The tunnel was a necessity as Walt's wife, Lilly, refused to allow the track to ruin her rose garden view. This was a serious impasse, and indeed, Walt got a Disney attorney to write up a right of way agreement. With a tunnel passing under the rose garden, the excavations were incredible. The tunnel, which was initially a straight affair, was changed to include bends to make it more exciting and not allow riders see the exit upon their entrance. Jack Rorex, who was a Disney employee and was advising, had suggested the tunnel and Walt had devised the idea of an S route. He named it the Rorex tunnel. Disney could see the excitement of a dark entrance.

The buildings for the back yard railroad were significant. Walt had a wonderful time in the Farm Barn in Marceline, so a barn was important to him. In the film *Dear to My Heart*, a barn was built and a version of this with extra windows was designed and constructed for the back yard railroad. The barn was a special place for Walt; it included a small room with the control board for the railway, but allowed him space and time to work on projects and to tinker.

At Carolwood, the standards of construction were to the highest specification out of necessity; everything had to look and feel and be representative of the construction of the 1880's, and the trestle bridge had to be built to city safety standards and signed off as a foot bridge. Disney had telegraph poles moved as they upset the scale and atmosphere and was on hand himself as much as possible, happy to be involved in the actual workings going on.

The rails were made of durable aluminium but were not constructed in the same fashion as one would see large railways. They were more like the track one finds on a model railway, 10 foot lengths of straight where possible, and they had constructed jigs

and rolling mechanisms to make the curved and straight curves. The laying of the track went down on ballast, and as an interesting note was 'tamped' into place by traqueros, a Mexican section gang who had worked for the Southern Pacific Railroad. Three of them worked with Walt and Roger laying the track. The layout gradients and routings were such that the trains could run in either direction on any piece of track. Points were hand made, and then able to be operated by hand, or electronically from the control room.



Now, this bit is amazing. The points could be changed by a control in the train tender, by the driver, so that facing points would change in the desired direction. This is magic. Seriously.

Trailing points could never be set against the train, so were always open for the direction of travel. This meant a driver never had to leave the train, to have continuous and multiple routed travel. There was also a Centralised Traffic Control, in the 'dispatcher's office' in the barn, and all 11 points could be changed from there. Despite never having more than one train running on it, this was a fully functioning system that allowed a level of safety that is incredible. And is impressive.

In 2017, I have to get out of my cab and physical pull hand points in the depot to move a train about and from the main lines a signaller controls them remotely, from a control room. Disney Magic.

Progress was good and by December 1949 a loop and figure of eight was built, while on Christmas Eve the Locomotive, names the Lilly Belle after Walt's wife, was steamed for the first time, on Disney Stage No 1. It had been a real effort to get her ready and it did not have its cab finished, but it ran really well. The rolling stock was made of very high grade wood that Disney had found being used by the set builders. He built the yellow caboose himself while Ollie Johnson helped Walt build the bodies of a cattle car, sheep car, some boxcars and a flatcar. The machinists provided the solebars, frames and boggies. Aluminium bogie boxcars were made to look like wood, and

would fit two people, and he had six of these made.

Walt named the railroad The Carolwood Pacific Railroad, It had the slogan 'Fair Weather Route' and had letter heads, tickers, identifiers all made. He also fitted out his barn with metal work and wood working tools. He loved miniatures, and so would make them to his heart's content there.

The completed engine, the Lilly Belle. from photos I have seen, was just incredibly beautiful, and everything was perfect. When one sees the engine running, for there is footage, or photos or part of the layout, it is beyond belief. The coal was specially sent from Pennsylvania, antricite and crushed to be the correct scale for the locomotive. On Lilly Belle's first run out at Carolwood on the 7th May 1949, it actually derailed three times on curves because the pilot truck was too perfect. There was no play as the tolerances applied in the machine shop to the Lilly Belle were that of motion picture machinery standards and the techniques originally used in Locomotive works, while having their own problems actually prevented derailling in real life. Roger Broggie fixed it.

The engine had 2,000 lbs of tractive effort, ample to pull 6 gondolas with 12 adults, and the special fully fitted out caboose. Disney would have guests around, and children of guests, and it was a wonderful thing. It ran smoothly.

Walt went to London and during this trip he visited the Bassett-Lowke Ltd. Shop. There Disney bought a beautiful King George V locomotive, and a second Locomotive. Fascinatingly later the same day,

another American came in who wanted to buy the same engine. He worked for Warner Brothers. This was Goff Harper, and he came back later in the day to see if Disney would let him have the engine. Although Disney did not, the two men hit it off extremely well and there was talk of an idea related to a Railway attraction. Goff went on to work for Disney and designed the Nautilus Submarine for 20,000 Leagues Under the Sea. He was also key in helping to develop many of the concepts for Disneyland, such as Main Street USA. On the return journey to the US, by Liner, the Engine(/s?) got water damaged, despite being crated up, and he never got to repair it. It would have been fascinating to see how he would have made it work in his back garden, as it was a different scale. Now this engine sits in the Walt Disney Barn in Griffith Park along with a whole wonderful host of items from the collections of various people, including Ward Kimbal.

Walt welcomed many people to his Carolwood Pacific Railway, and had special tickets made, it was so professional, and entertaining for so many. There is an image of Salvador Dali on the train, and it allowed Walt the opportunity to engage and network in a very



unique way.

In Spring 1953, a young 5 year old got a steam burn from Lilly Belle after she derailed. It had become an attraction and many people were allowed on the train but Disney, thinking about the safety risks, was concerned and so ceased allowing people to go on the train and moved it to the Studio. Yet by this stage, his mind was already on a larger train. The project had cost some \$50,000, over half a million dollars in today's money.

Disney spoke about his Back Yard Train:

“Shortly after the Second World War, I was having trouble getting my studio rolling again. I knew

another fellow living in Beverly Hills who had built a midget railroad and I determined to build one of my own to keep my mind busy and off studio problems.”

“I went about it systematically. After serving an apprenticeship in a machine shop, I studied metalwork and carpentry before I figured I was ready to start building. Then I built a train to one-eighth scale. The engine and the tender combined was seven feet long and operated on coal and water, like the ones I had known as a news butcher. I fashioned all the cars myself. The boxcars were big enough for a person to straddle, and the flatcars could seat two. My special pride was the caboose, which I furnished entirely in miniature, right down to the pot-bellied stove. The engine was designed after one that had run on the old Central Pacific, so I named my little railroad the CP, for Carolwood Pacific, the street I lived on.

“All my planning worked out perfectly except for one factor, my wife. She didn't take kindly to the idea of having a railroad run around our house, and told me so in no uncertain terms. Things came to a such a pass that I went to my lawyer and had him draw up a right-of-way agreement giving me permission to operate the railroad on the property. My wife signed it and my daughters witnessed the agreement.

“I figured out a route around the place, but it required a six-foot cut in one of the slopes. This time my wife put her foot down. So I compromised by building a tunnel 90 feet long and covering it with dirt. I gave my secretary strict instructions not to tell me how much it cost.

“The Carolwood Pacific gave me many happy hours, but it was not without hazards. Once while experimenting on remote control, I sat on the first car instead of the tender and operated the locomotive with wires. As I was rounding a turn, the front wheel hit a rock and bobbled the engine so that she uncoupled from the tender and I was jolted backward. My hand jerked the throttle valve all the way back, and the engine went racing down the track.

“Leaping off the car, I chased the engine, which was now shooting wet steam 40 feet into the air. She was going too fast for me to catch her, so I raced over to the point where she would come out of the tunnel and go into a tight curve. Just as I reached there, the engine hurtled out of the tunnel, hit the curve, and tumbled off the track. She rolled over, her stack and pilot cracking off. Then she just lay there, hissing and belching steam like a dying monster.

“My wife was in the house. I hollered to her, “Come on out if you want to see a terrible sight!”

“She emerged from the doorway to gaze at the shattered locomotive and the downhearted engineer.



“Oh, Walt, that’s too bad!” she said feelingly.

“Thus I had finally succeeded in getting her on my side in the railroad operation -- but I had to wreck a train to do it. After being repaired, the train continued to provide many delightful hours for our family and friends. But after a while, the studio was moved again and I no longer had time for the Carolwood Pacific.”

from Railroad Magazine, October 1965, here is the article “I Have Always Loved Trains” by Walt Disney.

The Lilly Belle is currently in the Disney Fam-

ily Museum in San Francisco along with the intricately made and fitted out caboose. The Barn was taken down and rebuilt. Sharon Disney contacted Michael Broggie and arranged for it to be dismantled, and now it sits in Griffith Park, as part of the Los Angeles Live Steamers section, and is run by the Carolwood Pacific Railroad Society. It is open on the 1st and 3rd Sunday of the month. They have a cross over, and a gondola as well as a King George V engine, from England.

Walt's other CPRR Locomotive.

Roger Broggie was building a 4-6-0 lengthened version of Lilly Belle for Walt, but CPRR operations ceased after an accident with a young lady in 1953, while the focus of Disneyland consumed Walt, so work stopped. The connection and warmth the Disney people possess is noted here. When Roger retired in 1973, the Disney family gave him the pieces of the locomotive that he had machined, which they had kept since Walt Disney’s passing. So he undertook a project, machining and working on the various components needed, to make the locomotive, which he wanted to then give to Mrs. Disney. Unfortunately Roger passed in 1991. The locomotive was effectively a slightly lengthened CP 173.

Tokyo Disneyland looked to host an exhibition on the miniature railways of Walt Disney, they were initially looking to display the Lilly Belle. They were disappointed to hear that Lilly Belle was committed to a multi-year display in Main Street Disneyland but the Disney managers reckoned that Roger Broggie Jr., who had worked in the Disney Machine shop some 37 years previously could finish the job on this Lilly Belle II and so he and a team including Disney Imagineers and family members did so in 1994 just in time for the exhibit in Tokyo celebrating the 40th anniversary of Disneyland

I love this story. That four generations of the Broggie family worked on the engine, and the dedication and appreciation of Walt’s rail history and Disney’s, be it the family or companies, appreciation of the family connection.

Although I really do wonder where it is now. Anyone know?

Live Steamers; <http://www.lals.org/>
Carolwood Foundation <http://carolwood.org/>



Mapping Disney's Railroads Part 3 – “I just want it to look like nothing else in the world, and it should be surrounded by a train.”

Walt Disney wanted to build an attraction. He initially wanted it in Burbank, but it wasn't allowed and so he had it built in Anaheim. Trains were to be an important feature.

After his aforementioned trip to The Chicago Railroad Fair and the Henry Ford Museum in 1948, Disney had prepared all his notes on his way home, on a train. Upon his return, he issued a memo to Dick Kelsey dated the 31st of August 1948 and it began as 'Micky Mouse Park'. The details he had in that memo were incredible.

The germination of this idea had so many parts; Disney was a visionary and an incredible artist, but also he appreciated nice things - he wanted things to be nice. He took his kids to many fairgrounds and indeed paid so his daughters could stay on rides as long as they wanted. The movie business was a series of peaks and troughs; Roy Disney would be at the bank looking to extend or arrange finances, even in the 40's, at times ensuring staff were paid. Walt Disney may have had many motivational inputs, but one was having a consistent cash flow. He loved trains, loved his home town, loved America and wanted to showcase it all. He was a business man, loved making people happy, all are contributing factors to what became

Disneyland. A private man, the model train changed some things for Walt. Soon he was being interviewed for magazines and interest in his Lilly Belle increased, so much so that by 1951 he had hired a rail fan, Dick Bagley, to handle sales through 'Walt Disney's Miniature Railroad' where castings and compete drawings for 'Walt Disney's old time Railroad could be had.

Walt Disney set up Walt Disney Incorporated as a separate entity to Walt Disney Productions, then WED Enterprises, standing for Walter E. Disney and then Retlaw Enterprises, which was Walter backwards, as vehicles for this new business area, and which he retained throughout.

Walt Disney wanted something to bridge the gap between education and entertainment, to be entertaining but enlightening, to provide kids with a positive appreciation of their heritage and history, in a nice, beautiful and indeed human surrounding. As his plans developed, he had ideas for a travelling train filled with miniatures that could travel and be educational for schools. Kids could see miniatures which would educate, and then the concept of Disneyana, again miniatures, which he loved. It all grew into the plan that would become Disneyland in Anaheim.

He had been through two world wars and a

depression, and then the Korean War. He was also in the First World War having served with the Red Cross in Europe. He wanted to give people a fantastical break, a Neverland, a Wonderland, a place where it was happy, a Disneyland.

Disneyland was announced in 1954 and ground was broken in August, 1954, with a deadline of July, 1955. Can you imagine that now? It was hard work. I think that the view of the all-encompassing Disney as hugely powerful and omnipotent is not at all fair. He was stressed and worked very hard; getting the money together was a huge undertaking. While Roy did the talking, the visualisation of Disneyland that won a deal with ABC investing was something that saw Disney in tears and took a huge effort over a weekend, working with artist Herb Ryman under incredible pressure.

