

"When you wish upon a star" THE WALT DISNEY STORY



More than any other filmmaker, Walt Disney typifies the Great American Dream of the 20th Century – that of self-made success. From his earliest beginnings, working out of a Hollywood garage in the Twenties, to the great globe-spanning corporation bearing his name, Walt Disney acquired a reputation for innovation and artistic integrity.

The feature you are about to read is the work of Richard Holliss and has been planned since the end of last year. So what better was a way to round out 1983, the Sixtieth Anniversary of the Walt Disney Studios than with a detailed biography of the man who built an empire on the back of a Mouse with a squeaky voice.

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introduction

In 1966, when Walt Disney died, American research statistics showed that an estimated 240 million people had seen a Disney movie, 100 million had watched a Disney television show every week, 800 million had read a Disney book or magazine, 80 million had bought Disney licensed merchandise and 6 million had made the yearly journey to *Disneyland* in California. The company's net income was reported as \$12 million on a gross of \$116 million.

In 1981, the revenues had increased to a net income of \$121 million on a gross of \$1 billion. In *Walt Disney World* alone, the number of tourists visiting the area (near Orlando Florida) since the park opened in 1971, has risen from 1 million to over 6 million.

A legend in his own lifetime, Walter Elias Disney received more film awards than any other individual. He was also the recipient of four TV Emmys, scores of citations from many nations, decorated by the French Legion of Honour, the Art Workers Guild of London, received honorary degrees from Harvard, Yale, and the University of Southern California, wore Mexico's Order of the Eagle, was awarded the Medal of Freedom and it was rumoured, prior to his death, nominated for the Nobel Prize.

Born in Chicago on December 5th 1901, Walt was to grow up on a farm in Missouri with his father Elias, his mother Flora, his three brothers Herbert, Raymond and Roy, and his sister Ruth. Moving to Kansas City, the young Walt Disney found himself delivering newspapers, appearing in amateur dramatics and selling soda pop on long train journeys. After the First World War he spent some time in France, before returning to America as a cartoonist for a local paper. Making friends with another artist by the name of Ub Iwerks, Walt branched into early animated cartoons. He started his own company, *Laugh-O-Grams*, where he made a series of shorts utilising a live actress along with cartoon characters called *Alice in Cartoonland*. When his distributor ran off with the money, he liquidated *Laugh-O-Grams* and moved to California.



Above: *Walt and Mickey at Disneyland*. Top, left to right: *Donald Duck*. A portrait of *Mickey* in oils by *John Hench*. *Donald, Mickey and Goofy* in "*Boat Builders*". Centre, left to right: *Horace Horsecollar* in an early pre-production sketch. A scene from the 1937 *Silly Symphony, "Woodland Cafe"*. Bottom, left to right *Mickey*, circa 1935, in "*Mickey's Fire Brigade*". *Ludwig Von Drake*. A portrait of *Goofy*.



Walt Disney: The Man and his Movies

THE EARLY DAYS

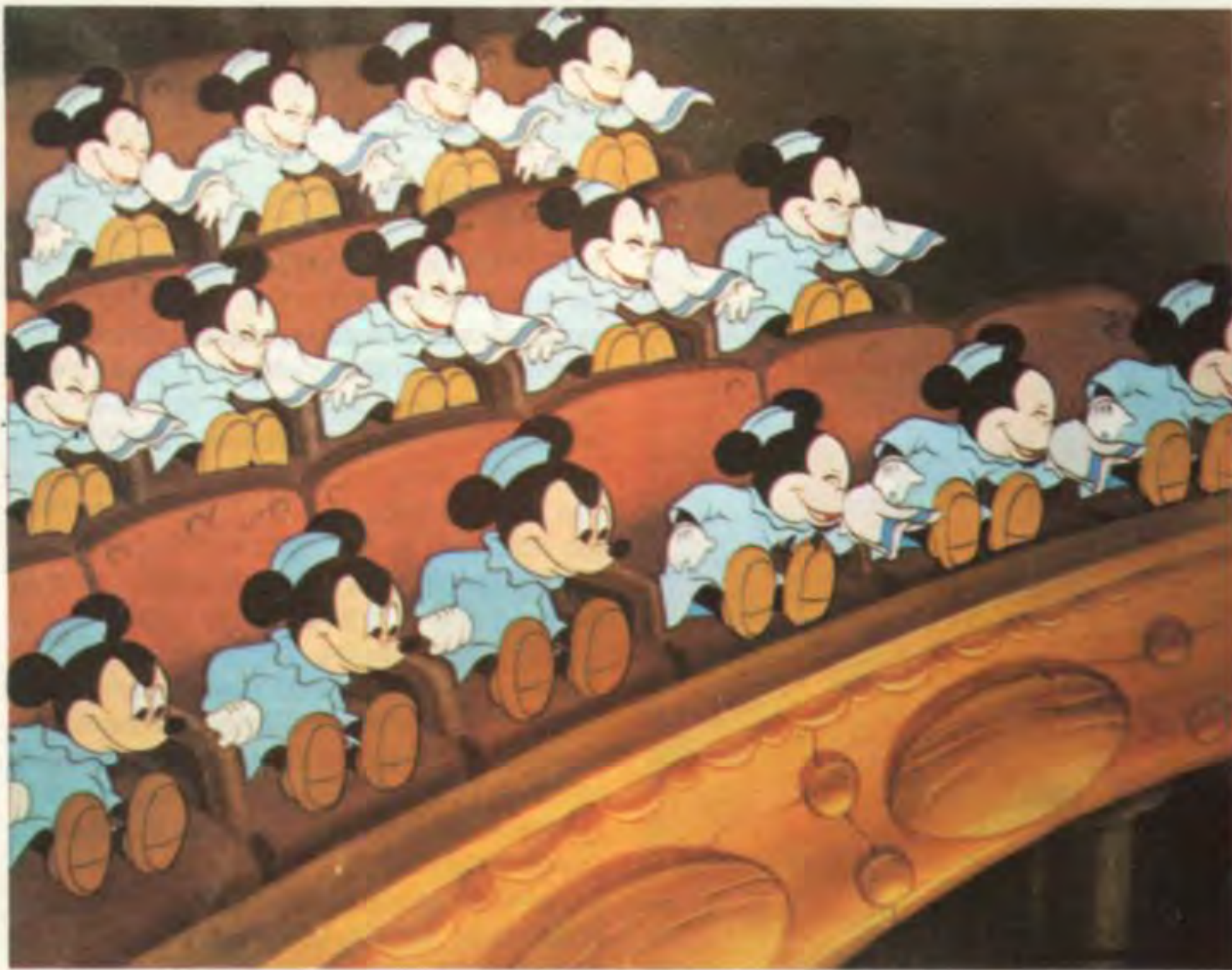
In 1923 Walt Disney arrived in Hollywood and took up residence with his uncle, Robert Disney. He eventually ran out of money and had to borrow from his brother Roy to pay his uncle the 5 dollars a week rent. As there were no animation studios in Hollywood Disney wrote a letter to Margaret Winkler, the cartoon distributor in New York, confirming that he had left the employment of Laugh-O-Gram Films Inc. of Kansas City. On October 16th, Walt and Roy signed a contract with Winkler for distribution of six *Alice* comedies. The price? \$1,500 a piece.

