

## **The Timothy Gordon Disney Studios Autograph Collection Project Grant Proposal**

Digitizing, Organization, Biography Creation, and providing online access via the Special Collections Department of University X.

A large autograph collection has been donated to the library of University X. The collection consists of 5,000 pieces which will be preserved digitally and exhibited via a created website. The uniqueness of the collection is that it consists entirely of items relating to the Disney Studios, including signatures from artists, actors, imagineers, etc.

### **Project Period:**

This project is to cover a twelve month time frame, from beginning to end.

### **History of The Walt Disney Company:**

The Walt Disney Company was founded in 1923 by Walt and Roy Disney, with great assistance from animator Ub Iwerks. The company was extremely innovative and influential in the realm of animation, being the first studio to employ synchronized sound to their animated shorts, one of the first to use the Technicolor process, and the first to produce feature length animation. The company moved into the realm of live action film features with 1950's Treasure Island. In 1954 the studio ventured into the realm of television with the weekly Disneyland anthology series, which gave rise to the Davy Crockett craze. 1955 also saw the national popularity of the Mousketeers via the Mickey Mouse Club daily television program. 1955 also saw the opening of Disneyland in Anaheim, CA, the company's first foray into the theme park business. The Walt Disney Resort opened in 1971 near Orlando, FL five years after Walt Disney's death. Today the company operates five major business units, is the world's second largest broadcasting and cable company, and generates revenue in excess of \$48 billion.

**Mission Statement:** The Timothy Gordon Disney Studios Autograph Collection is dedicated to the digital preservation and online exhibition of this otherwise private collection for the purposes of education, research, historical significance and entertainment.

### **Project Narrative:**

The collection is a personal collection of autographs focused on the talent from the Disney Studios. The collection has historical film, television and entertainment significance. The scope of the collection is such that it covers decades of history, and makes known individuals that might otherwise go unnoticed, especially those behind the scenes, such as voice actors and artists.

The collection consists of signed photographs, letters, signed index cards, signed book pages, and cut signatures (cut pages from autograph books, programs, canceled checks, etc.). All of these materials will be digitally scanned.

The majority of these materials are in pristine condition. Most of the materials are thirty years old or less, though some of the items are older. They are stored in acid free plastic sheets, and are out of direct sunlight.

The majority of the collection is 8"x10" glossy photographs, both color and black & white. Some of the photographs are smaller 5"x7". There are also signed standard sized index cards (4"x6"), as well as hand written 8 ½"x11" letters. There are also cut signatures of various sizes as well. In total the collection is 5,000 pieces (and growing).

This collection currently has no public access in any form. There is no current online presence for the collection, nor has it been exhibited.

Currently the majority of the collection is stored on shelves in 3-ring binders and alphabetized by the subject's last name. Several of the pieces are too large to be able to be stored this way, and remain loose.

The expected audience for this collection is anyone interested in autograph collections, film history, animation history, theme park history and those interested in the Disney Studios.

One of the main goals of this project is the creation of a web site that displays the collection, but also cross references the items by individuals' names, film/television credit, brief biography of each subject, etc.

The content will be used for exhibition purposes and historical reference, as well as to provide authentic signatures for comparison for other collectors. Further, it is important to have a level of preservation beyond just storage of the original items.

The significance of the collection is that rarely is a collection of movie memorabilia hyper focused on the talent of a single movie studio/company. This unique collection focuses its entire attention on The Disney Studios, and has collected over its decades the signatures of talent from film, television, theme parks, and music. Further, much of the collection collects items from individuals that may be more well known for a role they have played or project they have worked on rather than by their actual names. These subjects include voice actors, artists, and other various behind the scenes talent.

**Deliverables:**

- 3,000 8"x10" glossy photos
- 1,000 5"x7" glossy photos
- 500 4"x6" index cards
- 250 8 ½"x11" letters
- 250 cut signatures of assorted sizes

The majority of photographs in the collection were originally publicity photos for various projects that the subjects have signed. The 8"x10" size is the most common form these photographs are in, with 5"x7" photographs being less common but still high in numbers. Many, but not all of these photographs are black and white, but will still be scanned in color since many of the signatures of individuals are in color ink.