Walt wanted the engines and stock to be 5/8ths scale, with cabs of 3/4 scale. 5/8th scale was a normal size in the film industry, but it meant that the gauge of the track at 36 inches, or 3 foot, was one that was common in narrow gauge usage.

Three trains would be needed but two were built by Walt Disney teams as that was what the budget could afford. One train would have train carriages and were 1890 styled and there were four passenger carriages and one combined freight and passenger car. These cars, known as the RETLAW cars, were used less after the mid-sixties and retired in 1974. They had doors at the ends and this did not facilitate easy traffic flow. One was reused and the others moved on in a deal.

The other train had freight cars; open gondolas, cow and sheep cars that would show people what it was like to be animals. They did not last as long as the carriages and they were adjusted as time went by, with upper slats removed and seating adjusted.

Disneyland Locomotive No. 1 was based on the Lilly Belle. Indeed, the same drawings that Eddie Sargeant had used were utilised, although there was a need for a compressor for the air brakes and it was fuelled by diesel, as an Oil Burner, creating steam with the fire from diesel. Disneyland Locomotive No. 2 was mechanically the same, but was based on the Baltimore and Ohio RR No. 774, a later coal burning train. Dixon Boiler Works provided the boilers and Wilmington the wheels and frames, while all other parts were made in the Disney machinist's shop, which had slowly grown and was using film space. There is a photo of the carriages side by side being worked on in a sound stage!

Disney had some incredible recruits; he hired Rear Admiral Joe Fowler, who had built a runway in



an afternoon during the Second World War, and Roger Broggie recruited Earl Vilmer, who had managed millions of tons of railroad freight from the Persian Gulf to Russia during the war. Disney hired brilliant people, which was his thing.

On the 18th June 1955 Walt Disney himself drove Engine No. 2 on its first steam up and roll out and was photographed with a Micky Mouse figure dressed as an engineer. By July 10th the track work was fully situated, some 6,357 feet of railroad. Everything had its own ticket at the time, and own cost; entry to the park was a \$1 and a trip on the train was 50 cent. Initially, a passing loop system was used, with trains passing one another and doing full loops. This was changed to 3 trains all going clockwise, avoiding the need for sidings, and indeed, changing of points. In 1955 there had been a derailment of a caboose because a points was thrown to early. The railroad was broken up into 11 electronically signalled sections (blocks).

The railroad got sponsorship from the Santa Fe Railroad and so was entitled the Santa Fe and Disneyland Railroad, and marked as such, with the first two engines named after Santa Fe directors. It was one of thirteen major sponsorship arrangements in Disneyland.

With \$10 million in revenue in its first year, a third engine was needed, but they were costly builds. Walt reckoned a second hand engine could be found, and indeed, Roger Broggie and Jerry best went and



found one. A Baldwin 1894 0-4-4 tank engine, which had worked sugar plantations.

The engines Disney had built cost \$40,000 to \$50,000 each, they bought this rusted steamer for \$1,250 and had it onsite by July, 1957. The engine was ready to run, after dismantling, considerable work, and a new boiler, by February 1958. A consist of Narragansett style cross bench coaches were constructed, which were based on exclusion trolleys used in New England. These carriages were much better at entering and exiting, each bench having access and the style has been used extensively.

Eventually, a fourth engine was required, and a 0-4-0T Baldwin loco from 1925, that had been a sand mover, was for sale. It had been bought by a rail fan for a private railroad park and had been altered when needed, changing from a saddle tank engine to one with a tender, it moved about and eventually failed its boiler test and was available, when Broggie and Best once again went looking. From New York to Los Angeles the train was transported, and it arrived in June, 1958. The WED team turned it from a tank engine shunter into a copy of the Montezuma from 1871, with a 2-4-0 configuration. Again it was utterly taken apart, with many parts completely replaced, but by July 1959 it was resplendently painted and named Ernest S. March and joined the other 3 locos.

Fred Gurley, chairman and president of Santa Fe, agreed to a huge sponsorship deal, some \$50,000 over 5 years, and in return the trains and stations were livered up as the Santa Fe and Disneyland Railroad. Indeed the company was mentioned everywhere the trains were mentioned and Walt agreed to name loco No. 1 after Santa Fe Founder Cyrus K. Holiday and No. 2 after Edward P. Ripley, who reorganised the company in 1895. The arrangement rolled on for four five year deals, but came a bit unstuck in 1974. Fred and Walt were gone, Santa Fe were freight and no longer a passenger operating service, Disney wanted more money, and Santa Fe wanted more bang for their buck with a focus on diesels and what they do.

Five of the Retlaw 1 coaches were swapped in 1992 for a Davenport 2-4-4T which had been rebuilt for collector Bill Nored in 1992. This loco became Ward Kimball. The fifth Retlaw carriage was renamed Lilly Belle and made a parlour car in an observation carriage for VIP's with red velvet, deep carpeted brass and varnish. Indeed if one is a member of the 33 Club do let me know, as I would appreciate an invitation to ride in it, because that is the only way that will happen, but lunch in the club is on me jamesbacon74@gmail.com

The carriage is beautiful and, beyond doubt,



an incredible conversion. Another interesting item is the Kalamazoo hand cart. The Kalamazoo hand cart manufacturing company produced hand pumped vehicles that could transport workers to sites, under their own power. When Disneyland opened they had a cart, and Walt is seen photographed with one, decades later during the reopening of the railroad in Disneyland in July 2017, a photo shows one still in existence. There is also one, or maybe it is the same one, shown at the New Orleans Station as a static display in Walt Disney World, while the railroad was closed to change the route for Star Wars Land.

Walt Disney himself said "Then Disneyland Park came along. I had the excitement of creating an honest-to-goodness railroad -- well, 5/8ths scale anyway -- the Disneyland and Santa Fe. We built the two larger engines, No. 1 and 2, at the studio from the same plans I had used for the midget train. Later, in Southern lumber mills, we found two old chassis, with wheels, on which we built two more locomotives, Nos. 3 and 4. The latter was made to look as much as possible like the old Montezuma No. 1 of the Denver and Rio Grande."

"What happened to the Carolwood Pacific train? I still have it. I'm going to get it repainted and displayed in a glass case at the Disneyland and San-

ta Fe station. That's only right, since it spawned the busy little railroad here in Disneyland and somehow is tied up emotionally with my boyhood experience as a news butcher. Yes, in one way or another I have always loved trains."

From Railroad Magazine, October 1965, "I Have Always Loved Trains" by Walt Disney.

There are other trains in Disneyland or rail guided systems at least. The horse drawn tram which has a dog bone layout with a passing section in the middle, has four trams and Disney have over a dozen horses to keep it running on Main St USA.

The Casey Jr. Circus train is a sedate and pleasant ride in Fantasyland, based on the train in Dumbo. The train was initially designed by Ward Kimbal, although that might have been for Dumbo, and then Bruce Bushman used his character design and it was built by Arrow Development.

Rainbow Caverns Mine Train was opened in July, 1956, with three locomotives and it was expanded in 1960 with a change from green gondolas to yellow. Four trains, 70 passengers in each one, nine minute ride, 1307 feet. 30 inch gauge. 0-4-0 engines were dummies pushed by electrically driven tenders. Power held in fork lift batteries. The route was quite large and went around a huge Frontierland set. Initially it



was very bare, compared to today, but it was dressed to represent the west, with stage coach rides, covered wagons and a pack Mule route. The whole area was updated repeatedly, first it was enhanced from its spartan Wild West look, and then in 1960 they updated the Living Desert as the area was known to Natures Wonderland.

In September, 1979 Big Thunder Mountain Railway came along. This was situated on Natures Wonderland and thus the Rainbow Caverns Mine Train came to an end. One locomotive was placed on the shore of the rivers of America, viewable from Tom Sawyer's island on a piece of track, it was subsequently removed to Griffith Park, LA. Most of the route of the Mine Railway was essentially built upon, but two tunnel entrances can be seen still today, I have seen them on You Tube, one next to what was Bear Creek and the other near the Big Thunder Mountain.

Viewliner of Tomorrow

The Viewliner of Tomorrow was a beautiful 30 inch gauge pair of trains based on General Motors Aerotrains, which had a stylised and futuristic look.

This was a very short lived attraction, starting on the 10th June 1957 and had a billing as the 'fastest miniature train in the world'. There were two

trains which were scale replicas of GM's Aerotrains. Designed by Bob Gurr, it was a 2 foot 6 inch gauge, (762mm) and they ran on a dog bone circuit. Tractive power was provided by a Chevy 4.3 litre V8 petrol engine with a Jeep transfer case powering drive-shafts to both the front and rear wheel trucks. The locos weighed over two tons each. The attraction ceased on September 30, 1958, to allow for construction of other attractions, and ultimately the Monorail service, which took over the year after. Some of the permanent way, noted as 'ties', which I assume are sleepers, were later used on the Deer Park and Lake Julian Railroad, the 3ft (914mm) Narrow Gauge Railway owned by Ollie Johnson.

Aircraft aluminium was used for the carriages, each with a capacity of 32 passengers and they operated with a block signal system, with an automatic safety method to activate the brakes on the train if it passed a signal at danger.. There were two; the Tomorrowland Viewliner had five cars named after the planets, while the Fantasyland Viewliner carriages were named after Disney characters. Unfortunately, due to permanent bar coupling, there was no interchangeable 'Pluto' carriage. The trains ran on a figure of eight track with a station for each train in its own land. In 15 months the Viewliner was closed to make way for another view of the future.

Walt Disney World.

Walt Disney World was its own municipality. Roy, Walt's brother, named the theme park after Walt's loss and indeed, announced it at a rousing speech to employees, shortly after Walt's passing.

Roger E. Broggie was in charge of Walt Disney World transportation and set to his task.

Roger E. Broggie sourced the locomotives. A fan had wanted to sell his railroad equipment to Disney and it was stored in Yucatan, Mexico. Baldwin works had originally provided Locomotives to what was by then the United Railways of Yucatan.

No. 274, became WDW No. 1 Walter E. Disney and No. 275 became WDW No. 3 Roger E. Brogie, built at the same time by Baldwin in 1925 and worked for some 40 years were United Railways of Yucatan. These were an actual pair of similar locomotives, 4-6-0 configuration.

No 260, a Baldwin 'Mogul' 2-6-0 from 1928, became WDW No. 2 Lilly Belle. o. 52, a 2-6-0 Mogul built by Pittsburgh Locomotive Works in 1902, became WDW No 4. Roy O. Disney.

Then a 4-4-0 American type that had been completed in 1916.N

The fifth Engine was too far gone to refurbish and was sold on. The trains were moved by rail, it all was very efficiently arranged and done, and as word went out that the trains were going to Walt Disney World folk came out to see them,. They were not 'vandalised', rather pieces taken by steam train fans as mementoes, out of respect for Walt Disney. Tampa Ship Repair and Dry Dock Co did the restoration job while Disney supplied assistance and Dixon Boilers supplied the boilers.

The carriages built for these trains were were Narragansett style cross bench carriages, which one sees versions of elsewhere as they maximised boarding and alighting times, and allowed a fabulous unrestricted view.

Walt Disney World Fort Wilderness

The plan was for four steam engines pulling five carriages on three and half miles of track.

Unfortunately it only ran for four years from 1973 until 1977. The locos cost a cool million dollars and were similar to the plantation engines that both Ward Kimball and Jerry Best owned from Hawaii, but built in Greendale by MAPO to a 4/5ths scale 2-4-2t. The route was twice that of the Magic Kingdom route and yet the locos held considerably less water and fuel. The track was not built to the same standard as the perimeter railroads, without metal 'tie plates', and the

rails were bent by the construction crew on site, rather than machine rolled into the correct curvature as was done with the perimeter railway.

Derailments occurred. The roadbed was not dug well with ballast laid onto clay and tamping was not to a good standard. Highly Qualified railroad crews were not utilised, and lower paid cast members were assigned to the attraction and the attraction suffered. It is unclear to me why the right level of training was not given, but derailments were joined by stranded trains running out of fuel and water - it was bad news all round. A couple of coaches were re-utilised as ticket booths for Pleasure Island Express.

Walt Disney World Wildlife Express Train

Going through Animal Kingdom and showing behind the scenes areas, this railway is a 3ft (914mm) gauge railway, some 1.2 miles long, and is designated the Eastern Star Railway. 2-4-2T Class F1 with Perkins diesel hydraulic systems built by Severn Lamb Ltd. in 1997. They are based on the Lancashire and Yorkshire Railway Class 5 locomotives built at Horwich Works, but the Disney locos identify as being built by Beyer Peacock's of Manchester. There are two rakes of carriage, of 5 each and spare engine. These engines are powered by a diesel engines, rather than steam.