Little Virginia Davies, star of the original unfinished *Alice's Wonderland*, was contracted to continue in the star role. Disney paid her \$100 a month. One \$200 second-hand camera and two girls to ink and paint the celluloids for \$15 a week led to the Christmas release of the first *Alice* short, *Alice's Day at the Sea*.

Disney was so pleased with the first cheque from Winkler that, in 1924, he rented a vacant lot on Hollywood Boulevard. In February he hired his first animator, Ham Hamilton, and moved into a small store at 4649 Kingswell, paying a weekly rent of \$35. Walt converted a small garage into an office and the store window bore the letters, "Disney Bros Studio". *Alice Hunting in Africa* and *Alice's Spooky Adventure* followed, but finances dwindled. Walt borrowed money from Roy's girlfriend Edna Francis, and from Carl Stalling, the organist at the Isis Theatre in Kansas City. In order to improve the quality of animation Disney contacted Ub Iwerks. They agreed on a salary of \$40 a week. Now Disney could concentrate on the storytelling and leave the drawing to someone else. The addition of Ub Iwerks helped enormously and Charles Mintz, who had recently married Margaret Winkler, offered a contract for 18 *Alice* films at \$1,800 a picture. With interest in the shorts now being shown by the critics, Disney invited two more animators to join his company Hugh Harman and Rudolph Ising.

On July 6th 1925 Walt and Roy made a \$400 payment on a lot at 2719 Hyperion Avenue, where they planned to build a much larger studio. On July 13th Walt married one of his ink and paint girls – Lillian Bounds. Although Mintz and Disney didn't always agree on policy, in November he managed to persuade the studio to accept a new contract for each *Alice* cartoon at a cost of \$1,500.

On February 8th, 1926, Mintz agreed to a proposal from Disney concerning future production of the *Alice* comedies. It entitled the Disney's to merchandising rights on the new films. At the same time they moved into their new studio on Hyperion Avenue. It was a one-storey building on a sixty by forty foot site. Throughout the year Disney continued to make the *Alice* films, this time with child star Margie Gay. However it was beginning to become apparent in New York and Hollywood that the films had run their course. Mintz suggested to Disney that he try a new character, Oswald the Lucky Rabbit. In April 1927 the first cartoon was produced, *Poor Papa*. Some changes in character meant "Oswald" needed a lot of work if he was ever to become a critical success. Disney hired more artists and they began turning out an *Oswald* cartoon every two weeks. Universal commissioned the series and Mintz, who was more than happy with the success of the character sent Disney cheques for \$2,250 on prompt delivery of each cartoon.



Top: An audience of mice show their appreciation of a performance given by Donald Duck in Orphan's Benefit. Top left: Five of the Seven Dwarfs. Above: Dopey takes a close look at some diamonds. Above left: The evil Queen readies the potion which will change her into an old hag. Left: A happy ending for Snow White and her Prince.

INDEPENDENCE DAY FOR DISNEY: THE BIRTH OF MICKEY MOUSE

In February 1928 Walt and Lilly travelled to New York to renegotiate the deal with Mintz and Universal. Mintz tried hard to browbeat Disney and offered him less money. When Disney threatened to take Oswald away, Mintz retaliated explaining that he had signed up Disney's key animators. Walt tried hard to interest 20th Century-Fox and MGM in the series, but Mintz still had one more trick up his sleeve - Oswald was the property of Universal Pictures! Disney lost the character completely and as he travelled back to Hollywood with Lilly, he vowed that he would never work for someone else.

On arrival in Hollywood, Disney and Ub Iwerks started working on a private project of their own, based on the trans-atlantic flight of Charles Lindbergh, a cartoon entitled *Plane Crazy* starring a brand new character. The cartoon was screened privately at a Sunset Boulevard movie house in May and the reception it received was enthusiastic enough to convince Disney that he and Iwerks should work on a second short, *Gallop in' Gaucho*. New animators joined the company including Wilfred Jackson and Les Clark. The new characters name was Mickey Mouse, rumoured to have started his career in discussions between Walt and Lilly on their return trip to Hollywood. Although Disney had no success in selling the two films to New York distributors he continued experimenting with new stories, and now that sound films were starting to take a hold of Hollywood, he decided that the third *Mickey Mouse* would incorporate a soundtrack. Borrowing the format from an old silent comedy, the cartoon was called *Steamboat Willie*. Carl Stallings composed a musical score for the film and after some problems involved in recording the new soundtrack, it was premiered at the Colony Theatre on November 18th to a wildly enthusiastic audience.

Disney, naturally enough, refused to sign up for a series of *Mickey Mouse* shorts with Universal. Instead, he turned to Pat Powers, the distributor who had assisted him in promoting the cartoon. Powers was a hard businessman and was very keen to advertise his own company, Cinephone. He felt that Mickey Mouse was just the character to do it. He immediately shipped his sound equipment to Hollywood and Disney set about adding musical scores to the earlier *Mickey* cartoons.

During 1929, Disney's animation staff continued to expand. Among those to join him were Ben Sharpsteen, Bert Gillet, Jack King and Norman Ferguson. A total of fifteen *Mickey Mouse* cartoons were released with Disney himself as the voice of the character. Stallings suggested that the studio should experiment with a new series set entirely to music. Thus was born the *Silly Symphonies*, a number of shorts geared to a musical soundtrack. The first of these *The Skeleton Dance*, was animated in part to Edvard Grieg's *March of the Dwarfs*. Based on the poem *Danse Macabre* by Henri Cazalis it describes how ghosts and skeletons rise from their graves to dance throughout the night. Booked into the Carthay Circle Theatre it was very well received. Mickey Mouse, meanwhile, was already a huge merchandising success and had started a national craze. Disney, however preferred to spend the extra money from publicity on improving the quality and this finally led to disagreements with Powers.