While index cards and letters are self-explanatory as to what they are, the term “cut signature” may be less well known. This term refers to signatures on various and assorted materials, such as napkins, programs, canceled checks, pages from autograph books, etc., that are currently free standing. A common method of displaying this type of signature is to mat it with a photograph or other piece of art of the subject, and frame. All of the cut signatures of this collection, however, are free of any such mats and will be scanned and exhibited on their own.

All items will be scanned in high resolution at 100% for a full sized online representation, as well as downsized for a thumbnail version. All high resolution TIF files will be archived in a local repository, while JPEGs at 100% & thumbnail will be available online.

**Project Plan:**

All Items are to be scanned high resolution at 100% and each saved in three formats: a high resolution (600 PPI) TIF for archiving in a local repository, a high resolution (600 PPI) JPEG for the website, and a thumbnail (72 PPI) JPEG for the website.

Each scanned item will have a Dublin Core record created for its metadata, which will provide a high level of searchability.

A website will be created for the online exhibition of the collection. All scanned items will be displayed on this website, which will be cross-referenced by name and credit. All subjects identified will also have a short biography included. For reference, a basic mockup of how this website will look and function is included at the end of this document.

All items on the website can be found via browsing, either by alphabetized last name, first name convention, or browsing by Disney Studio credit. A search function will also be available. All records will be cross referenced. For example, when viewing a particular individual’s record, it will also be possible to see all of the credits that individual has with the Disney Studios, to click on a specific credit, and to view all the other entries associated with that credit. Again, for further clarification, please see the attached mock ups.

The first image viewed on each individual record will be a thumbnail of the individual sought. Below each of these images will be the dimensions of the full size version of the item, as well as what the item is from (when the item is a photograph). By clicking on the thumbnail, a full size version of the item will be brought up via a pop up window which will allow for the object to be studied in greater clarity.

**Management & Staffing:**

In order to keep this project on deadline and on budget, we will require the following full time staff to allocate a portion of their time to working on the project: a metadata librarian, director of digital services, project librarian, analyst/programmer, digitizing lab manager, digitizing supervisor, systems administrator, technology director, subject librarian, special collections librarian, interface developer, repository developer, digital humanities assistant director, and two developers. The breakdown of how much of their time will be spent on this project is estimated on the attached budget worksheet.

Additionally, the project will require the following temporary staff positions: programmer/analyst, scanner, metadata creator, editorial assistant, and an hourly student assistant. In total this project will need the services of 15 full time library employees who will spend a portion of their time on this project, as well as five temporary employees.

**Digital Conversion Specs:**

Each scanned item will be saved in 3 formats:

- a 100% High Resolution (600 PPI) TIF file to be saved in a local repository
- a 100% high resolution (600 PPI) JPEG to be saved on the website
- a Thumbnail (72 PPI) JPEG to be saved on the website

All items are of such a size as to be able to be scanned on a conventional desktop style scanner, the likes of which are already in the library's possession. Fortunately, the collection does not contain any oversized items, such as posters, which would not be accommodated by a standard scanner.

**Metadata Specs:**

Each scanned item will have an associated Dublin Core record created. The metadata will be accessible via the website. Using this system of metadata will provide a high level of searchability.

**Digital Storage & Delivery:**

Each scan will be saved in 3 formats: a high resolution TIF file which will be stored on a local repository, a high resolution JPEG which will be available on the created website, and a thumbnail which will also be available on the local website. The website will have open access to all.

The creation of the cross referenced website is one of the most important aspects of the project as a major goal is to provide access via the Internet to this unique exhibition. Attention should be given to the design and creation of this website in order to guarantee the project's success. Feedback will also be collected from the website via an email contact link which can be used to measure the success of the project, as well as any shortcomings.

**Copyright Statement/Terms of Use:**

The following statement will appear on the website: The contents of this site, including all images and text, are for personal, educational, non-commercial use only. The contents of this site may not be reproduced in any form without the permission of The Timothy Gordon Disney Studios Autograph Collection.