Tokyo Disneyland.

Tokyo Disneyland is co-owned by the Oriental Land Company. Here the railway is a 30 inch railroad, not encircling the boundary, and without stations at the different 'lands' but rather a 'Western River Railroad' running along a landscaped route through Adventureland, Westernland and Critter Country. The track around the park would be classed as a public transport system in Japan, and have a lot of regulations applied and while the safety standards were achievable, the fees associated were uneconomical. Kyosan Kogyo of Fukushima manufactured the trains and rolling stock, to Disney designs, and are diesel fuelled steam trains. All four are styled like the Denver and Rio Grande 2-4-0 Montezuma built by Baldwin in 1871. They are named after rivers; Mississippi, Rio Grande, Missouri and Colorado.

Oriental Land Company, who partnered with Disney in Japan, had an arrangement for Tomy (the Toy company) to have flags on the trains and Disneyland Paris had a deal with MacDonald's for signage at the stations.

The park also has a Disney Sea Electric Railroad which links the American Waterfront to Port Disney and the Tokyo Disney Monorail. There are two car trainsets, modelled on an elevated railway opera-



tion. By 1987 the laws that inhibited the steam railway running around the park, were abolished, so this was added as a form of transportation.

Disneyland Paris.

Originally called Euro Disneyland and re-named after two years in 1994, it was an amazing thing as a youth to hear that Disney would be coming to Europe. Indeed, for some time it was thought it might come to Britain. By the time it opened I was nearly 18 and it seemed like not a thing for me. I have been twice though, and thoroughly enjoyed it although I had little or no interest in the trains. In my ignorance I assumed that there were just faux trains, they were too bright to be real engines.

I was wrong, the engines were highly engineered pieces, mechanical copies of Disneyland's No.1 locomotive, C.K.Holiday, but have a series of external differences that would set them apart, be it different smoke stacks or leading bogie wheel arrangements, while the cabs would see detailing that was unique.

Three engines were built by H. P. Phillips in Wales, while one, Eureka, was built by Severn Lamb in England. Locomotive No 1, George Washington, is adorned with eagles and given presidential colours. The consist it drew were likewise painted in rich colours and named after places that bore an importance to Washington. The engine features a painting of Lafayette.

The second train was named Cyrus Kurtz Holiday and was more like its namesake at Disneyland, with coaches named after holiday resorts such as Niagara Falls, or Atlantic City and had stained glass clerestory roofs, a raised section of roof running down the centre of the railway carriage, with small windows and very ornate. The third train was named after Cowboy C. F. Cody, known as Buffalo Bill to most, and draws yellow carriages named after western destinations.

The final train was actually patterned after a 1853 Baldwin locomotive, with a paint scheme based on the Sonoma, a loco on display in Sacramento, and operated by the North Pacific Coast Railroad and has a consist of carriages named after Californian cities.

Hong Kong

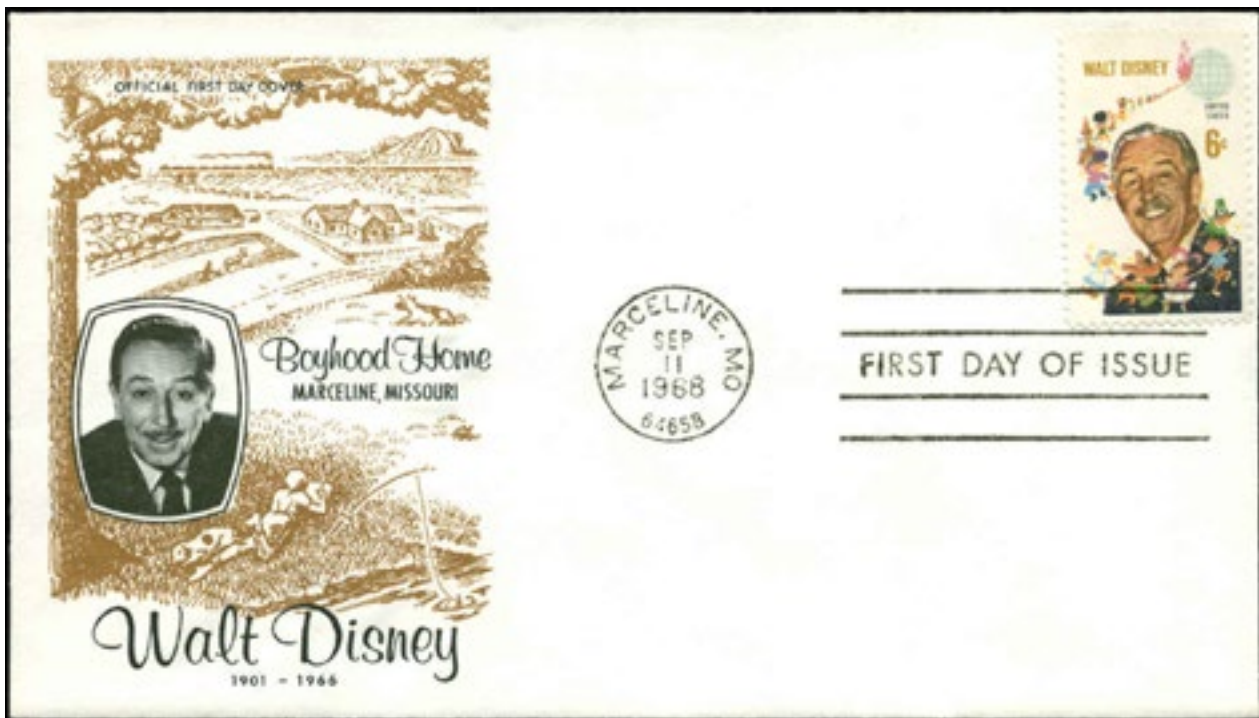
Hong Kong has a railroad in its Disneyland. It is a 3 foot gauge railway and there are three engines that work it. These three steam engines are dummies. They are actually powered by diesel engines and have sound effects coming from speakers in the engines. Despite this, they look very much like the rest of the Disney engines built by Severn Lamb. The three engines are named No 1. Walter E. Disney, No 2. Roy O. Disney and No 3. Frank G Wells, who was a Disney President. All are 4-4-0 layouts looking similar to CP 173, and are only moderately different, with a variety of smoke stacks, and colouring but everything else looks the same. The reason for the diesel engines seem to be about the cost and also the emissions.

Hong Kong also has a dedicated train service The Disneyland Resort Line which is about two and a quarter miles long, running on standard gauge track, which is 4 ft 8 3/8 in. These trains are automatic and driverless and designed specifically with the route in mind. Showing a level of ingenuity that may be lacking with the steam trains, the design of the carriages is brilliant. The windows and hand holds on the trains are in the profile of Mickey's head, while bronze statues of characters are on display in cases on board. Operated by MTR, who operate Cross rail and other operations worldwide, it is a lovely job and started running in 2005.

Shanghai

The park does not feature a steam railroad surrounding the park's perimeter like the other parks. The train line that links the park does have some carriages in wraps with Disney characters.

A Consist is a single vehicle or a group of vehicles which are not separated during normal operation Carriages are cars, passenger parts of a train, they can be formed into consists and can be part of a trainset.



Mapping Disney's Railways. Part 4 Marceline - Later Days and Now.

Walt Disney had left Marceline and would go on to find fame and fortune, but he did not forget his home town. He repeatedly noted its importance. Lillian Disney said 'It got to be embarrassing, when the train would stop in Marceline Walt would go through the cars announcing, "That's my hometown, that's my hometown" when they were travelling between Los Angeles and New York by train.

By 1913 the wooden depot in the town had been replaced with a very substantial brick building. There were concrete coaling stations and huge structures, which surprisingly still exist today. Walt returned in 1946 to photograph elements from the farm, Kansas Avenue, the main street, the school and the Santa Fe station, and one can consider that Main Street USA in Disneyland took some inspiration from Marceline.

The Santa Fe Railroad had a relationship with Walt Disney. In December, 1955, they had donated and placed a locomotive on display in E. P. Ripley Park in Marceline. It was an ALCo (American Locomotive Company) class 2535 2-8-0 locomotive as #212 built in Pittsburgh in 1911 for the Kansas City Mexico & Orient Railway. In 1928 the ATSF bought the KC-M&O and re-numbered the loco to 2546 and by the time it was donated, clearly on the tender.

In 1956, Walt Disney returned to Marceline with his brother Roy to attend the dedication of the

Walt Disney Swimming Pool and the park. There was also the Midwest premier of 'The Great Locomotive Chase' at the Uptown Theatre. When Walt attended the Walt Disney Elementary School dedication he donated a host of lovely things, including playground equipment, unique murals, educational films and audio-visual equipment.

Walt and Roy Disney both got into the ALCo locomotive during this visit, but beforehand the engine in the park was painted with "Santa Fe & Disneyland Railroad" as a homage to Walt's latest accomplishment, Disneyland and the relationship with ATSF.

Disneyland had an attraction called Autopia. There were various versions; the third, entitled 'Midget Autopia', was in Fantasyland - part of Disneyland. It ran on a guide rail and had two steering wheels so both children riders could pretend to steer - it was not for adults. It closed in April 1966 and was donated to Marceline and ran in the municipal park, an unusual occurrence. Walt Disney was scheduled to dedicate the ride in July, but he had to cancel due to ill health. He passed away some three months later.

Marceline was to be the site of a project around the Disney Farm, but Walt passed away before these ideas could come to fruition, although he did purchase a considerable amount of land with a local, in preparation. Yet the city has continually persevered

to maintain a fabulous connection to Disney. The city lobbied the US Postal Service to issue a commemorative stamp to honor Walt Disney. They were also chosen as the location of the first issuance of the stamp. This was no small matter, and in 1968 The Santa Fe “Disney Special” brought the Disney family to Marcelline.

Due to maintenance issues and costs the Autopia was closed in 1977, the rails were removed although the concrete path, mostly remains.

The passenger railway services in The US have been retracting for decades, so eventually, in 1996, the Amtrak Southwest Chief service, which runs from Chicago to LA, stopped calling at Marcelline. In 1998 locals bought the station and grounds, as well as the ‘Lunch Room’. The station had been gutted, and part of it used by Amtrak and part of it a storage space for Santa Fe. In 1998 a solitary cartoonist drawing in the park was the start of Toonfest, a celebration now in its 19th year, of cartoons and the artists who make them happen.

In 2001, the Walt Disney Hometown Museum opened in the old SF station, with donations of memorabilia from Walt’s sister, Ruth Flora Disney Beecher. It contains a fascinating selection of material. The

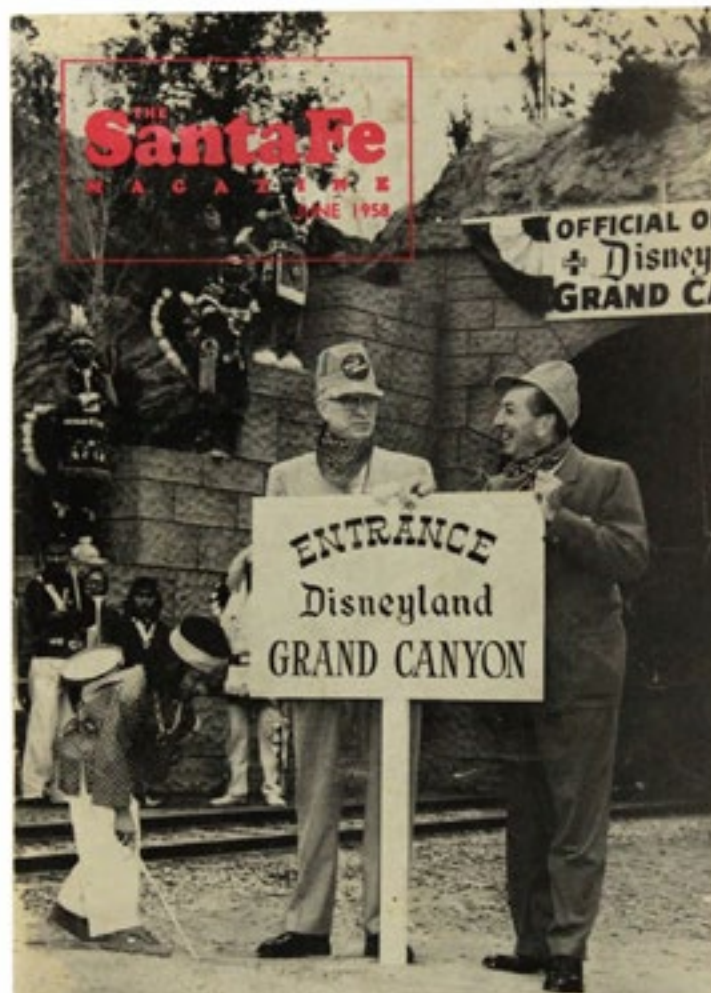
Lunch Room, a block house attached to the main depot is now a connected Railway museum. The Disney Hometown Museum has letters and photos on display, recordings of Walt, as well as a car from Autopia. There is even a section of track from the Carolwood Pacific Railroad.