In 1930 Disney found to his horror that Powers had signed up Ub Iwerks for a new series of his own. Powers hoped that such a move would force Disney to sign his company over to him. But Disney refused

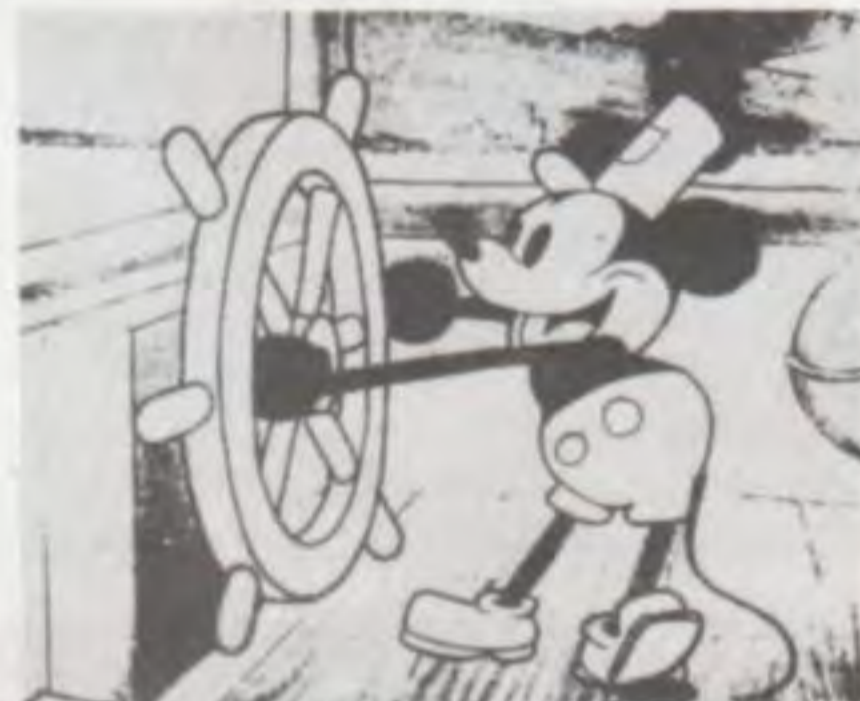
and instead turned to Columbia Pictures. They agreed on a contract and all ties with Powers were completely broken. In the *Mickey Mouse* short *The Chain Gang*, a new character was introduced—Pluto the dog, although he wasn't known by that name until a 1931 short entitled *The Moose Hunt*. By the end of the year thirteen *Silly Symphonies* were produced. The pleasure Disney derived from the series was that it gave his artists the opportunity to experiment with new styles of animation, while the Mickey cartoons brought in the necessary finance.

Other cartoon characters to join Mickey through 1931 were Horace Horsecollar and Clarabelle Cow. Walt's own staff increased with the recruitment of Fred Moore, David Hand, Ted Sears and Bert Lewis who took control of the music department when Carl Stallings left to join another studio. At this point in time pianist-composer Frank Churchill also came to Disney's and was responsible for a number of award winning songs in later films. Twelve more *Mickey* cartoons followed that year and ten *Silly Symphonies*. Although the exorbitant cost of each cartoon was making it a lean time at the studio, Walt Disney was convinced that he had finally been accepted in Hollywood circles when his cartoon *Mickey's Orphans* was nominated for an Academy Award.

THE COMING OF COLOUR

In 1932 Disney asked Columbia to increase their advance on each cartoon to \$15,000, but the company refused. Through a friend, Sol Lessor, Disney made a deal with Joseph Schenck the President of United Artists. Now that colour films were appearing in Hollywood, Disney wanted to produce his cartoons in colour, starting with the *Silly Symphonies*. United Artists had already insisted that to make the *Silly's* acceptable to cinema audience, they were introduced on the title card as 'Mickey Mouse presents a Silly Symphony'. Disney finally got his way and the 30th cartoon in the series *Flowers and Trees* was released in Technicolour. Premiered at Grauman's Chinese Theatre as a support to the Clark Gable picture *Strange Interlude*, it was an overnight sensation and bookings came flooding in for the new *Silly Symphonies*. This approach to animated films confirmed to Walt Disney that he had been wise to pay for his artists night classes at the Chouinard Art Institute in Los Angeles. Under one of its teachers Don Graham, the animators were gradually becoming the best in the business. 1932 also saw the arrival of another new character, Goofy, voiced by Pinto Colvig, in the cartoon short *Mickey's Revue*, although at that time he was known as Dippy Dawg. Having won an Oscar for *Flowers and Trees*, Walt was delighted when he received a special Academy Award for the creation of Mickey Mouse.

1933 saw the turning point for Walt Disney and his studio. The 36th *Silly Symphony*, *The Three Little Pigs* opened at the Radio City Music Hall, and not only inspired a hit song for the depression, *Who's Afraid of the Big Bad Wolf?*, but also won another Oscar. Disney selected animator Fred Moore to draw the pigs in the story and the intuitive artist managed to create a distinctive personality for each character, placing them among the Disney greats. The same year Mickey was nominated for an Academy Award for the cartoon *Building a Building*, and as if to honour his popular star, Disney had his artists caricature the top Hollywood stars in the highly successful *Mickey's Gala Premiere*. Six *Silly Symphonies* appeared that year, of which *The Night Before Christmas* was a huge hit with audiences. Disney, whose health had suffered due to the hard work involved on organising his studio, moved with his wife to a new home in the Los Feliz district of Los



Top: Walt and Roy Disney pose for a publicity photograph with their special Oscar, awarded in 1931/32, for the creation of Mickey Mouse. Above left: Another publicity photo. Walt strikes a happy pose as he works on concept sketches for a Mickey Mouse cartoon, circa early-Thirties. Above right: A still from the first sound Mickey Mouse cartoon, "Steamboat Willy", and a portrait of the artist (Walt) as a young man. Right: Walt Disney — director! Walt strikes a dramatic, Spielberg-style pose. This picture was probably taken when Walt was working on the live action Alice shorts



Angeles, and in December they had a baby, who they called Diane Marie Disney.

By now the studio employed over forty animators, forty-five assistance animators, thirty inkers and painters and a twenty-four piece orchestra. The Disney staff had grown to over 180 people. During this period many of the animators were wooed away to other film companies, all anxious to start to their animation departments. However a number of artists still found themselves at Disney's. Among them, eight individuals who together with Les Clark would go on to form the backbone of the Disney team, Eric Larson, Frank Thomas, Milt Kahl, Marc Davis, Wolfgang Reitherman, John Lounsbery, Ward Kimball and Ollie Johnston. Disney kept a watchful eye on his new talent, he would often be irritable with them and occasionally over-praised their work but somehow this attitude endeared him to his co-workers. Whatever his faults were as an employer, the animators (Disney's Nine Old Men as they were later called) were keen to produce the best work they could for his studio.

THE DAWN OF THE DUCK

By 1934 Disney was well ahead of his competitors. The shorts continued to appear regularly. Among the black and white *Mickey's* that year were *Playful Pluto*, *Gulliver Mickey*, and *Orphan's Benefit*, which co-starred another new character, the ill-tempered Donald Duck, voiced by Clarence Nash.

The irascible Duck had first appeared in the *Silly Symphony*, *The Wise Little Hen*. Another *Silly Symphony*, *The Big Bad Wolf* was a sequel to *The Three Little Pigs*, but was not as popular. Among the other cartoons released that year was *The Grasshopper and the Ants* with the voice of Pinto Colvig, *Funny Little Bunnies*, with an involved animation sequence

that caused headaches for animator Wolfgang Reitherman, and *Goddess of Spring* from the Greek myth of Persephone. This was important for two very good reasons; it dealt with human characters rather than animals and it underlined a new direction in animation towards which Disney was heading – the creation of life-like cartoon figures within the framework of a full-length animated film.