Even though we have been given permission from the Walt Disney Company to pursue this project, we will still include the following disclaimer: This website is in no way affiliated, associated, maintained, authorized, sponsored, endorsed by, or in any way officially connected with The Walt Disney Company, Disney Enterprises, Inc., or any of its subsidiaries or its affiliates. This is an independent, unofficial site. The official Disney web site is available at



www.disney.com. All Disney films, television shows, parks, attractions, lands, event names, etc. are registered trademarks of The Walt Disney Company.

**Intellectual Property:**

The following will be available on the website for anyone believing their intellectual property rights have been violated: The Timothy Gordon Disney Studios Autograph Collection is an Online Service Provider under Title II of the Digital Millennium Copyright Act, 17 U.S.C. Section 512 ("DMCA"). The Timothy Gordon Disney Studios Autograph Collection respects the legitimate rights of copyright owners, and it is our policy to respond to clear notices of alleged copyright infringement. This page describes the information that should be present in these notices. All notifications of claimed copyright infringement on the Timothy Gordon Disney Studios Autograph Collection website should be sent ONLY to our Designated Agent. Written notification must be submitted to:

The Timothy Gordon Disney Studios Autograph Collection

Address

Email Address

The form of notice specified below is consistent with the form suggested under the United States Digital Millennium Copyright Act (the text of which can be found at the U.S. Copyright Office Web Site, <http://www.copyright.gov>) but we will respond to notices of this form from other jurisdictions as well.

Regardless of whether we may be liable for such infringement under local country law or United States law, our response to these notices may include removing or disabling access to material claimed to be the subject of infringing activity. We may also document notices of alleged infringement on which we act. Please note that a copy of this legal notice may be sent to a third-party partner for publication and annotation. As such, your letter (with your personal information removed) may be forwarded to

Web Address X, for publication.

**INFRINGEMENT NOTIFICATION:** Under Title 17, United States Code, Section 512(c)(3)(A), the Notification of Claimed Infringement must include the following:

Physical or electronic signature of a person authorized to act on behalf of the copyright owner.

Identification of the copyrighted work claimed to have been infringed or a representative list if multiple works are involved.

Identification of the material that is claimed to be infringing that should be removed or to which access has been disabled, and information reasonably sufficient to enable the online service provider to locate the material (usually a URL to the relevant page).

Information reasonably sufficient to allow the online service provider to contact the complaining party (address, phone number, e-mail address).

Statement that the complaining party has "a good faith belief that use of the material in the manner complained of is not authorized by the copyright owner, its agent or the law."

Statement that the information in the notice is accurate, and under penalty of perjury, that the complaining party is the copyright owner or is authorized to act on behalf of the copyright owner.

Upon receipt of notification of a claimed infringement, The Timothy Gordon Disney Studios Autograph Collection will respond expeditiously to remove, or disable access to, the material that is claimed to be infringing or to be the subject of infringing activity, regardless of whether the material or activity is ultimately determined to be infringing.

It is important to have a method of notification for the website for anyone believing they have rights that have been infringed. It is equally important to let the public know that the website cares about matters such as this and is willing to resolve any disputes with individuals.

**Budget:**

The attached budget worksheets show the breakdown of budgetary necessities, both salaries and material/time. Because the library already has equipment available (scanners and computers), this project does not require additional equipment purchases. According to our budgetary findings, to complete this project in the allocated twelve month time frame, the cost for scanning, metadata creation, and website development is \$135,208. The cost associated with salaries and benefits for this project is \$247,489, 48% of which is to be shared by IMLS.