In 2004, on August 23rd, the Marcelline Post Office, located at 120 E. Ritchie Ave., was designated as the Walt Disney Post Office Building. They had a special “Walt Disney Post Office” postmark that day.

In 2012 the same post office unveiled their ‘Postmark America’ special cancellation on March 14th, working with the D-23 Official Disney Fan Club Tour. The hand stamp is one in a series which is allowed by the USPS for use by Post Offices who want to feature something relevant and symbolic to their location.

In 2015, the museum launched a Kickstarter project to recreate the Autopia attraction. Without doubt this is a lovely place to visit.

The Walt Disney Hometown Museum has much more info <https://www.waltdisneymuseum.org>





Mapping Disney's Railways. Part 5 - The Monorail

Walt Disney saw a Monorail in Germany. I have tried to track down exactly when he visited but it seems like he may have had a vacation in 1958. There is a story that he enjoyed the Wuppertal suspension railway, but his wife Lillian did not at all. Also, at some stage, he saw the ALWEG Monorail.

Dr. Axel L. Wenner-Gren was a Swedish entrepreneur. He started Electrolux in 1912, invested in Bofors, had two foundations and was involved in various forward looking ventures. During the 1950's, Dr. Wenner-Gren's company, Logistics Research, Inc. in California, built several series of first generation vacuum tube computers best known as Alwac machines (Alwac = Axel Leonard Wenner-Gren Automatic Computer). Senator John A. Hastings from Los Angeles, who was interested in a mass transit system for L.A., was interested in the monorail concept, which was a pre-war concept of an engineer called Roscher from Hamburg. In 1951, he attempted to find Roscher but it proved fruitless since he was missing from WW2. The US Military, transportation corps, the connected Hastings to Dr. Ing. Josef Hinsken and Dipl. Ing. Georg Holzer who had both worked on monorail research. With funding from Wenner-Gren, who must have seen potential, a "Verkehrsbahn-Studiengesellschaft" - Transit Railway Study Group - was

started in Cologne and the system was named after Axel L. Wenner-Gren hence Alweg.

Unusual rail operations were not new to this part of the world. Near Cologne is the city of Wuppertal where the Schwebebahn has operated since 1901. A suspended monorail, it is still in service with 8 miles of track and carrying, in 2014, some 80,000 passengers on 31 trainsets to 20 stations. Intended as an operation for Berlin, Walt Disney rode on this system and in a 1954 concept drawing by Herb Ryman for Tomorrowland, one can see there is a suspended system.

The first Alweg test train ran on test track in Cologne-Fühlingen, Germany, on October 8th, 1952. It was large enough to fit people in a single file at a 1:2.5 scale, streamlined in a beautiful rounded way. A miniaturised operation, it looks awesome, but also its beam is cambered and the train ran on ball bearings and could reach between 94 and 110 mph. Alweg's ran its first full scale monorail, 1:1 train which was 3 metres wide, in 1957 at the Cologne-Fühlingen test-track.

Walt rode or saw the monorail in Germany on one of his trips to Europe, and he loved the form of transport. He saw it as futuristic and thought it was wonderful. In October 1958, investigations started

about whether a monorail could be used in Disneyland. The timing makes sense, if Walt had a trip to Germany in 1958.

Mark I trains were slightly smaller than the 1:1 scale demonstrator or Seattle monorail, which makes sense, as Walt Disney liked things miniaturised. Timescales for Disney were incredible, always under some pressure. Alweg could not fulfil the build and shipping in time for the Disneyland opening, but when the ALWEG representatives were brought to Disneyland, they saw the Viewliner that WED had built and agreed to provide parts and advisors to Disney. Two 3 car trains, ran for 4 fifths of a mile initially, but it was running in July 1959. The two trainsets were red and blue.

The trains ran off DC 300 volt power with two 50hp motors in each train. There was a covered 'bar' which supplied the trains via a drawn pair of electrical pickup carriages which ran on this 'bus bar' - all standard and made by Westinghouse. The signalling was an automatic block signal system, detecting trains and relaying the information to an in-cab signalling system which indicated the speed. It supervised electronically and could intervene to brake for over speed or signal passed at danger.

Mark II trainsets, which had an extra carriage, were introduced in 196. This saw the introduction of a new gold trainset and the extension of the monorail line by two and half miles, connecting with the Disneyland Hotel. The original 2 Mark I trainsets were also extended by a car into 4 car trainsets and all were designated Mark II.

Mark III trainsets were introduced in 1969. There were 4 trainsets now 5 carriages long, and built by Disney Imagineering and WED. The fourth trainset was green. The track was increased by two miles this year to facilitate more movement to the hotel. At



the end of its time, the red Mark III front car body was 'saved' after a PR push put onto a Chevy truck chassis and turned into the "Mouseorail". Then it was chopped up and used to decorate part of the Rocket Rods queue area, painted blue with red tape. When this closed, it was scrapped.

The Mark IV monorail premiered in 1971 at Walt Disney World and was built by Martin Marietta. They had ten trainsets. 5 trainsets were 5 carriages long and 5 were 6 carriages long. Walt Disney World initially had two routes. Two of these trainsets eventually saw service as the two trains of the Bally's-MGM Monorail in Las Vegas, the inspiration of today's Las Vegas Monorail.

Mark V monorails were introduced to Disneyland in 1989 and were very similar in shape to the Mark IV but built by Messerschmitt Bölkow Blohm. The monorail route changed in Disneyland in 1994 to accommodate the Indiana Jones Adventure Park and again, in 1999, to accommodate for the Disney California Adventure Park, Downtown Disney, and the hotels.

Mark VI replaced the Mark IV in Walt Disney World in 1989. It was still of a similar shape, but now there were 12 trainsets and all had 6 cars and Bombardier build, 12 six car trains. Disney World monorail had expanded with a third Epcot line in 1982, giving it some 14 miles of trackage. At the moment, it carries some 150,000 passengers a day. These trainsets have 113 horse power motors driven by stepped down 600 volt electricity. Train controlling uses a moving block system, although it is called the 'Mary Poppins' or MAPO system which also is the name given by Walt Disney to the transport arm of Disneyland. The sys-





tem has a series of sections, or blocks, with a holding point, indicated by reflective tape. There is meant to be a spacing of 2 hold points between trainsets, this is relayed by an in cab signalling system, and there is an oversight mechanism which will control the train to a stop should there be an 'overrun'. Soon they will be fully automated and pilots will not drive them in normal circumstances.

In 2008 Mark VII monorails were introduced to Disneyland built by Burke Design & TPI Composites and are still working there now.

Alweg won other projects that were connected to the future or where smaller, forward looking investment could be made, and so monorails were built for the Italia 61 exhibition in Turin and the Century 21 World's Fair in Seattle. Following this, a massive offer was made; Alweg wrote to the L.A. Metropolitan Transit Authority and offered to build a monorail some '43 miles in length, serving the San Fernando Valley, the Wilshire corridor, the San Bernardino corridor and downtown Los Angeles. Alweg were going to find the finance and build the project, costing over \$185 million. Despite proposals, it was turned down. L.A. had a number of monorail, or hanging train, proposals going back to 1911 with Joseph Fawkes Aerial Swallow. There was indifference and also pressure from a variety of sources.

Ray Bradbury explained in a 2006 article: 'More than 40 years ago, in 1963, I attended a meeting of the L.A. County Board of Supervisors at which the Alweg Monorail company outlined a plan to construct one or more monorails crossing L.A. north, south, east and west. The company said that if it were allowed to build the system, it would give the monorails to us for free -- absolutely gratis. The company would

operate the system and collect the fare revenues. It seemed a reasonable bargain to me. But at the end of a long day of discussion, the Board of Supervisors rejected Alweg Monorail. I was stunned. I dimly saw, even at that time, the future of free-ways, which would, in the end, go nowhere. At the end of the afternoon, I asked for three minutes to testify. I took the microphone and said, "To paraphrase Winston Churchill, rarely have so

many owed so little to so few." I was conducted out of the meeting. In a panic at what I saw as a disaster, I offered my services to the Alweg Monorail people for the next year. During the following 12 months I lectured in almost every major area of L.A., at open forums and libraries, to tell people about the promise of the monorail. But at the end of that year nothing was done.'

A slew of cities across the world looked at proposals but none came to fruition for the German company. Alweg did not achieve success and Krupp bought the company.

Hitachi had set up Hitachi-Alweg to try and capitalise on the technology. They built the Inuyama Rhine Park Monorail March 1962, which ceased in December 2008. In 1964, they built a line for the Yomiuriland Recreation Park and an 8 mile line from Tokyo International Airport at Haneda to Downtown Tokyo, still in operation. Since then they have opened monorails at Kitakyushu in 1985, Osaka in 1990, TAMA/Tokyo in 1998, and Okinawa - the Naha line - in 2003. Internationally they have built the Klang Valley Line 8 in Kuala Lumpur, Malaysia, "Sentosa Express" in Singapore 2006, Chongqing Monorail in China, The Palm Monorail for The Palm Jumeirah, Dubai, United Arab Emirates in 2009 and, most recently, a line in Daegu, South Korea in 2015.

On the same page that Hitachi talks about their Class 800 Super Express trains being trialled in Paddington today, Bullet Trains and commuter stock, they have a page about their monorails.

http://www.hitachi-rail.com/products/rolling_stock/monorail/index.html

Disney built a 3 mile monorail resort line at Tokyo Disneyland that connected Disneyland with

Tokyo Disney Sea and Tokyo Resort. It is a proper railway with season tickets etc., although operated by Oriental Land who co-own Tokyo Disneyland. It carries around 45,000 passengers a day.

Bombardier, who built the Mark VI, went on to build new monorail sets for Las Vegas, replacing the Mark IV sets that had operated on the initial short track. Bombardier also built many monorails, from the Hershey Park Monorail in 1968, the Six Flags Magic Mountain Metro in 1971, which closed in 2001 but sold their trainsets to Hershey Park, to winning a huge contract to build a monorail in the financial district in Riyadh, which is under development now.

A sad note. 5th July 2009.

Disney has had one fatality on its monorail. There have been a number of incidents, a couple of fires, but overall, safety is superb. Yet in 2009, those safety mechanisms all lined up like Swiss cheese with holes and it resulted in a death of a monorail pilot.

Austin Wuennenberg was a computer science major at Stetson University; he was 21 and working at Disney World for some time. He had been a monorail pilot since October 2008. On the fateful night, he was piloting the Purple Monorail in Walt Disney World, with final passenger movements, intending to head back to 'the round house'

A monorail, the Pink one, had been intending to go past a points, or switch, then reverse back across the switch that linked the Epcot line with the line to the Round House. Unfortunately, the move was authorised with the Pink Monorail driver in the front cab, and also approved when the switch had actually been thrown. So it reversed back the way it had come, and into the Purple Monorail. I have read a considerable amount of articles, and watched news reports, on what occurred, but reminding me of the weaknesses of the Internet, it was the full NTSB report that clearly explained what happened and why. And, most importantly, the mitigations that Disney put in place to prevent it happening again. Disney was fined, and they settled litigation out of court with the driver's Mom.

It was one of those time when the James T. Reason Swiss Cheese just lined up so badly. The purple and pink monorails were retired, but undamaged parts from them went to make up the teal monorail, and new cab ends were made for a peach monorail which used undamaged centre cars.

Disney are very careful obviously. Indeed, they asked Starbucks to withdraw an Epcot mug that had a purple monorail on it, and they did.

You know, I went on the Seattle monorail when I was at Sasquan and loved it. I went on it multiple times, and even, and do forgive me, drove un-

derneath it, tracking and not so much chasing it, but pacing it, it doesn't go fast. I love how it features in The Man in the High Castle TV series credits, and its construction and existence feel like a technology that once had potential that we never saw, but that is a limited and blinkered view. Monorails are being built right now. Hitachi and Bombardier lead the industry in their construction and both have connections to Disney. One has to wonder a little, if he wasn't really quite the visionary, along with Bradbury, and how in many places this technology is working and being worked and if it was a system with a future.

Ray Bradbury article on his connection to Alweg. http://articles.latimes.com/2006/feb/05/opinion/op-bradbury_5

"ALWEG-BAHN" das Buch zur Technik, Geschichte und Zukunft der legendären Einschienebahn 2003, by Reinhard Krischer is invaluable for helping with this article.