Disney was sure of his studio's future. A further two Oscars were received in 1935 for *The Tortoise and the Hare* and *Three Orphan Kittens*, both highly popular *Silly Symphonies*. Mickey made his last black and white cartoon, *Mickey's Kangaroo* and then the series continued in colour with *The Band Concert* a marvellous tale of a conductor (Mickey) trying to get through the *William Tell Overture* before a spectator (Donald) joins in on his flute with the song, *Turkey in the Straw*. Among the other classic Mickey cartoons are *Mickey's Fire Brigade* and *Mickey's Garden*. A *Silly Symphony*, *Who Killed Cock Robin?* was nominated for an Oscar and a *Romeo and Juliet* spoof, *Musicland*, was praised by the critics for its imaginative approach.

THE MAKING OF SNOW WHITE & THE SEVEN DWARFS

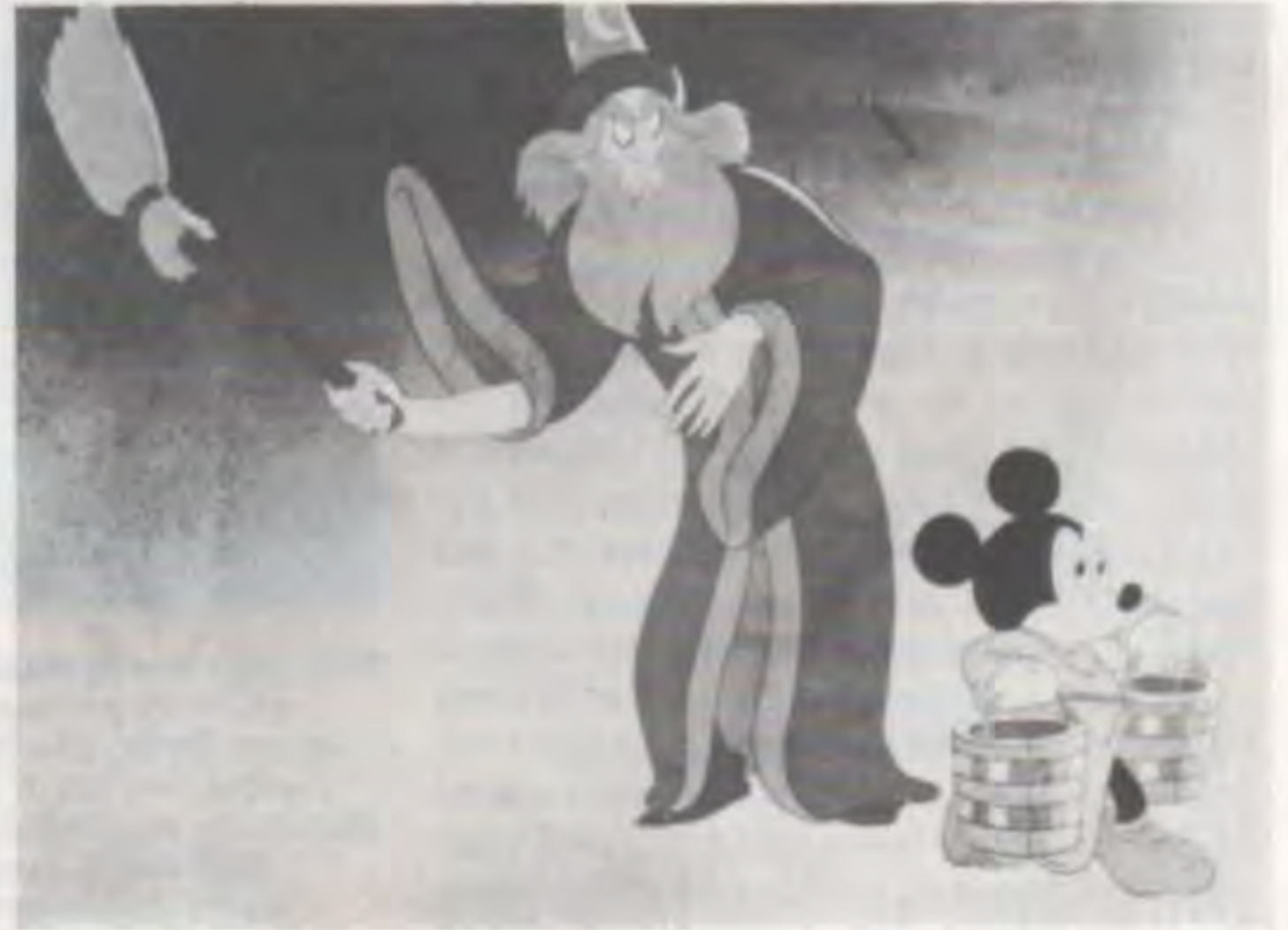
While his studio continued to release the shorts, Walt Disney and his team concentrated on a feature film project – *Snow White and the Seven Dwarfs*. It was a long process creating just the right characters for the dwarfs, and the little men had a variety of names before the final seven were chosen. It was decided that their names should reflect their characteristics. Happy is always smiling, Sleepy is always yawning, Bashful who is easily embarrassed, Sneezzy who suffers from Hayfever, Grumpy who is a logical, but thoroughly irritable individual, Doc who

is befuddled but very much the leader of the group and Dopey, a well-meaning little chap who never bothered to learn how to talk.

Fred Moore, Frank Thomas and newcomers Fred Spencer and Bill Tytla were animators chosen to work on the dwarfs, while Norman Ferguson drew the Wicked Witch. Hamilton Luske and Grim Natwick, who had also recently joined Disney's lent their skill to animating Snow White and the Prince. Milt Kahl, James Algar and Eric Larson drew the animals that accompany Snow White to the Dwarf's cottage. Disney stressed that his animators work from the preliminary sketches of Albert Hurter and Gustaf, both experienced artists who could easily capture the mood of the European fairy tale.

David Hand was the film's supervising director and worked closely with Bill Cottrell, Wilfred Jackson, Ben Sharpsteen, Larry Morrey and Perce Pearce. Although he continued to supervise the shorts produced by the studio. Disney also involved himself with every aspect of *Snow White's* creation. In 1936 he chose the voices for the characters in the film, including Lucille LaVerne as the Queen, Harry Stockwell as the Prince, Scotty Matraw as Bashful, Ray Atwell as Doc, Pinto Colvig as Grumpy and Sleepy, Billy Gilbert as Sneezzy, Otis Harlan as Happy and Moroni Olsen as the magic mirror. Although he turned down Deanna Durbin for the voice of Snow White, Disney was more than delighted with newcomer, 18 year old Adriana Caselotti. During the year the Studio produced a further eleven *Mickey Mouse* cartoons and six *Silly Symphonies*. One classic *Mickey* entitled *Thru the Mirror* was a spoof of *Alice in Wonderland* and the *Silly Symphony*, *The Country Cousin*, won an Academy Award. Walt and Lilly's second daughter, Sharon Mae was born on New Year's Eve.