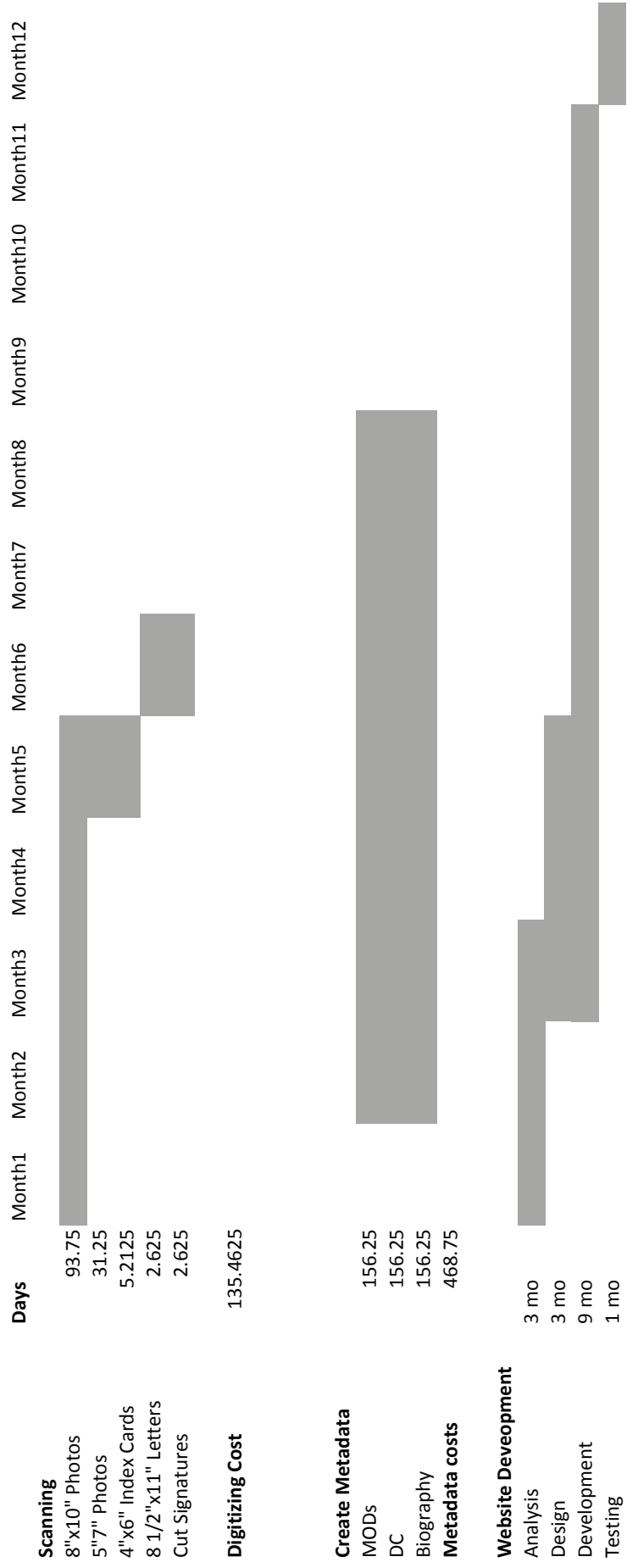
**Evaluation:**

The project will be evaluated by:

- Total number of items scanned and successfully uploaded to the website, including metadata records and biographical information of the subjects
- The number of visitors to the website
- Feedback emailed via the website

Note that emails can also be sent via the website to make two way communication possible between the library and the website's users. This will hopefully provide yet another avenue of feedback.

	Hours	\$/hour	Cost
<b>Scanning</b>			
8"x10"Photos	750	10 \$	7,500.00
5"x7"Photos	250	10 \$	2,500.00
4"x6"Index Cards	41.666667	10 \$	416.67
8 1/2"x11" Letters	20.833333	10 \$	208.33
Cut Signatures	20.833333	10 \$	208.33
<b>Digitizing Cost</b>		<b>\$</b>	<b>10,833.33</b>
<b>Create Metadata</b>			
MODs	1250	15 \$	18,750.00
DC	1250	15 \$	18,750.00
Biographies	1250	15 \$	18,750.00
<b>Metadata costs</b>		<b>\$</b>	<b>56,250.00</b>
<b>Website Deveopment</b>			
Analysis	3 months	\$	13,125.00
Design	3 months	\$	13,125.00
Development	9 months	\$	37,500.00
Testing	1 month	\$	4,375.00
		<b>\$</b>	<b>68,125.00</b>
		<b>\$</b>	<b>135,208.33</b>