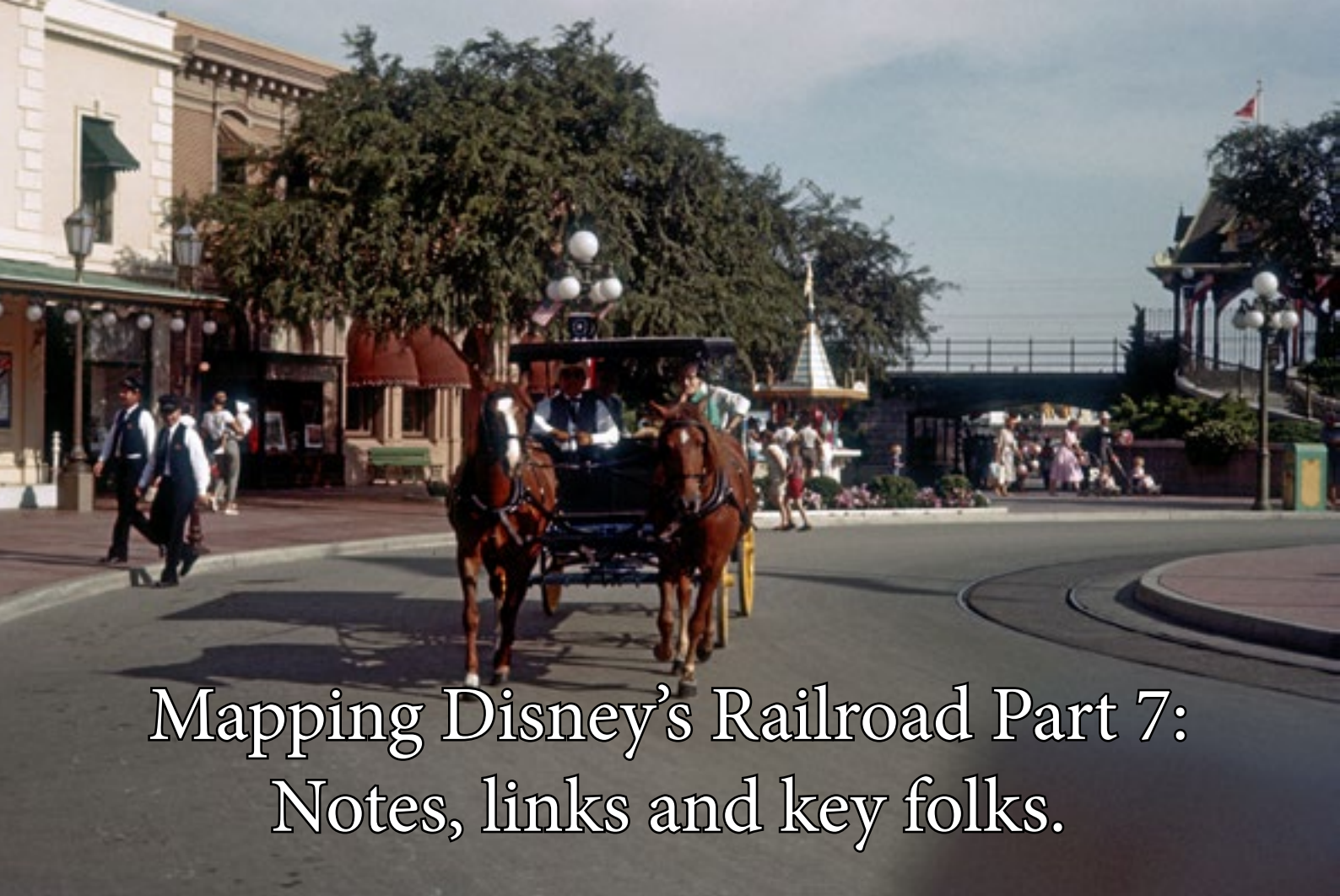
For the sad details, the report is the best thing to read.

<https://www.nts.gov/investigations/AccidentReports/Reports/RAB1107.pdf>

A trainset is a group of rolling stock that is permanently or semi-permanently coupled together to form a unified set of equipment.

Points in the UK are switches in the US. They are a mechanical junction that allows for trains to use diverging tracks. On a monorail, the switch means that the central concrete beam can move across to join another piece of track.





Mapping Disney's Railroad Part 7: Notes, links and key folks.

First off, some key folks in this whole amazing story. I gathered a lot of this info from Micheal Broggie's book, but then it spurned me on elsewhere, which as you can see, shows how fascinating these guys were.

Roger E. Broggie

A toolmaker from Chicago, he was offered work with Douglas Aircraft Co. but took better paid work on the generator for the Boulder Dam. He then got work as a precision machinist in the motion picture industry. In 1939, he was employed by Disney on the basis that his boss had been hired, and so he was employed installing animation equipment in the new Disney Burbank Studio.

Roger was the head of the machine shop by the time Walt wanted a miniature live steam train, and so was key to the building and investigation of that huge project. When WED Enterprises was formed to work on Disneyland, Roger was one of the key personnel on the early development. The machine shop went on to do incredible work; where in 1950 there had been 12 machinists, by 1958 there were 70 working on the various Disneyland attractions, including the Monorail system. Roger did considerable work in the mechanical engineering and camera process, and

continued to be promoted, working on Walt Disney World, and then VP of research and development for EPCOT. A Disney legend, he unfortunately passed in 1991. He had very high expectations of his team and his standards were that of a perfectionist, while safety (as any train person knows) was paramount.



Michael Broggie.

Roger's son, Michael, wrote Walt Disney's Railroad Story: The Small-Scale Fascination that Led to a Full-Scale Kingdom, which is the seminal work on the subject. Michael was ever present it seems on the various railways belonging to Walt Disney, whether it be helping to move stock around the Carolwood Pacific railroad, learning how to move the locomotive

under the tutelage of Walt Disney himself, or acting as fireman on the footplate of a Disneyland locomotive with Walt Disney. His history, appreciation of it and knowledge is unsurmountable. Indeed, I would be lost on this fanzine were it not for his work, which really captured everything I would want in a book about a subject. The Carolwood Society sells a PDF of the 2nd edition, which I devoured, and I have subsequently purchased the hard copy of the 4th and, no doubt, much more updated version. I can only highly recommend this book; it led me to other works including YouTube clips featuring names and people from the world of Walt Disney's Railways. If you are in any way interested in this lovely subject, go to <http://carolwood.com> and purchase *Walt Disney's Railroad Story: The Small-Scale Fascination That Led to a Full-Scale Kingdom*, 4th edition, by Michael Broggie.

Of note is that Roger E. Broggie's other son, Roger Jr., worked on the other CPRR locomotive that had been in pieces, and, with a wide team, machined and put together the Lilly Belle II, for a Hong Kong exhibit.

Ollie Johnson

Ollie Johnson was one of Walt Disney's 'Nine Old Men', one of the key animators who helped with such things as Snow White, and helped to formulate many of the animating techniques of the company. He was awarded a National Arts Medal and has an amazing history. Born in Paolo Alto and a graduate of Stanford, he went to work for Disney in 1934 and had a career of over 40 years.

He was a railway fanatic, as was his friend and fellow Disney Animator, Ward Kimball. Kimball introduced him to Laurence Hiney of the Southern California Live Steamers in 1947 who Ollie commissioned to build a one inch scale locomotive. The Baltimore and Ohio Railroad made plans available through their PR department and Ollie fancied a 1927 Pacific. Disney visited the construction of this engine a number of times and was heavily engaged in the construction. Ollie called the engine 515, after his commuter train trim departure, and it was a coal fired locomotive. Ollie had a place on an acre of land at La Canada Flintridge, northwest of Pasadena, and he built a 1,300 foot railway of two connecting loops of track and named it La Canada Valley - pronounced Can-Yah-Dah. He decided to build a Lima Shay locomotive in 1954, using elements from a Willamette locomotive. Ollie got Laurence Hiney to build the boiler and engine, while machining many of the other parts himself.

Ollie bought a summer property in Julian, San Diego, in the early sixties, and then looked to buy a narrow gauge locomotive. Jerry Best was used to seek out a loco and he found a 0-4-0T Porter 2472 located in Puyallup, Washington, just outside of Tacoma. Laurence Hiney worked on it, and Art Fleming, who had built Disney tenders for the WDRR, built one for Ollie. It took three years to get right, but by 1968 it was running on a half mile of track. The train was named Marie E., after Ollie's wife. In 1998, the Marie E. ran for the last time, or so he thought. Ollie had been caricatured with his fellow Disney NoM, Frank Thomas, in *The Iron Giant*, as train engineers, and they both voiced characters in *The Incredibles*.



John Lasseter

An inspirational animator and early adopter of computer animation, he was fired from Disney, went to work for Lucasfilm, which became Pixar and then brought Pixar to Disney some 22 years later. He directed *Toy Story* and *Cars*, and has a vast body of work, and now runs three Disney Studios. He has had involvement at the highest level, dealing directly with the Disney CEO, and had a hand in projects in the parks as the principal creative advisor for Walt Disney Imagineering.

John Lassiter has a winery up near Santa Rosa where he has The Justi Creek Railroad and he is a rail

fan. He bought Ollie Johnson's steam locomotive, or rather bought it from someone who had bought it. So at the time that Pixar and Disney were in negotiations, in 2005, Steve Jobs for Pixar and Michael Eisner working for Disney were not seeing eye to eye at all. Lassiter, taking some initiative on a tangential matter, asked Eisner if they could restore and run Ollie Johnson's train around Disneyland and he got permission. It was a huge deal, allowing someone else's train to run on the Disney Metals.

The Carolwood Society organised an event where Ollie was to be awarded a special citation, and invited him along, unknowing about the plan. Lasseter had to arrange that everyone was an employee of his for this event to work. So all the Disney senior executives agreed to be Lasseter employees for the day. As it all came together, all gathered at an early hour at Disneyland. Ollie was surprised when he heard the Marie E. come out, and he was allowed to run the engine, with all the executives on board before the park opened. The train has run in 2007 and 2010 by John Lasseter himself on the Pacific Coast Railroad in Santa Margarita, with the original Disneyland Railroad carriage.

This year, on the 28th of July, Lasseter drove the Marie E. on the Disneyland Railroad, pulling the engine the Chloe, which was freewheeling, and a carriage from the Orange Empire Railway Museum in Perris CA. The Chloe and the carriage were previously owned by Ward Kimball and ran on his Grizzly Flats Railroad.

Justi Creek Railroad is a private affair, although I understand it is not a basic layout, and is very nice. Included on it are Ward Kimball's Train station, which was featured as the Depot building in the 1949 Disney film, 'So Dear to My Heart' and the water tower that Ward had on his Grizzly Flats RR.

It is amazing that the railroading enthusiast connection is so strong, and it permeates through the work as well as pastime of these animators. In Planes Fire and Rescue, Muir, a 2-6-0 locomotive, is very similar to the Lilly Belle and other trains on the Disney Railroad. He works on the Piston Peak National Park heritage railway in the film. Is he the only train that Lasseter has had somewhere in his work



Ward Kimball

Two time Academy Award winning animator, director and producer, one of Disney's Nine Old Men, Ward Kimball worked on Snow White, Dumbo, Fantasia, and the list goes on. He even created Jiminy Cricket. Kimball was a great friend to Walt Disney. He was originally from Minneapolis. He owned the first privately operated full size backyard railroad, starting his Grizzly Flats Narrow Gauge Railroad in 1938.

He bought a Nevada Central full size Baldwin Mogul 2-6-0 in 1938, running on a 3 foot gauge, for \$450 - scrap iron price. Two of its sisters went to a railroad museum in Sacramento. Originally called the Sidney Dillon, Ward changed it to the Emma Nevada. The boiler had only been recently replaced, in 1936. He did an oil painting of the Spirit of Fortune in the west as the painting on the headlight, while the Spirit of Discovery is on the other side.

Grizzly Flats was the name Ward gave his quarter inch scale model when he started work in Disney, after a mining town in southern California. His other locomotive was a wood burning Baldwin locomotive that was found in Hawaii on plantations hauling sugar cane, and it was rebuilt taking the saddle tank off of it. With the tank at the back, Baldwin offered the trains in this format, so it was an appropriate adjustment. Ward had a museum, in the Grizzly Flats station, which was full of railwayana, memorabilia, books, and also a huge collection of toy trains.

The railway had some 900 feet of 3 foot gauge, a 3 stall engine house and a number of pieces of railway stock, including an 1880 parlour car. As well as

collecting toy trains, he at one stage collected fire engines, played the trombone in a Dixie band called The Firehouse Five Plus Two, and collected Disney memorabilia and watches.

Ward had parties known as 'Steam Ups' and in October, 1945, he invited Walt over to be chief engineer on the roll out of the Emma Nevada. He went with Walt to the Chicago Rail Fair celebrating 100 years of the railway. It was a huge moment; they shared their history, opinions and stories, and they became firm friends. Walt Disney was a true captain of a ship, and he did not make friends with employees, feeling let down by a strike in 1941. Ward, with this trip and his love of railways, broke this mould. In the 'Story of Disney' Walt described Ward as a genius.