As *Snow White and the Seven Dwarfs* neared



completion, the Studio severed its association with United Artists. They had insisted on television rights to the *Mickey Mouse* cartoons, but Disney refused to part with them. Finally, Disney settled a deal with RKO and on December 21st 1937 *Snow White* premiered at the Carthay Circle Theatre. The greatest names in Hollywood turned up for the event and when the film finished the audience stood and cheered. Although vastly expensive when compared to the original budget, \$1,750,000, *Snow White* grossed over \$8,000,000 worldwide. Dubbed into ten languages, it played in Paris for thirty-one weeks. Shirley Temple presented Walt with a special Oscar at the 1938 Academy Awards. Ten *Mickey* shorts were released and two *Silly Symphonies*, including the Oscar winning *The Old Mill*, an experimental short utilising a new form of cinematography involving a massive three-dimensional camera called the Multiplane.

On August 31, 1938 Walt Disney made a deposit on a fifty-one acre site at South Buena Vista Street, Burbank. The price \$100,000. New buildings were constructed and work commenced on two new features, *Pinocchio* and *Bambi*. Disney had now decided that his *Mickey* shorts should be divided into different stories, each featuring the new characters, Donald Duck, Goofy and Pluto. *Pluto's Quintuplets* was the first and a Donald Duck, *Good Scouts* was nominated for an Oscar Mickey's *The Brave Little Tailor* was also nominated and the same year saw two of the *Silly Symphonies*, *Ferdinand the Bull* and *Mother Goose Goes Hollywood*, also in the running for Academy Awards.

PINOCCHIO

With the last *Silly Symphony* in the series winning an Oscar, Disney decided to give Mickey Mouse a

chance to make a comeback. After four unsuccessful attempts at an Academy Award, 1939 saw the release of only two *Mickey Mouse* shorts, *Society Dog Show* and *The Pointer*. It was therefore decided to star Mickey in the studio's most ambitious short, *The Sorcerer's Apprentice*, using the music by Paul Dukas. A chance meeting with conductor Leopold Stokowski, a very popular Hollywood figure, proved to be fortuitous. Disney asked if Stokowski would conduct it for him. Using the services of a studio orchestra of hand-picked musicians, Stokowski agreed.

Pinocchio, meanwhile, continued to grow as a project. Based on the story by Carlo Collodi, the film proved technically to be Disney's most challenging. It used the Multiplane camera extensively and contained some of the best effects to be seen in a Disney animated feature. One of the film's most endearing characters is Jiminy Cricket, created by animator Ward Kimball. Jiminy's success was assured by two hit songs, *When You Wish Upon A Star* (the symbol of the Disney studio to this day) and *Give A Little Whistle*. Cliff Edwards, who voiced the popular insect, went down in history, as famous a figure as his on-screen counterpart. When work was completed on *Pinocchio* the final cost was \$2,000,000. It was released on February 7th 1940, and was neither a critical or financial success. The war in Europe prevented the film from achieving an even wider release. Quickly, Walt turned his attention to his next feature – *Fantasia*.

FANTASIA

Initiated by the idea to produce *The Sorcerer's Apprentice*, Disney was persuaded by Stokowski that he should attempt a series of shorts using classical music, a sort of superior *Silly Symphony*. Disney

agreed but found the pieces of music that were chosen for the films too long to be incorporated into an 8 minute cartoon. Instead it was decided to combine the various ideas into a feature and so *Fantasia* was born. In addition to the Dukas music, seven classical pieces were chosen, *Tocatta and Fugue in D Minor* by Johann Sebastian Bach, *The Nutcracker Suite* by Piotr Tchaikovsky, *The Rite of Spring* by Igor Stravinsky, *The 6th Symphony (Pastoral)* by Ludwig Van Beethoven, *The Dance of the Hours* by Amilcare Ponchielli, *The Night on Bare Mountain* by Modeste Moussorgsky and Franz Schubert's *Ave Maria*. Leopold Stokowski conducted the Philadelphia Orchestra and the film was introduced by Deems Taylor.

Fantasia is a remarkable film, it encapsulates everything that the Disney artists had learnt up to that time. More importantly it experiments with film techniques well ahead of their time, lighting effects, pastel shades, controlled depth of field and a soundtrack reproduced in a pseudo-stereo called Fantastound. It was a brave attempt and one that unfortunately audiences at the time couldn't appreciate, and so *Fantasia* proved a box-office disaster. After its premiere on November 13, 1940, all hopes for a special reserved-seat-only distribution was shelved. RKO insisted that the film be cut from two hours to 90 minutes.

During its conception certain pieces of music used in the film created personal difficulties. Stokowski didn't like the idea of using the Beethoven but gave in to pressure from the studio. Igor Stravinsky, the only composer who was still alive during production, later wrote that he was horrified when he saw what had happened to his music at the hands of the conductor. In order to fit the allotted time slots, the music was edited and some sections of the score switched around to fit the animation. Not a single



This spread: A gallery of Disney Stars, including *Snow White*, *Bambi*, *Pinocchio*, *Jiminy Cricket*. Far right: Disney and Mickey review some animation footage together.



piece of music in the film escaped some kind of judicial editing and it is these interpretations that have angered the film's critics over the years.

In 1940, there were as many cartoon shorts in production as before, eight *Donald Duck's*, two *Mickey's*, of which *Tugboat Mickey* was a classic example of the best of the Studio's work, three *Pluto's* and one *Goofy* entitled *Goofy's Glider*. After a disappointing year Disney was delighted to receive a special Oscar for *Fantasia* for use of sound. The film had ended up costing \$2,300,000, an amount that would take years to recoup.