**YEAR 1**

**Magic Lantern**

Salaries and Wages *	FTE	Salary	Fringe Rate	Fringe		IMLS	Library Cost Share	Total
Metadata librarian	0.25	\$ 52,500	40.47%	\$ 5,312		\$ 6,563	\$ 6,563	\$ 13,125
Director of Digital Library Services	0.05	\$ 52,500	40.47%	\$ 1,062		\$ 1,313	\$ 1,313	\$ 2,625
Project librarian	0.05	\$ 52,500	40.47%	\$ 1,062		\$ 1,313	\$ 1,313	\$ 2,625
Analyst/Programmer, Digital Library Tools	0.25	\$ 52,500	40.47%	\$ 5,312		\$ 6,563	\$ 6,563	\$ 13,125
Digitizing Lab Manager	0.05	\$ 52,500	40.47%	\$ 1,062		\$ 1,313	\$ 1,313	\$ 2,625
Digitizing Supervisor	0.10	\$ 52,500	35.46%	\$ 1,862		\$ 2,625	\$ 2,625	\$ 5,250
Systems Administrator	0.05	\$ 52,500	40.47%	\$ 1,062		\$ 1,313	\$ 1,313	\$ 2,625
Technology Director	0.05	\$ 52,500	40.47%	\$ 1,062		\$ 1,313	\$ 1,313	\$ 2,625
Subject librarian	0.10	\$ 52,500	40.47%	\$ 2,125		\$ 2,625	\$ 2,625	\$ 5,250
Special Collections Librarian	0.05	\$ 52,500	40.47%	\$ 1,062		\$ 1,313	\$ 1,313	\$ 2,625
Interface Developer	0.15	\$ 52,500	40.47%	\$ 3,187		\$ 3,938	\$ 3,938	\$ 7,876
Repository Developer	0.10	\$ 52,500	40.47%	\$ 2,125		\$ 2,625	\$ 2,625	\$ 5,250
Digital Humanities Asst Director	0.125	\$ 52,500	40.47%	\$ 2,656		\$ 3,281	\$ 3,281	\$ 6,562
Developer (.33 FTE for 6 mos; .1 FTE for 6 mos)	0.215	\$ 52,500	40.47%	\$ 4,568		\$ 5,644	\$ 5,644	\$ 11,288
Developer (.25 FTE for 6 mos)	0.125	\$ 52,500	40.47%	\$ 2,656		\$ 3,281	\$ 3,281	\$ 6,563
Professor	0.00	\$ 52,500	40.47%	\$ -		\$ -	\$ -	\$ -
<b>Total Salaries</b>						<b>\$ 45,019</b>	<b>\$ 45,019</b>	<b>\$ 90,038</b>

<b>Wages (Temporary Staff Hired for Project)</b>								
Programmer/Analyst (1 FTE for 8 mos)	0.67	\$ 59,000	34.72%	\$ 13,657		\$ 19,667	19666.66667	\$ 39,333
Scanning (5000 items @ 3 views each avg. @ 8/hr @ \$10.00/hr)	0.50	\$ 7,500				\$ 1,500	\$ 1,500	\$ 3,000
Metadata creation (5000 items @ 4/hr @ \$15.00/hr)	0.50	\$ 7,500				\$ 3,750	3750	\$ 7,500
Editorial and Research Assistant (46 wks @ 15 hrs/wk @ \$12.00/hr)	0.50	\$ 8,280				\$ 4,140	4140	\$ 8,280
Hourly student, usability (30 wks @ 10 hrs/wk @ \$15.00/hr)	0.50	\$ 4,500				\$ 2,250	2250	\$ 4,500
<b>Total Wages</b>						<b>\$ 31,307</b>	<b>\$ 31,307</b>	<b>\$ 62,613</b>

<b>Fringe Benefits</b>								
Library Staff (40.47%)				\$ 34,314		\$ -	\$ 19,122	\$ 19,122
Library staff (35.46%)				\$ 1,862		\$ -	\$ 1,862	\$ 1,862
Grant Staff (34.72%)				\$ 13,657		\$ 13,657	\$ -	\$ 13,657
<b>Total Fringe</b>						<b>\$ 13,657</b>	<b>\$ 20,984</b>	<b>\$ 34,640</b>