Jerry Best stored a locomotive, which was number 3, at Ward's Grizzly Flats railway, and now it is in Smithsonian. Disneyland Engine No 5 is named after him. In 1992, the Kimball's Ward and Betty, donated their museum, rolling stock and collection to the Orange Empire Railroad Museum in Riverside, California. This included stocks and shares in Disney so that an engine shed to store everything could be built. Ward appeared on a quiz show hosted by Groucho Marx, and was on a number of TV programmes about Grizzly Flats.

Jerry Best

A sound engineer for Warner Brothers, Jerry Best had a vast collection of photographs and memorabilia when he met Walt Disney. Best was an accomplished model maker; one of his models had been on display, working continuously for two years. He also had a 3ft engine which went to The Smithsonian, while the rest of his collection went to the Sacramento Railroad Museum after his passing. Best was sacked by Warner's after nearly 30 years of work, but was hired by Disney and continued on there past his retirement point.

Web Pages

Carolwood Pacific Rail Road – Walt's barn <http://carolwood.com>

<http://disneyproject.com/2011/10/disneys-love-of-trains.html>

https://www.mouseplanet.com/8220/Walt_Tells_Why_He_Always_Loved_Trains

<http://www.preclass.com/TSL/WORDPRESS/Carolwood.pdf>

https://disneyworld.disney.go.com/en_GB/events-tours/magic-kingdom/magic-behind-steam-trains-tour/

Books

Walt Disney's Railroad Story 2nd Edition by Michael Broggie.

This is the Holy Grail of works on the subject of Disney and railroads. Michael's father, Roger, was the machinist who helped make Lilly Belle, and the Carolwood Pacific Railroad occur. Roger visited, and indeed was given, Walt Disney's HO railway as a child, and his book has a magnificent introduction by Lillian Disney. Now in its fourth edition, it can be found here: <http://carolwood.com/store>

I loved absolutely every page of it. Michael is photographed as a youngster repeatedly helping Walt fire an engine, or on the footplate. It is absolutely amazing. The work is very cleverly done and extremely accessible. With a glossary of terms, a series of appendices that include how a steam engine works and is operated, as well as a list of all the Disney Engines, it is just 422 pages of joyous brilliance. Along the way, a white gloved hand holds a switch points handle, where one can read a highlighted area of interest that intersects with the longer chapters, but can be read alone, or not, if one wants to continue the story.

If you like this fanzine YOU MUST buy this book. I purchased the second edition for \$10 electronically and intend to get the hard back fourth addition as it is such a beautiful book.

Michael has incredible access; this was a man who was a friend of the family, and whose father was a key player in the whole transportation history of Disneyland and beyond. He was obviously cared for greatly by Walt and the family at large, who worked with him to save the Carolwood Pacific Railroad and also have given him access to incredible insight. There is a stunning introduction by Lillian Disney and it is without doubt the key work on the subject. I did my best not to take too much from it, and researched a lot further,

but then Michael's book provides a bibliography, and I was able to find my own references. Without this, I would have been utterly lost.

Trains Magazine, January 2010, has an on-line multiple-page article on This is a Mickey Mouse Railroad! All about Disney's Florida railroad by Bob Withers from November 20, 2009 .You can find it here: <http://trn.trains.com/railroads/2009/11/this-is-a-mickey-mouse-railroad-page-one>

Journal of the Institution of Locomotive Engineers, 1956. Vol 46. Part 5. No 253.

O Gauge Modeller, August and October 2005 - August celebrating 50 years of Disneyland, October, the 0 gauge trains that feature Disney, and oh my gosh, are there a lot.

Classic Toy Trains, 1990 October – article on Ward Kimball as he had a lot of toy trains. Locomotive & Railway Preservation, #52 1995 March/April has a profile on Betty and Ward Kimball.

I failed to find a copy of Miniature Locomotive, May 1952, with an article by Dick Bagley (employed by Walt Disney) or the June 1958 edition of the Santa Fe Railroad Magazine – Staff Magazine, with Ed Gurley and Walt Disney on the cover and an article talking about Disneyland opening the Grand Canyon attraction, with lots of people in Indian gear, that would make folks cringe today.

David Leaphart has written a series of five books, starting with Walt Disney World Railroads Part 1 Fort Wilderness Railroad and a further two about the Fort Wilderness Railroad, one about the horse drawn carriages in Walt Disney World and one about the Yucatan locomotives. He has a webpage here: <http://steelwheelonsteelrail.com>

All Aboard: The Wonderful World of Disney Trains from Disney Editions (2013) by Dana Amendola.

The Disneyland Railroad: A Complete History in Words and Pictures (2015) by Steve DeGaetano has a forward by Michael Broggie and is 308 pages of detail heavy information on the history of the railroad. The photos are mainly black and white, but that suited me to be honest. Another book by Steve which I did not pick up was a 108 page book entitled The Ward Kimball: The Story of Disneyland Engine No. 5.

Railroad Magazine, October 1965, has an amazing article called I Have Always Loved Trains by Walt Disney. I have quoted from this to add verbatim

corroboration to matters discussed.

Model Railways UK, May 1993 vol. 10 #5 has an article called The Disney Influence; small world showpiece that's big on entertainment.

Saturday Evening Post, November 17th, 1956, has Walt Disney on the cover and an article by his daughter Diane Disney Miller.

I watched The Brave Engineer from 1950. It is a 7 minute cartoon of Casey Jones getting the mail.

Donald Duck: Out of Scale, from 1951. Donald has a very similar train to Lilly Belle in a back yard railway, but a tree is out of scale. Chip and Dale get involved as they live in the tree and Donald wants rid of it as it is not to scale. This is absolutely lovely. The Carolwood Railroad Society have a limited to 300, not to scale, pin badge so you know.

I watched Mickey Mouse - Mickey's Choo Choo, from 1929, which is fascinating given how early it is. I also watched the part of Dumbo with Casey Jr. coming down the track as the circus train proceeds and travels on a wonderful map, the train saying "I think I can I think I can" as it gets up a hill when Dumbo is delivered. The train reprises its role with a lovely viewing car for Ms. Jumbo, with Dumbo flying along at the end.

IMPORTANT NOTES

Journey Planet is a fanzine. This issue looks at the railroad connections to Walt Disney.

This Fanzine was NOT produced by The Walt Disney Company. This Fanzine is in NO WAY authorized by, endorsed by, or associated with The Walt Disney Company or their associate companies. This is a FANZINE. A fan produced, free magazine type thing that has existed for ages.

A fanzine (blend of fan and magazine or -zine) is a non-professional and non-official publication produced by enthusiasts of a particular cultural phenomenon (such as science fiction or comics) for the pleasure, education and enlightenment of others who share their interest. This is one of those things. It is a non-profit affair; we all have real jobs and this is our hobby. We have gone to great lengths to ensure images we use are ones that are available under creative commons licences, GNU licences, or were found via wikimedia commons to be out of copyright or we have taken or purchased original photographs. We have also tried to check a wide variety of sources, and double check where we were able to. We have also read

much, but credited where our learnings and research have come from.

It is an independent, fannish scholarly work, and has no connection whatsoever to the Walt Disney Company, The Carolwood Society, Disney Family Museum, Disney Home Town Museum or any other company, organisation or person. We accept full responsibility for any errors, but also welcome corrections which we can adjust electronically and correct.

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that is different. We are not sponsored, or endorsed to use their trademarks. This is a fannish literary work, no commercial claim to the use of trademarks is made by us fan authors. The fanzine covers history, opinion, editorial opinion and information about the railroads and transport operations that occur around the world at Disney parks and resorts and the biographical history of Walt Disney, whom we respect. Terminology may get confused in the fanzine as it is an amateur publication, but no harm is meant. If we have made an error, or you read something and you feel you know better, do get in touch, this is an electronic zine, and it is freely available, so we are happy to update where needs be, and adjust. If there is something that we asked or got wrong do get in touch, we welcome such corrections, as fans, we try to do our best, but we are not infallible and any errors are ours.



Mapping Disney's Railways

Part Seven - Fans speak.

We canvassed for opinions and thoughts, using a method known as 'instant fanzine' where we ask people for their opinions on specific questions, and using Facebook to solicit for contributions and via pals, and we have done well here. It is lovely hear other people's thoughts and experiences and shows the breath of interest here. I am grateful to all, for engaging with us; some were referrals from friends, and others were cold calls, or people who know us, and it is brill to hear what they have to say.

Michael Marshal Smith

I haven't been to DisneyWorld in a long time, sadly (we briefly went to Disneyland a few years back, but the last trip to DisneyWorld was about eight years ago). I do remember the monorail very fondly from my childhood: we would always stay in the Contemporary Resort, which had the monorail passing through the actual hotel lobby, which always seemed very cool.

My favourite thing about DisneyWorld, in fact, is the way that once you're in there, the outside world becomes irrelevant. Sure, it's kitsch and expensive and blah blah blah, but it's a world off on its own, like a virtual reality... where nothing seems like it could go wrong. And I also like the way that the staff in the hotels all come from different countries, and have their nationalities on their name tags... like it's some holiday planet of the future...

Hilary Pearlman

As a Florida kid, there was very little that signalled the opening of a proper weekend than the sound of Disney Magic Kingdom Orlando's Lilly Belle chugging steam into the air, and tooting as she slowly pulled her beautifully detailed passenger cars over my head as we passed through the front gates. I know there are 3 or 4 different trains, but she was always my favorite. She was always the one that

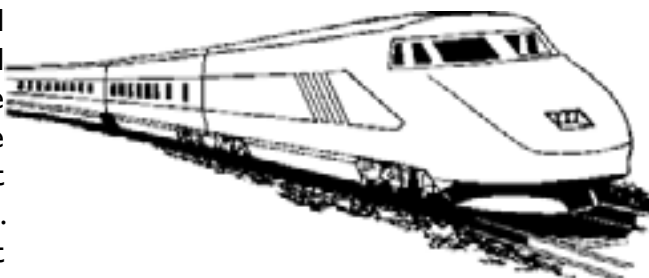
greeted me. I say "tooting", but those whistles are so much deeper and more resonant than that little word. Nothing will throw you into the magic of Victorian era Main Street U.S.A. faster than that whistle. Children and adults alike jumping in surprised glee as it echoed across the park.

After ticketing formalities one of the trains was always ready, no matter how busy the park is the transportation systems were always on the mark, barring hurricane-force winds. I think of the other trains as "the boy trains". I don't remember their names except one was named after Walt Disney. Taking us on a lovely tour of Frontierland and Fantasyland. It was so much more than kitschy, due to the view of course, but the breeze was the real star. No matter what time of year, it's always muggy. Those steam trains were a grand relief, novelty and surprising comfort wrapped in fun.

The only place they didn't reach had its own track system, run on magnets. Emission free before such a thing was considered a standard preference. The Tomorrowland Transit Authority People Mover. 10 minutes of the smoothest cruising, which we found worth the strides from other sections of the park. Above the heads of other families, weaving in and out of buildings while a narrator illustrated the imaginings of the Disney Company's vision for Tomorrowland.

The beauty of being a Florida resident with a single parent who went for season passes, was park hopping. Spend the morning wandering the Magic Kingdom, and the afternoon in Epcot....which meant a ride on the Monorail. Sensations of being lighter than air, flying across the seven seas lagoon. As a child I remember having the great honor of getting my "co-pilot's license", and getting to sit up front with lime green and blue clad Real pilots as we glided along towards the big ball. I do miss the purple train, as it was my favorite color, but there was an accident with that one in 2009 resulting in the tragic death of a cast member, although the families on board were thankfully evacuated safely. Other than that, all the trains have been running since the early 70's proving their resilience.

I don't understand



why the monorail system hasn't become more common than just a theme park exclusive. Wide, spacious, comfortable, and quite often packed to the brim just like any D.C. Metro train....I have fond day dreams of monorails gliding across the U.S. someday, still. My best guess would be there is a financial liability in the design, something that makes city planners pause their consideration of the idea. I know that in the 90's, 1 mile of track would cost 1 million. They almost built and express to MGM (now Disney's Hollywood Studios), and tossed the idea due to cost. They are around, though. Las Vegas has a monorail system, thanks to the Epcot Outreach program Disney did provide 2 trains for it before it was completely established.

I didn't even know there WERE trains in Ft Wilderness! If it's the one in Kissimmee, the mid to late 70's was an explosion of activity in the Orlando resorts. There are a few remnants of that age that have recently finally given up the ghost, such as River Country, Discovery Island tanked in 1999, Tom Sawyer Island is.....a mystery as to whether or not it will actually* be refurbished. All of these exhibits were low budget to create (relatively) and were meant to bring the money, not really in alignment with Walt's original determination for the parks to be more of a visionary experience. They overshot, basically. Rushed the creation and expansion of too many things, wanting to keep the numbers up. So things fell through the cracks, apparently one of those things was a whole train. Yikes.