LOWER BUDGETS: DUMBO & THE RELUCTANT DRAGON

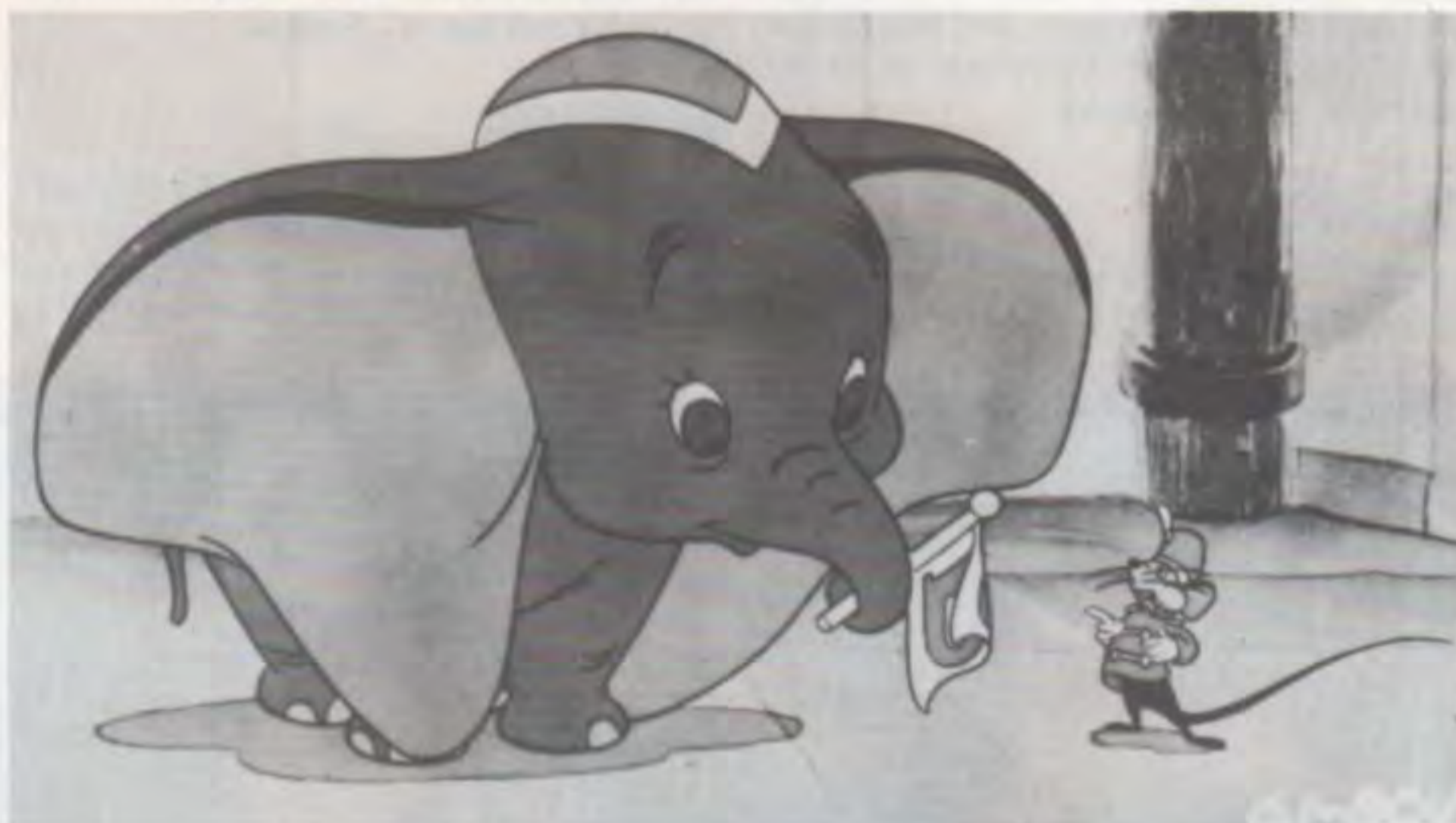
In order to bring in some money for the Studio, Disney produced two films on lesser budgets. *The Reluctant Dragon*, costing \$600,000 and *Dumbo* at \$700,000. *The Reluctant Dragon* made use of various sequences – some animated, some live-action, as Disney thought it might interest audiences to see how the studio worked on the inside. With popular humourist Robert Benchley as a guest star, he showed how a film was made and even appeared in some scenes himself. This sequence was later released as a short and featured a cameo appearance by Alan Ladd. The rest of the film consisted of cartoons, *Baby Weems*, made up of storyboards, *How To Ride A Horse* starring Goofy in one of the first in the *How To Series* directed by Jack Kinney, and the most satisfying featurette, *The Reluctant Dragon*, from the story by Kenneth Grahame. The film was not a success. *Dumbo*, on the other hand, was a huge hit with audiences. Released in October 1941 the story of *Dumbo*, the elephant with huge ears and his friend Timothy Mouse is among the most fondly remembered of Disney's films. Although Timothy was voiced by Edward Brophy. *Dumbo*, like *Dopey*, didn't speak. Donald Duck grew in popularity and appeared in another eight cartoons, one of which, *Truant Officer Donald*, was nominated for an Academy Award. However the Oscar went to a *Pluto* short, *Lend A Paw*. Frank Churchill and Oliver Wallace won an Award for the musical score of *Dumbo* and one of the songs, *Baby Mine* was also included among the year's nominations. *Dumbo* finally grossed \$850,000 profit.

STRIKE!

1941 also saw the beginning of the strikes that swept the cartoon studios. Two unions fought to gain control of the Disney animators, the Federation of Screen Cartoonists and the Screen Cartoonist's Guild. Leader of the Guild was Herbert Sorrell, whose previous strike action had brought turmoil to Hollywood labour. Disney was given an ultimatum, either he sign up with Sorrell's Union or it would bring the Studios staff out on strike. Disney asked his employees to be patient with him, reminding them of the Studio's expenses including \$90,000 in salaries. He hoped that they would sympathise with him. Many did, but unfortunately it proved a trying period for all and angry exchanges were made between staff members. In May, Sorrell called out 40% of Disney's workers and picketed the Studio. The Union leader even managed to prevent Technicolour from delivering vital film stock. Disney was accused of operating a sweat-shop. He retaliated and lost a number of competent and experienced draughtsman, among them animators Art Babbitt and Bill Tytla. ▶



Above: *The Jazz-singing crows and Dumbo the flying baby elephant in the famous "When I See an Elephant Fly" sequence from Dumbo (1941). Below: Dumbo and Timothy Mouse (voiced by Ed Brophy – Dumbo didn't speak). Bottom: The principle cast of Pinnocchio (for trivia buffs, the voice of Jiminy Cricket was supplied by Cliff Edwards).*



Although the strike action was considered successful in moulding the Disney Studio to a style that best suited the working population, some of the old personal touches were lost forever. It pushed Walt Disney towards conservatism and anti-communism and workers now had to sign in and out on a timeclock. The artists never again felt the free, intimate relationship with their employer that had existed prior to 1940.

In order to get out of the fray, Disney and a group of artists flew to South America on a goodwill tour. The American Government were anxious to keep up good relations with the South during the war and Disney was instructed to produce a number of films about the various countries. The trip was suggested by John Hay Whitney, director of the motion picture division for the co-ordinator of Inter-American Affairs, Nelson Rockefeller. They undertook tour expenses of up to \$70,000.

BAMBI BOMBS and DONALD DUCK VS ADOLF HITLER

In August 1942, *Bambi* was released. An enormously expensive picture it was another box-office failure. Based on the story by Felix Salten of the life of a fawn, the film was highly naturalistic, exploring new methods in animation previously untried. The voices for the characters are not always the most successful for a Disney film, but *Bambi* does contain some marvellous songs and a brilliant rendition of a thunderstorm – bad weather being a speciality of the Disney animators. Another eight *Donald Duck* shorts were released of which *Donald's Gold Mine* is the best. There were only two *Mickey* shorts, although *Symphony Hour* was an unqualified success with the whole gang playing musical instru-

ments. Pluto appeared in five cartoons, while Goofy continued his highly popular *How To Series* with *Baseball*, *Swimming*, *Fishing* and being an *Olympic Champ*.

