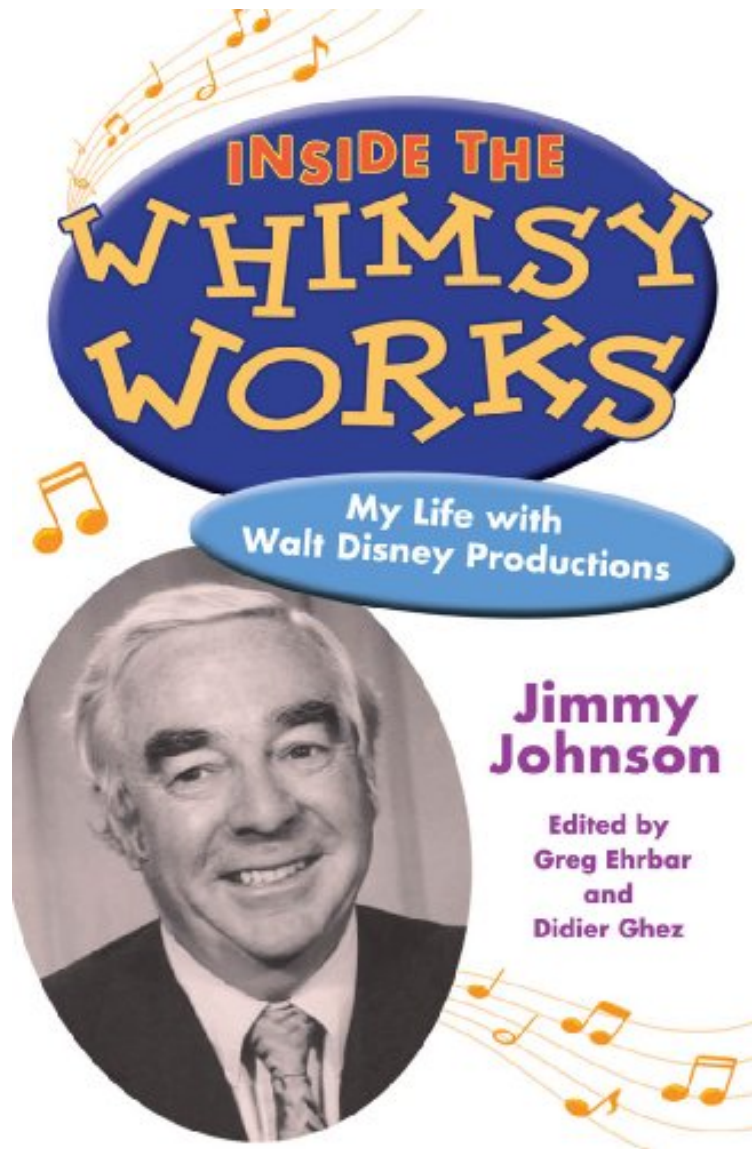


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Inside the Whimsy Works

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Jimmy Johnson, Grey Johnson : Inside the Whimsy Works before purchasing it in order to gauge whether or not it would be worth my time, and all praised Inside the Whimsy Works:

1 of 1 people found the following review helpful. Don't Ignore This Little Gem By Jimmy Omaha I went into this book without very high expectations, but it turned out to be a diamond in the rough. While Jimmy Johnson is tagged as the man who put Walt Disney Records on the map, this book is about so much more than that. It is a first person tale of what it was like to be at the Disney Studios from 1939 into the 1970's. A very fun read, for it told a number of stories that I had not read elsewhere. I highly recommend it for the Disney fanatic who feels like they have heard everything