The bottom line is, the Disney resorts and parks have done a magnificent job of keeping vintage trains shiny, and magnetic railway methods created so far ahead of their time they're STILL feeling "futuristic" smooth, and high functioning. Realistic enough, and efficient enough, that one could see it being a standard. There's nothing like it. Nothing like traveling through time, by train.

Pat M. Yulo

Whenever my family and I went to Disneyland, we love riding the trains. We never used them to get from one part of the park or another. We love that the train gives a great view of the whole

park. So in the middle of the day, when we're tired and need to rest, we ride the train all the way around. It's a good place to relax and get a second wind while enjoying the whole park.

I have two train related stories for you: A couple of years ago, I went with my husband and daughter to Disneyland. I was wearing a Doctor Who t-shirt. There is a great intersection of Disney and Dr Who fans. As we walk in, I heard the sounds of a sonic screwdriver. When I turned my head, a train conductor, tipped his hat at me and quietly tucked his sonic into his jacket pocket. When I was in high school, my parents and I were on vacation in the US. We were visiting relatives in Vegas and went to MGM Grand's amusement park. We ended up talking to this Filipino kid who was selling ice cream. He has bleached blonde hair, and as fellow Filipinos, we were teasing him for it. He said that all the "flips" born in America did it. Now, a week later, we're in Disneyland waiting to get on the train. It pulls into the station and we see a Filipino kid with bleached blonde hair. My parents and I are laughing, saying, "Yeah, that kid was right." Only, we realized it was the SAME kid who sold us ice cream one state over.

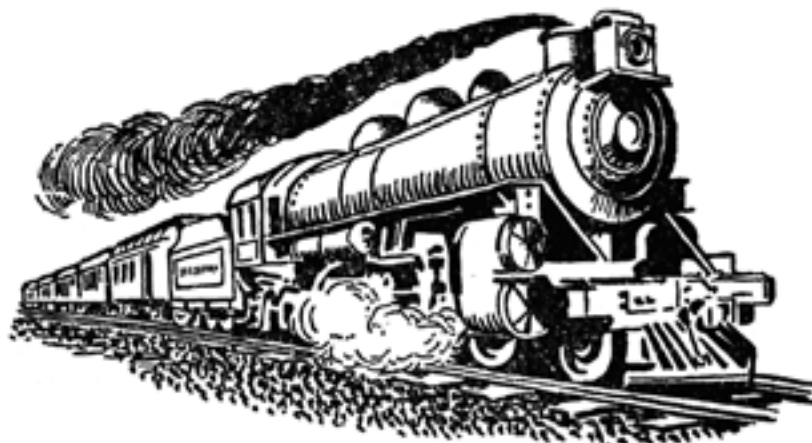
Dale Peers

There are a couple of trains that we have enjoyed in the past. The train that circumnavigates the Magic Kingdom is one of our favourites as it gives a wonderful overview of the park. As well it offers wonderful shortcuts by certain stops that allow you to save some steps on warm days and offers shelter on the occasional rainy day.

Not sure whether these count as trains but I loved the backlot tour at Hollywood Studios that used to take a guest "behind the scenes". I loved going through Catastrophe Canyon!! And the Great Movie ride is also one of my favourites. Riding through the scenes of past silver screen classics is wonderful.

Lauren McMinn

I love the Walt Disney World Railroad. It is a handy method of getting from one area of the Magic Kingdom to another, especially on hot days when you have already done a lot of walking. Howev-



er, I do view it as an attraction, as well as a method of transportation. The steam train aesthetic is classic and ties in for me with the idea of the parks being their own 'world' with special transportation within them. I also think of the trains as a nice break from walking around the park, and I would use them at a time when I needed to cool off or have a rest.

The other great thing about the Railroad is that you can ride it all the way round the park, which I would do, as it gives me a view of the whole park, as well as time out for a chat and a sit-down with my family. This, to me, is similar to the People Mover, as it is a slow-moving form of transportation, which allows good views of the park. It is quite a unique attraction, in my mind, as you can choose when to get on and off - meaning you can use it to go one stop, or ride it all the way around. So, I think the way I see it is that while it is intended as transportation, it doesn't always just function in this way. If I were, say, riding the Railroad from Fantasyland to Frontierland, to get to a specific attraction, then I would perceive the Railroad mainly as transportation. If I were riding the Railroad from Main Street USA, all the way around, and back to the same stop, then it is an attraction.

I have also used the Disneyland Paris Railroad, in a similar manner to above. I found this attraction particularly useful when visiting Disneyland Paris while I was pregnant, as there wasn't a huge selection of suitable attractions, and I liked that the Railroad was a pregnancy-friendly attraction. It also gave me a comfortable seat, a welcome break from the park, and the cool breeze was really helpful in the hot weather. Similarly, this is also a useful attraction for keeping my young daughter amused, as it is suitable for all ages, and can be a relaxing experience to help us escape the busy feel of the park.

I love the Monorail system as well, for nostalgic reasons. I have very vivid memories of using it as a child, and so for me, it evokes imagery of classic Disney, and has a strong retro feel. My family enjoys taking the Monorail from Magic Kingdom to some of the other resorts, so it is useful for this. Being hugely into the little details of the Disney parks, we love taking the time to visit other resorts, checking out the details in the furnishings, the gift shop and trying food in the restaurants and bars. Taking the monorail evokes a very specific feeling of taking a trip to somewhere beyond the park, but still

within the World, and this is important to us, because the World is for us, a kind of all-encompassing holiday experience that we usually do not venture too far from, but we like to see and experience as much of that World as we can.

Rene Schwiesow

Responses are based on Disney World, Lake Buena Vista, FL. I love, love, love the monorail. Would ride it "just for fun." When the kids were little we were able to ride up front with the operator a few times. Amazing. Unfortunately, after a fatal accident in 2009 that is no longer allowed. I have the model that runs around my Christmas tree, includes the Contemporary Resort and the Epcot Ball. The train that goes around the Magic Kingdom - Also a good way to take a break from walking the park just for relaxation and view.

Interestingly, Wedway People Mover in Tomorrowland, which I think could be much more than what it is.

I do feel that each of the train/transportation systems are also an attraction. They are each unique and riding each one is an experience in and of itself. I never referred to them as merely a means of transportation when I took the kids, but always that they were one of the rides that also happened to get us somewhere.

The monorail system is inspired genius! The train schedule, the queueing of the passengers, the smooth operation, and the train itself, all genius. The elevated monorail allows for fantastic viewing of Disney property while going between transportation center to parks, park to park, or park to any of the resorts that are on the monorail. The design of the train allows for good viewing as well. The Orlando airport monorail is similar in this. Not that there's a lot to see from terminal to terminal, but it is a nice way to travel between them



From Chris' buddy Charlie Irons -

What trains do you like in the Disney Parks, and why do you like them?

Well, I've only been to Disneyland proper (Plus the addition of California Adventures) and there's only - tentatively, depending on your definitions - three trains; Disneyland Ltd., The Monorail,

and... kind of... Thunder Mountain Railroad.

As a snapshot of what the past thought the future was going to be, The Monorail - which was the first continuously operational one of its kind in the northern hemisphere when it went into operation at the park - has the air of retro futurism about it; an aesthetic grown very popular over the past decade.

As a train lover, himself, it's no wonder Walt insisted that the park have its own steam train, harking back to the golden years of the western mythology of America, and the train's place in it; something that was part of his actual life time. The mystic of that, alone, is a huge draw to me; as the locomotive is, most arguably, THAT MOMENT in human history which changed everything. Great Britain had a huge national rail system way before the United States did, but still; it is the single moment when everything changes for the whole of the world, not just western nations. And all the romance, peril, and adventure it would bring. (Sadly, a lot of other things followed the rail, too.)

You take that western myth, though, and you set some high speed turns to it? Yeah, you get the single thrill that is the best coaster in the park, Thunder Mountain Railroad; the greatest mountain of all the parks. (Sorry, Space Mountain.)

Do you feel the various railroads (Thunder Mountain being a roller coaster) are attractions as well as transportation systems and / or how do you view them?

Both The Monorail and The Disney Ltd. serve as transportation attractions. The Monorail, which serves to basically shuttle folks from the Disneyland hotel to the park, and around the park, features a narration on itself, and discusses not only the sights it passes, but the intent and future of monorail projects. The Disney Ltd. features narration regarding mostly the park in character; that is, it speaks of the sights as if they were of the real and true. It also has the scenic tunnel that gives you a lesson in both nature, and history; even going back into the age of dinosaurs. It runs on regular schedules to stations throughout the park, each themed to their particular land, and includes conductor narration regarding the land, and the station.

It's also important to note that, as it passes around main street and crosses out in front of the ticket booths/main gate area, it becomes quite the fixture at the main



street station; which is purely by design.

What is your opinion on the monorail system, busted flush or inspired genius ignored and why do you feel that way?

As it stands at Disneyland, I feel The Monorail is a product of its time. Monorails never became the force that they had been thought of back then, and it's over all design is very rooted in its time; lacking the modern design fundamentals of today. It doesn't do much to take you to destinations of interest in the park (That could be changing, for all I know; what with the addition of Star Wars Land [Still can't believe that's about to become a thing.]) and has a fixed reputation of being a dated fixture of the park hotel.

As a train and locomotive enthusiast? Yeah, I generally skip The Monorail unless I'm killing time for something else.

Did you ever go on a Disney Train that no longer exists, and can you tell us about that experience please?

Sadly, I missed the old western train that Thunder Mountain Railroad is built out of by a couple years.

However, I did take a few trips on the old People Movers; which may not be much in the way of a train, but might also be considered as much, in that they were to model another 1950's and 60's concept in public transportation that was envisioned for the future. Not sure if it's a good thing that never panned out, to be truthful.

Any other questions about the connection between Disney and trains that you would like to tell us about?

I don't think I have the time or space here. It's noteworthy that, as he was less involved in the daily operations of his company, Walt turned to railroading as a hobby that he would, eventually, obsess over a little. His first dabblings into it would see a rideable scale train on his own property; the pride and joy of his own efforts that he thrilled to give visitors a ride on.

In the basic planning phase, when conceptualizing Disneyland, Walt was quoted saying; "I just want it to look like nothing else in the world, and it should be surrounded by a train." So, from its very beginnings,

at least The Disneyland Ltd. was to be a permanent fixture of the park. Indeed, try to imagine the park, or just main street, without it.

Mark Anthony Masterson

Although we visited Disney World when I was a child, I don't have any strong memories of the trains there. A dim sense of magical motion and approaching wonder from the monorail, maybe. I wasn't yet 4 years old. All my experience since has been at Disneyland - I went a couple times during college, and then became an annual pass holder in the 21st Century. I always enjoyed riding the rails there, but I didn't do it every visit.

I like the simplicity and pace of the Disneyland Railroad, but it feels weird to use any stations other than New Orleans Square and Main Entrance. That being said, I love that the trains of Disneyland cut through all the lands. I love how transgressive that is. This anachronistic transport taking you through further anachronisms, past, future, and fantasy. The trains of Disneyland have powers that none of the other attractions have. They take you through the boundaries, but somehow they don't spoil the illusion. They create a greater magic, a wider reality that accepts the ability to step out of fully immersive lands and yet remain within their supercontext without loss of delight.

And they're super cool.

I could also mention that I've watched the Disneyland Opening Day broadcast a fair few times, and Walt's love of trains comes through. You feel a little bit more connected to the creative pulse that envisioned the parks when you're riding the trains. I do love the monorail at Disneyland, for a lot of the same anachronistic, liminal, TARDIS, reasons above. It's also tremendously convenient for getting into the park from Downtown Disney.

My other favorite thing about the monorail is the way it starts to twist and cut back in on itself in the northeast part of the park. I get a stupid grin as this giant electric snake glides among the trees, making these tight knotting passes and threatening to spill out onto Harbor Boulevard, but always just staying on its rail.

It's good when the horn blasts and you're standing right under it, too.

I absolutely think the railroad transportation methods are attractions. They've got atmosphere. They tell a story. They do things a little unnecessarily magically. That being said, I'm also the guy who saved the churro wrapper from his first visit to Disneyland as a souvenir. Yes, it was because I couldn't afford anything else, but it could also be that I'm predisposed to find entertainment value in everyday things.

I had no idea there was a monorail divide.

Now that it is mentioned though, I kind of remember talk way back when about the monorail actually being the train of the future, as opposed to a futuristic train. I will say, if you asked me right now "Would you rather have an energy-efficient safe monorail system handling public transport all across the United States, or an animatronic Lincoln serving in the White House?" I'd be very much "Hail to the Robot, beep-boop".