After the bombing of Pearl Harbour, Disney was informed by his Studio Manager that the US Army were moving in. In 1943 the soldiers commandeered the sound stage and installed gear for repairing trucks and anti-aircraft guns. As Disney had already involved his studio with educational films, he decided to put the entire studio over to propaganda for the war effort, producing a variety of Army Training films and specials, including a feature film called *Victory Through Airpower*.

Donald Duck appeared in *Der Fuhrer's Face*, a comical tale in which bad-tempered Donald dreams he is a slave of the Third Reich. The film won an Oscar and introduced the hit song *Der Fuehrer's Face* that punctuates the "Heils" with over-ripe raspberries. On the entertainment level, February 19th saw the release of the first South American feature, *Saludos Amigos*, an animated travelogue with some live action sequences, mostly 16mm silent footage starring Disney and his artists with music and effects added later. In between these lively excursions are animated shorts starring Goofy, Pedro the Mail Plane and Donald Duck, who stars with a new, energetic character called Joe Carioca, a green parrot. Together, and with the backing of traditional Brazilian music, they sing about the delights of South America. The film was an instant success and public opinion pleased the US Government.

Victory Through Airpower, released in August, was an idea more of Disney's own than the Army. The film illustrated, with the aid of animation and live-action, the importance of wartime strategic

bombing, and was based on a book by Major Alexander P. de Seversky. Although the Studio avoided using the term propaganda to describe this particular project, it did succeed in convincing a vast majority of the American public of its importance to the war effort. Unfortunately, *Victory Through Airpower* lost \$436,000 for Disney's company (it also upset the US Navy), and started a downward trend in the studio's finances. However the Bank of America, who established credit facilities for Walt Disney Productions on the understanding that they received direct revenues from RKO's distribution of the films, came to the rescue.

During these formative years the Disney Studio acted as host to a number of eminent writers and artists. Among them Aldous Huxley, Salvador Dali, Alexander Woolcott, Frank Lloyd Wright and Roald Dahl. In 1946 Ub Iwerks returned to the studio after producing an unsuccessful series of cartoon shorts for MGM, to work on the technical aspects of Disney's films. Although the Studio released no features that year, twelve shorts made their way to the cinema circuit, Goofy in *How To Play Football* was nominated for an Oscar, but lost to MGM's *Tom and Jerry*. There were no Mickey Mouse cartoons, but Donald starred in six shorts of which *Donald Duck and the Gorilla* is one of his most famous.

February 1945 saw the release of *The Three Caballeros*, Disney's second tribute to the people of South America. Unlike *Saludos Amigos*, it combined live action with animation in a totally convincing fashion. Donald Duck starred with Joe Carioca and a Mexican rooster called Panchito, he also found himself dancing with real flesh-and-blood singing star, Aurora Miranda. Advertised as a startling advance in motion picture techniques since the beginning of sound, the film still had some harsh



Above: Two scenes from the 1942 box-office disaster, *Bambi*. The top still shows *Bambi* and *Thumper the Rabbit*. The lower still depicts *Flower the Skunk* and a lady friend. Above right: *The traditional Happy Ending* from *Cinderella*, (1950) and (below right) the *Wicked Stepmother* and the *Ugly Sisters*, who give *Cinders* such a hard time.

criticism, but the colourful animation, the perfect synchronisation of music and visuals, guaranteed *The Three Caballeros* a box-office success. Donald appeared in seven shorts, receiving an Oscar nomination for *Donald's Crime*. However one of the year's favourites was a *Pluto* called *The Legend of Coyote Rock*. As Mickey Mouse did not appear in a cartoon short of his own until 1947, the Studio filled in the gaps with four *Pluto* and five *Goofy* shorts.

MAKE MINE MUSIC

In August 1946 the first of Walt Disney's anthology pictures was released. These were feature length productions that incorporated a series of cartoons accompanied by popular music. Described by some critics as a sort of "pop-Fantasia", the first, entitled *Make Mine Music* featured the singing voices of Nelson Eddy, Dinah Shore, Jerry Colonna and The Andrews Sisters, the music of Benny Goodman, the speaking voice of Sterling Holloway (who was fast becoming a popular member of the Disney team having voiced a number of earlier characters including the Stork in *Dumbo*) and the dancing talents of Titiana Riabouchinska and David Lichine. The film was divided into ten separate segments, each unique in itself. The first, *A Rustic Ballad* which relates a feuding battle between two hillbilly clans the Martins and the Coys. The second, *Blue Bayou* reveals a moonlit lagoon inhabited by two graceful flamingos. (A chance for further effects animation.) Thirdly, a *Jazz Interlude* featuring a group of bobby-soxers enjoying a 'jitterbug' session, fourth *A Ballad in Blue*, suggesting the moods of an empty room, fifth, *Caséy at the Bat*, about a famous baseball player, sixth, *Ballade Ballet* to the music of *Two Silhouettes*, sung by Dinah Shore, Seventh was *Peter and the*

Wolf, eighth, *After You've Gone*, a surreal short starring an assortment of musical instruments, ninth, a *Love Story* about two hats, Alice Blue Bonnet and Johnny Fedora, and finally tenth, *Opera Pathétique*, about a whale who wants to sing at the Metropolitan Opera House, and how he dreams of getting there. Later released as a short subject, *Willie the Operatic Whale* is a marvellous parody of the seriousness of *Fantasia*. More interesting than this unusual pot-pourri is the story behind why Walt Disney decided to tackle it in the first place. It began with a furious row between Walt and Roy over the Studio's financial situation. Although Walt was the creative force behind the company's productions, Roy was the go-between with the banks. In order to settle their disagreement, Disney realised that it was better to release a film like *Make Mine Music*, as its combination of shorter sequences, meant that it was cheaper to make.

SONG OF THE SOUTH

In November, immaterial of the cost, Disney released a film that was to mark a turning point in the Studio's future. It was a full-length picture integrating animation as a support to a live-action story, its title - *Song of the South*. Its subject matter - the famous tales of Uncle Remus and his animal friends Brer Bear, Brer Fox and Brer Rabbit. James Baskett starred as Uncle Remus and gives a moving and sensitive portrayal of the character. Newcomer to Disney, Bobby Driscoll plays Johnny, the little boy who befriends him and another new name for the Studio, Luana Patten appeared as his best friend, Ginny. The live action was photographed first and actual sets were constructed and painted to resemble animation backgrounds so that the Disney artists

could add the cartoon characters at a later date. The film drew a luke-warm response from audiences throughout America, even though the song *Zip-a-dee-doo-dah*, won an Academy Award and Baskett, a special Oscar for his performance. At the time Disney had every intention of directing his future movies along these lines, but apart from the odd combination of live action and animation, the poor box office receipts for *Song of the South* soon changed his mind. However with the exception of some scenes in *Mary Poppins* (1964), the film does contain the most outstanding examples of cartoon and humans synchronised together. Among the short subjects at the Academy Awards, *Squatters Rights*, starring Pluto was nominated for an Oscar.