that is to be said about working at Disney in those years.² of 2 people found the following review helpful. If you grew up listening to Disney records, this one's for you
By Jim Hollifield
From the baby boomer years to the advent of home video, Disney's Disneyland and Buena Vista record labels were staples for children and Disney fans of all ages. If you've ever wondered who Walt's creative executives were, the ones who helped make the magic, this book's a must. From leading Disney's record labels to heading the company's music publishing company, Jimmy Johnson played a vital role in producing so many of the popular tie-ins to beloved Disney films and theme park attractions. You'll read how he convinced Roy Disney to keep a beloved film soundtrack in-house when other labels wanted to release it, perhaps the wisest financial decision he ever made. The author also edited the beloved "Mickey Mouse Magazine" and was involved in other similar creative projects along the way. He's an unsung hero to Disneyana fans for the multitude of music and publishing items created under his supervision and through his direct involvement (he wrote many of the Disneyland record scripts). Through his work with Annette Funicello and Disney's music company, he helped bring the Sherman Brothers directly to Walt's attention, and the rest is Disney history. Kudos to Greg Ehrbar and Didier Ghez for shepherding this insightful look into a chapter of the Disney story that will interest Disney fans of the studio's output from the 1950s and 60s, particularly.¹ of 1 people found the following review helpful. Whimsical Loyalty
By Cindee V
The music that surrounds the Disney characters we have all grown up with are indeed characters in and of themselves. I loved the stories that highlighted the incredible task of matching the character voices with their human counterparts. A delightful read.

In this never-before-published memoir from the vaults of the Walt Disney Archives, Disney Legend Jimmy Johnson (1917-1976) takes you from his beginnings as a studio gofer during the days of Snow White and the Seven Dwarfs to the opening of Walt Disney World Resort. Johnson relates dozens of personal anecdotes with famous celebrities, beloved artists, and, of course, Walt and Roy Disney. This book, also the story of how an empire-within-an-empire is born and nurtured, traces Johnson's innovations in merchandising, publishing, and direct marketing, to the formation of what is now Walt Disney Records. This fascinating autobiography explains how the records helped determine the course of Disney Theme Parks, television, and film through best-selling recordings by icons such as Annette Funicello, Fess Parker, Julie Andrews, Louis Armstrong, and Leopold Stokowski and the Philadelphia Orchestra. Through Jimmy Johnson's remarkable journey, the film, TV, and recording industries grow up together as changes in tastes and technologies shape the world, while the legacy of Disney is developed as well as carefully sustained for the generations who cherish its stories, characters, and music.

Written in a friendly conversational tone, *Inside the Whimsy Works* offers new and surprising perspectives on the era when Walt and his brother Roy ran The Walt Disney Company, by a person who was not only there but who created Disney's successful record division. Editors Greg Ehrbar and Didier Ghez have done a magnificent job formatting and annotating Johnson's original manuscript so that it will not only delight readers today but be a valuable resource tool for future researchers.
?Jim Korkis, Disney historian and author of several popular books about Disney history including *The Vault of Walt*
From the Inside Flap
The extraordinary story of the rise of the Disney executive most responsible for the success of Walt Disney Records
About the Author
Jimmy Johnson (1917-1976) devoted his entire career to the Disney organization. Johnson joined Disney in 1938 as an assistant in the publicity department and worked his way up within the company. He was general manager and later president of the Walt Disney Music Company until his retirement in March of 1975. Greg Ehrbar is a two-time Grammy-nominated and Addy-winning writer/editor/producer with over a quarter century with The Walt Disney Company. He works in print, network TV, and online; coauthored *Mouse Tracks: The Story of Walt Disney Records* (published by the University Press of Mississippi); contributed to *The Cartoon Music Book*; adapts major films into books; and produces recordings. Ehrbar is a recognized entertainment historian on TV, DVD, and Blu-ray; the official Disney Parks Blog; [IndieWire.com](http://indiewire.com); animationcoop.com; cartoonresearch.com; mousetracksonline.com; and radio's TV Confidential. Didier Ghez is vice president of International New Media, Latin America Iberia for NBC Universal. His articles about the parks, animation, and vintage international Disneyana, as well as his many interviews with Disney artists, have appeared in *Animation Journal*, *Animation Magazine*, and *Storyboard*. He is the coauthor of *Disneyland Paris: From Sketch to Reality*, runs the Disney History Blog and the Disney Books Network website, and serves as managing editor of the *Walt's People* book series. Grey Johnson, Nyack, New York, writes a blog at <http://wordpill.wordpress.com> and has had a career as a stage director?most notably as Associate Artistic Director of Gloucester Stage. His long arts marketing career led to becoming the director of membership first at public radio jazz station, WBGO, and now at America's National Ballet Company(R), the American Ballet Theatre. He is also Jimmy Johnson's son.