Artist Adam Koford (@apelad on Twitter) has on at least one occasion left some of his original art hidden under the seats of a Disneyland Railroad car and told his social media where to find it. My wife and I did not find the art, but the cast members we talked to said that sort of thing happens regularly. No word on whether international spies use the trains as a dead drop, but one can't help speculating.

Kelly Buehler

I'm going to write only about Disney Prime, as most of my experience has been in Anaheim. The first visit I remember clearly enough to talk about was in 1972. My latest experience was in August while y'all were in Helsinki.

I've never been much of a Monorail fan. Probably because BART, the brand new subway system in the SF Bay Area opened just before the Disney trip I remember, and it was newer and fancier and took me to the city from the suburbs.

I have always enjoyed the Disneyland Railway, and used it as transportation quite a bit until recently. The last few years it seems there are very few trains on the tracks and the wait can be huge. This is particularly discouraging in you are disabled.

Back in the day, there were heaps of ways to get around Disneyland, and I used them all. The railway went to the most places, The Skyway was the quickest, and the People Mover was the coolest.

The Skyway was a gondola ride that would take you from Fantasyland to Tomorrowland. It was quick and efficient. It has been gone since 1994. It did go right through to middle of the Matterhorn, which was kinda cool.

The PeopleMover was the best thing ever. It didn't take you anywhere, as it was a loop (I think they called it a Grand Tour of Tomorrowland), but I loved the concept behind a PeopleMover, and I still love them (any sort of automated railway) when I find them (Usually in Airports).

The PeopleMover Had great carriages, and I prefer them so much to the train-like style automated railways you find these days. I really loved that Disney viewed (and hawked) the PeopleMover as the

future of urban transport. If only.

As a kid I would imagine riding the PeopleMover around town, to school, all of the things Disney said were in the future. I think all the way around, I love the part of Disneyland that looks to the future more than the part that looks to the past, but that is a much smaller part now than it was in the 1970s.

The PeopleMover closed in 1995 and it has been increasingly difficult to get around the park. Why these closures were followed by a decrease in the number of trains (or at least a lack of increase) is unknowable, but the last time I tried to take the Disneyland Railway (August 2017) I waited through 2 trains (every 15 minutes) and only about 8 people had boarded. There were still about 20 people queued up in front of me, so I walked across the park, using my wheelchair as a walker.

Whitney Randolph

I can go on endlessly about Disney but I'll try to keep this brief. I've visited Disneyland roughly 20 times in my life. I've visited Disney World over 100 times. Disneyland was the vacation of my childhood and Disney World was that of my adulthood. Either way I have vast experiences with the trains in both parks. It's widely known that Walt adored trains. One of the thirteen opening day attractions was the Disneyland Railroad and the 1st new attraction was the Casey Jr. Circus train. Of all the opening day attractions I feel like the Disneyland Railroad has the deepest impression. It was the first ride/transportation system. It doesn't just get you around the park, you enjoy the hell out of every minute because I feel like the train, more than any attraction in Disneyland, makes you feel as if you've gone back in time. They have it incorporated enough into the parks that you feel it's pretense, it is one of the first things you see open entering. But they made the smart choice of also keeping it segregated along its journal from everything but the stations. The train makes you feel as if you are getting a backstage view but it is all cultivated to create the illusion of being on an old train. The fact that the seats face the interior of the park as opposed to the front of the train helps this illusion because they have far better control over the view when they only have to manage one side. And I don't care who you are, the large dioramas of the dinosaurs and plains really hit me in the nostalgia bone.

Compare this to Walt Disney World's Railroad. You can almost feel that Walt's lack of pretense. It was there and one of the opening day attractions,

but whomever was in charge obviously saw it as purely transportation. It circles the park just as the Disneyland predecessor does, but on this train you are facing forward and are able to view both sides of the train. This is not a problem in itself but much less care was taken in the control of what you saw. You can clearly see parking and the outside of the park from the train which lessens the illusion. There are also no dioramas in this version, a clear downside if you ask me.

The monorails are also interesting in how they differ between the two parks. I find the Disneyland monorail to be interesting, but altogether pointless. You can walk from the Disneyland hotel to Disneyland in almost the same amount of time given the stops and the fact that you have to verify park entrance beforehand (since it lets off in Tomorrowland in the parks). That being said, I do love how much reality it lends to Tomorrowland. You can tell when they built Disney World that they wanted the monorail to have more meaning so it became one of only 2 ways to get to the Magic Kingdom. In that case it is far more useful, but I find that I don't have as much delight in it as a ride when I feel as if I am being forced to use it. It is also a way to get to the 3 main hotels in the Magic Kingdom loop as well as Epcot but I find the shuttles to be just as convenient. You didn't mention Tokyo Disney so I'm not sure if you specifically wanted it not to be included, but it is interesting to note that due to Japan's laws, that monorail system is actually incorporated into their public transit system and you are required to pay for it. Which serves as an interesting other side of the spectrum from Disneyland's fun and unnecessary version with Disney World's being tucked somewhere in the middle. I haven't been to Tokyo Disneyland (that's the plan for February 2018) but I'm interested in a comparison.

Those are my thoughts on the Disneyland trains that serve some sort of transportation motive, the Disneyland Railroad being by far my favorite. As for the completely ride based trains, Big Thunder is the clear winner and a must ride for me at the parks, but it doesn't inspire the glee and nostalgia that the Disneyland Railroad does. The newest train to hit the parks, the Seven Dwarf's Mine Train is a lot of fun, but I am not sure it feels like a train. The individual carts are a wonder of technology, they move and sway as you go through the turns of the ride completely independent of one another. It makes for a smooth and exhilarating ride but it take you out of the mindset of it being a train.

Along those lines, there is another ride that is more like the monorail and less like the tradition-

al trains, but it is one of my favorite rides in all the parks. It was removed from Disneyland's Tomorrowland, but the Tomorrowland Transportation Authority (peplemover) still exists at Disney World. On a wait time to ride time ratio it beats every other attraction with little to no wait almost always and a 20 minute ride time. It serves a lot of the same purpose as the Disneyland railroad in that it solidifies the illusion of the world you are in, though it doesn't actually take you to other areas of the park. Getting to go through Space Mountain and see Tomorrowland from above is a joy. It is also the sight of one of my favorite Walt Disney World memories. On one of our early trips after my husband and I had just moved to Florida and become annual passholder's at Disney. We had gotten to the parks late one evening for some food and a few rides. We got into the Magic Kingdom just before the fireworks started and decided to start our night with the Peplemover. Near the end of our ride we heard the fireworks start to go off, but we were in a tunnel and couldn't see. Just as we came out of the tunnel and had a view of the Castle, the people mover broke down. Normally this would be an annoyance, but we were in comfortable seats with a perfect view of the castle and fireworks display. My husband and I kicked our heels up and he grabbed some popcorn we had bought out of his backpack so we could munch and enjoy. The ride stayed broken down until just a few minutes after the fireworks had stopped. Best ride downage ever!

Kim Pears

I like the Walt Disney World Railway Train located in the Magic Kingdom theme park. I like it because it's an impressive locomotive to watch pull into the Main Street station, and it's also a perfect way to bypass the crowds to get to your favourite attraction. Do you feel the various railroads (Thunder Mountain being a roller coaster) are attractioions as well as transportation systems and or how do you view them? The train is an attraction as well as a means of transportation, there are things to see along the way that make it entertaining.

The Monorail system is a great way to navigate the parks and is also a great way to bypass the crowds. I don't think it's ignored genius seeing as there are monorails being used all over the world, Orlando airport, Brazil, Australia, Belgium, Montreal Canada, Germany, Finland, India, Ireland, China. The list goes on.

I've been on are still running as far as I know,

and I've been visiting the parks since the 80's. Disney owned his own mini train at his house (The Carolwood Pacific Railway.) It was a 1/8 scale train that went around his property. I've heard his wife was not a fan of it, but his guests loved to ride it.

Tracy Lunquist

"I just want it to look like nothing else in the world... and it should be surrounded by a train."

-Walt Disney

It's not that you can't spend a week at Walt Disney World Resort in Florida and have no idea how much Walt Disney was into trains. It's just that a very light scratch of the surface reveals that fact in spades. Being a long-time Disney fanatic and avid consumer of Disney trivia, I see Walt's rail fan tendencies everywhere I look. But that doesn't mean you can see them without looking. Would you care to look? Permit me to point out some of the best views.

Let's start at Disney's Wilderness Lodge, a majestic resort hotel about five minutes away from the Magic Kingdom by Disney Resort bus (or about 20 by boat, if you prefer). Ask any Cast Member if they would be so kind as to direct you to the Carolwood Room. In this charming space, you'll discover a variety of artifacts of the garden railway that Walt built in the back yard of his own home. The train was big enough for people to ride on, and it was called the "Carolwood Pacific." Nowadays, the grandson of Roger Broggie (a friend and colleague of Walt's who nurtured his early fascination with trains, and after whom the #4 engine of the Walt Disney World Railroad is named) presides over the Carolwood Pacific Historical Society, a group of Disney train nuts headquartered at Griffith Park in Los Angeles. Michael Broggie also writes books on the subject, which are full of beautiful photographs and great stories. You should buy one and put it on your coffee table. He did not pay me to say that.

Once you've visited the Carolwood Room and read up on the early years (the Carolwood Pacific predates the development of Disneyland), you'll be ready to head into the Magic Kingdom to discover more. Head into the park and go straight to the Main Street train station. Note that it is the very first attraction in the park — indeed, every morning when the park opens, the Citizens of Main Street, like the mayor, the fire chief, and the suffragette, and a multitude of familiar characters, arrive at the front of the park on the train to greet the day's guests. Before you go upstairs to the platform, take some time to peruse

the many photographs and plaques around the main floor of the station, which tell the history of each of the engines and some of the people involved in the railroad's development. Note how in every detail this building is an early 1900's train station. The beautiful yet durable architecture, the paint colors, the posted schedules and left luggage — The only thing that's not authentic is how clean it is!

Head upstairs then, and hop on the train. Disney parks are one of the few places left in the world where you can still ride on a train pulled by a real steam engine. It would be easier to run electric trains with fake smokestacks and fog machines. But that was never Walt's style. For all that Disney gets accused of being "artificial," a remarkable number of things in Disney Parks are decades old, absolutely authentic, and lovingly restored. As the train whistle blows and we begin to move out of the station and pick up speed, notice how despite the close proximity (sometimes within ten or fifteen yards) of numerous buildings, attractions, restaurants, and tens of thousands of other guests, our surroundings quickly turn into a convincing wilderness.

We'll stay on board at the Frontierland Station. You can always come back later if you want to see more, but I want to show you what they've done with the Fantasyland Station, whose total re-imagining was completed just a few years ago. Be sure to keep your hands, arms, feet, and legs inside the train at all times when we are moving!

The Fantasyland Station is huge, and beautiful, with ornate copper embellishments and a feeling of age belying its recent completion. As we exit the station, turn around to admire the Carolwood Pacific clock and the lovely architecture. On the other side of the building, there's a grand assortment of luggage and cargo, adding to the functional feel of the station.

Before the train leaves, let's watch as they take on water and do a "blow-down" of the boiler. The water tower looks old and a bit decrepit, as though it might spring a leak any moment, but rest assured that under that worn facade it is quite sturdy. The train gives a loud sigh as clouds of steam roll into the underbrush on the far side of the track, and from a spot just in front of it, we can get a really good look at the shiny, colorful paint and beautiful details of the engine.

Let's wave to the engineer and fireman as the train eases away from the station once again, and then see how many of the passengers will wave back as they pass. If you like, you can catch the next one; it should be by in about ten minutes.

And having now fallen thoroughly in love with

this railroad and its history, you will certainly want to get up early tomorrow and go on the Magic of Our Steam Trains backstage tour, which is offered almost every day and includes a much more detailed explanation of the history and a train ride back to the roundhouse, where the engines are stored and maintained.

Now that you're tuned in to Walt Disney's love of trains, keep your eyes peeled whenever you watch an old Disney cartoon or visit a Disney theme park. You'll start to notice trains and train references in all kinds of fun and unexpected places. Enjoy the ride!

Kerry Kyle

For the 5 years (4 for me) that we lived in Florida when I was 12 through 16 we'd go to Disney World a lot. If I lived within driving distance of either park I'd have an annual pass. Why? The clean, cheerful, toy-like quality. The beautiful, quaint, atmospheric design. The nostalgic feeling that tugs at the heart. I can see past the (rather evil) corporate monster and enjoy the amazing worlds that Walt and co. created. And I love the animated movies and USED to love the 60s nature documentaries until I discovered they started the myth of lemmings running off the cliff.

I regret not having taken Kyle more often (only once). There's such... well, MAGIC at those parks.