<b>Travel</b>								
Conference presentations: 2 x \$1200						\$ -		\$ -
Visual Delights conference July 2011, Sheffield UK.						\$ -		\$ -
Attendance at IMLS-sponsored conferences and workshops						\$ -		\$ -
<b>Total Travel</b>						<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>

<b>Equipment</b>								
						\$ -		\$ -
<b>Total Equipment</b>						<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>

<b>Services</b>								
Usability compensation (10 users @ \$20)						100	\$ 100	\$ 200
<b>Total Services</b>						<b>\$ 100</b>	<b>\$ 100</b>	<b>\$ 200</b>

<b>Other</b>								
Scanner and accompanying workstation								\$ -
Workstation for Programmer/Analyst								\$ -
<b>Total Other</b>						<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>

<b>Total Direct Costs</b>						<b>\$ 90,082</b>	<b>\$ 97,409</b>	<b>\$ 187,491</b>
Modified Direct**						\$ 90,082	\$ 97,409	\$ 187,491
Facilities and Administrative Costs (32%)						\$ 28,826	\$ 31,171	\$ 59,997
<b>TOTAL YEAR 1</b>						<b>\$ 118,909</b>	<b>\$ 128,580</b>	<b>\$ 247,489</b>

\*assuming annual salary increases of 2.5%

\*\*excludes equipment and graduate student fee remissions

**SUMMARY BUDGET**

	Year 1	Year 2	Year 3	TOTAL	IMLS	Libraries	TOTAL
Salaries and Wages	\$ 152,651	\$ -	\$ -	\$ 152,651	\$ 76,326	\$ 76,325	\$ 152,651
Fringe Benefits	\$ 34,640	\$ -	\$ -	\$ 34,640	\$ 13,657	\$ 20,984	\$ 34,640
Travel	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Equipment	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Services	\$ 200	\$ -	\$ -	\$ 200	\$ 100	\$ 100	\$ 200
Other	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
<b>TOTAL DIRECT COSTS</b>	\$ 187,491	\$ -	\$ -	\$ 187,491	\$ 90,082	\$ 97,409	\$ 187,491
<b>INDIRECT COSTS</b>	\$ 59,997	\$ -	\$ -	\$ 59,997	\$ 28,826	\$ 31,171	\$ 59,997
<b>TOTAL PROJECT COSTS</b>	\$ 247,489	\$ -	\$ -	\$ 247,489	\$ 118,909	\$ 128,580	\$ 247,489

**TOTAL REQUEST**

\$ 118,909
\$ 128,580
48.05%

**TOTAL COST SHARE**

**% OF COSTS FROM IMLS**

Cost share overage/shorage:  
\$ (9,672)



# The Timothy Gordon Disney Studios Autograph Collection

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## Who We Are.



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## browse by name

Allwine, Wayne

Davis, Marc

Larson, Eric

Anselmo, Tony

Disney, Roy O.

Lounsbery, John

Baird, Sharon

Dotrice, Karen

Nielsen, Leslie

Benson, Jodi

Douglas, Kirk

O'Brien, Cubby

Blair, Mary

Egan, Susan

O'Hara, Paige

Burgess, Bobby

Farmer, Bill

Patten, Luana

Caselotti, Adriana

Freeman, Jonathan

Parker, Fess

Clark, Les

Johnston, Ollie

Reitherman, Wolfgang

Cole, Tommy

Kahl, Milt

Sherman, Richard

Conreid, Hans

Kimball, Ward

Thomas, Frank





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5" x 7" glossy photo  
from Davy Crockett television show

MetaData Records

## Fess Parker

August 16, 1924 – March 18, 2010

Fess Parker was an American film and television actor best known for his portrayals of Davy Crockett in the Walt Disney 1955–1956 TV mini-series and as Daniel Boone in a television series from 1964 to 1970.[2][3] He was also known as a wine maker and resort owner-operator.

### Disney Credit(s):

- Davy Crockett, Indian Fighter (1954) as Davy Crockett
- Davy Crockett Goes to Congress (1955) as Davy Crockett
- Davy Crockett, King of the Wild Frontier (1955) as Davy Crockett
- Davy Crockett at the Alamo (1955) as Davy Crockett
- Davy Crockett's Keelboat Race (1955) as Davy Crockett
- Davy Crockett and the River Pirates (1955) as Davy Crockett
- The Great Locomotive Chase (1956) as James J. Andrews
- Davy Crockett and the River Pirates (1956) as Davy Crockett
- Westward Ho, the Wagons! (1956) as John 'Doc' Grayson
- Old Yeller (1957) as Jim Coates
- The Light in the Forest (1958) as Del Hardy

"Now and then, for no good reason, life will haul off and knock a man flat." - Fess Parker in Old Yeller



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(c)  
5" from Davy

MetaData R

X



# Photograph Collection

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## ker

2010

ision actor best known for his  
ney 1955–1956 TV mini-series  
om 1964 to 1970.[2][3] He was  
ner-operator.

s Davy Crockett  
5) as Davy Crockett  
er (1955) as Davy Crockett  
Davy Crockett  
) as Davy Crockett  
955) as Davy Crockett  
s James J. Andrews  
956) as Davy Crockett  
ohn 'Doc' Grayson

dy

ill haul off and knock a man





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# Old Yeller (1957 feature film)

## cast (in credits order)

McGuire, Dorothy

Parker, Fess

York, Jeff

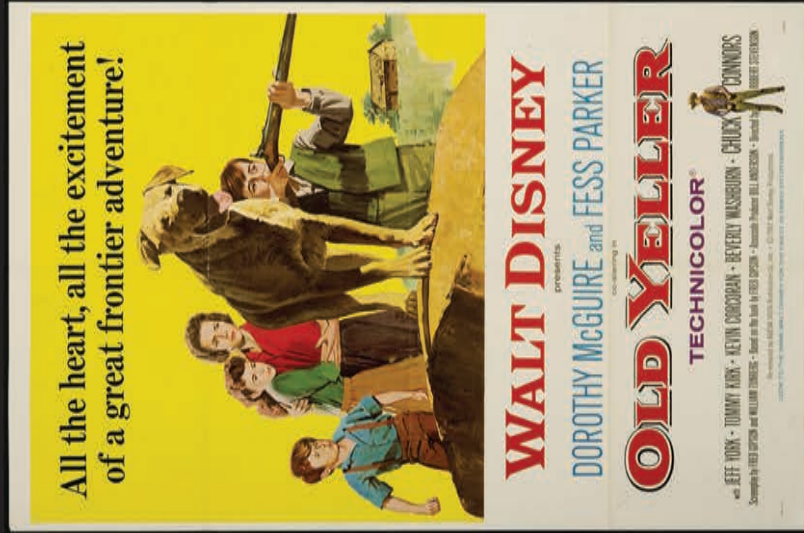
Connors, Chuck

Washburn, Beverly

Kirk, Tommy

Corcoran, Kevin

Directed by: Stevenson, Robert





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8 1/2" x 11" Paper Letter

MetaData Records

## Wayne Allwine

February 7, 1947 – May 18, 2009

Wayne Allwine was an American voice actor, sound effects editor and Foley artist for The Walt Disney Company. He was best remembered as the voice of Mickey Mouse for 32 years, narrowly the longest to date, and was married to voice actress Russi Taylor, who has voiced Minnie Mouse since 1986. He died in 2009 of complications caused by diabetes.

### Disney Credit(s):

- Mickey's Christmas Carol (1983) as Mickey Mouse, voice
- Who Framed Roger Rabbit (1988) as Mickey Mouse, voice
- The Prince and the Pauper (1990) as Mickey Mouse, voice
- A Goofy Movie (1995) as Mickey Mouse, voice
- Runaway Brain (1995) as Mickey Mouse, voice
- Mickey's Once Upon a Christmas (1999) as Mickey Mouse, voice
- Fantasia/2000 (1999) as Mickey Mouse, voice
- House of Mouse (2001-2002) as Mickey Mouse, voice
- Mickey Mouse Clubhouse (2006-2014) as Mickey Mouse, voice

"I love Mickey Mouse more than any woman I have ever known." - Walt Disney