As animation at the Studio continued to improve, Disney branched out into other areas of filmmaking. One particular project that he gave the green light to was the first in a series of live action featurettes, about a family of seals, photographed in the wild by Alfred and Elma Milotte, a couple who specialised in travelogues and training films. Although he didn't realise it at the time, it was to be the first of a successful series.

FORGOTTEN FEATURES

Mickey Mouse made a comeback in 1947 in a short entitled *Mickey's Delayed Date*, although by now he had taken on a totally new look and his voice was being supplied by Disney sound man Jimmy MacDonald. Donald appeared in the Oscar nominated short *Chip 'n' Dale*, which introduced two new personalities to the series and ones that were to frustrate the short-tempered Duck for some time to come. *Pluto's Blue Note* was also nominated for an Oscar and in addition to fifteen short subjects, Disney



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began re-issuing his earlier cartoons from 1937.

September saw the release of the second anthology picture, *Fun and Fancy Free*. Dinah Shore again lent her voice to the proceedings, but this time she was accompanied by Anita Gordon and regulars Cliff Edwards, recreating the role of Jiminy Cricket and Clarence Nash as Donald Duck. Guest stars were Luana Patten, Edgar Bergen and his amazing puppets, Charlie McCarthy and Mortimer Snerd. The first part of the film shows Jiminy Cricket cheering up a sad-looking teddy bear by playing for him on record the story of Bongo the circus bear, a beautifully animated short in a style similar to the simplicity of *Dumbo*. He then joins Ms. Patten and listens to Edgar Bergen telling the story of *Mickey and the Beanstalk* and how the inhabitants of Happy Valley are rescued from the giant (voiced by Billy Gilbert) by Mickey, Donald and Goofy. Again the animation is superb and the sequence in which the beanstalk grows up through the house, a masterpiece of timing. Charlie McCarthy's acid comments throughout Bergen's telling of the tale are a delight and the story was later re-edited for the Disney tv show with new dialogue supplied by Ludwig Van Drake. Jiminy Cricket's song, *I'm A Happy-Go-Lucky Fellow*, was originally intended for inclusion in

Pinocchio and illustrates the often bizarre nature of these composite features.

In 1948 Luana Patten and Bobby Driscoll appeared in the third film in the series, *Melody Time*. Considered by many to be the best of the three, it is divided into seven segments and stars Roy Rogers, Ethel Smith, Bob Nolan and the Sons of the Pioneers. The first story, *Once Upon A Wintertime*, is a charming, almost "limited animation" sequence about a boy and a girl and their adventures skating on the ice. The second, *Bumble Boogie*, is a jazzed up interpretation of *Flight of the Bumble-Bee*. *Johnny Appleseed* tells of the famous folklore hero who helped pioneer the west. *Little Toot*, features a small tugboat who wants to be like his father. The fifth is a surreal interlude entitled *Trees* with beautifully drawn images accompanying Joyce Kilmer's poem. The sixth, *Blame it on the Samba*, re-unites Donald Duck, Joe Carioca and Panchito for a dance with Ethel Smith and finally the seventh is the story of *Pecos Bill*, hero of the Wild West as related by Roy Rogers. Unfortunately although the film deserves re-appraisal in its complete form, the Disney Studio never re-released it, instead editing the individual sequences into cartoon shorts for television.

Two shorts, *Mickey and the Seal* and *Tea for Two*

Hundred, with Donald Duck, were nominated for Academy Awards and in December, Disney released his second film featuring a live-action story. He had, in fact, hoped to make it his first complete film without the use of animation, but RKO requested the cartoon inserts in order to guarantee a good box-office return. *So Dear To My Heart* starred Luana Patten, and Bobby Driscoll. Disney also employed the talents of Burl Ives and Beulah Bondi and it remains today as one of Disney's most charming films and one that he felt a strong identification with. The small number of animated scenes are carefully woven into the plot and greatly help the overall story.

THE TRUE LIFE ADVENTURES

During the same month Disney released *Seal Island*, the first film in a series of support features called *True Life Adventures*. Albert Levoy of the Crown Theatre in Pasadena agreed to book the film and audience questionnaires proved it a great success. RKO eventually took over distribution and in 1949, the film won an Academy Award for best two reel documentary.

The Studio released eight *Donald Duck* shorts of



which *Toy Tinkers* was nominated for an Oscar. Goofy continued in the sporting field with *Goofy Gymnastics* and Pluto starred in a further four cartoons, one featuring Mickey called *Pueblo Pluto*. The release of fifteen animated shorts meant that Disney's next feature, *Ichabod and Mr Toad*, was not released until October. In the meantime, some of his artists worked on future projects, *Peter Pan*, *Alice in Wonderland* and *Cinderella*. Of all these, only *Cinderella* was nearing completion.

ICHABOD AND MR TOAD

Ichabod and Mr Toad comprised of two sections, the first an abridged version of the *Wind in the Willows*, by Kenneth Grahame; the second Washington Irving's story, *The Legend of Sleepy Hollow*. In addition to some fine animation, Disney employed the talents of two Hollywood veterans, Bing Crosby and Basil Rathbone. It is Rathbone who relates the *Wind in the Willows*, (the title under which it was later re-issued in the mid-sixties as a featurette.) and Bing Crosby sings of the adventures of the unfortunate schoolteacher, Ichabod Crane, and his experiences with the headless horseman. What is evident in the film are the two very distinct styles of animation. The story of Toad, Ratty and Mole is very

beautifully drawn with lush backgrounds and heavily detailed characters, a highlight being the battle for Toad Hall. Ichabod, on the other hand, is drawn for the screen in a more bizarre fashion, using surreal backgrounds and obvious caricatures. The climax, however, when Ichabod meets the ghost of Sleepy Hollow, is a masterpiece of animation and creates a terrifying atmosphere of the supernatural with the occasional guests appearances of animation cycles from *The Old Mill*. With Toad, the humour is subtle, gentle and very sensitive. With Ichabod it is brash and enthusiastic and yet each sequence complements the other. The film achieved a reasonably good box-office return, and that, considering the entire film industry's unsettled attitude to the coming of television, could be considered a triumph for Walt Disney Productions.

CINDERELLA

March, 1950 saw the release of Disney's first full-length single story cartoon since *Bambi*. Returning to the fairy tale, *Cinderella* was directed by Milt Kahl, Wilfred Jackson, Hamilton Luske and Clyde Geronimi. Ward Kimball played an important part in character development, bringing to life the little mice that help Cinderella and inspiring the creation

of Lucifer, the wicked stepmother's cat, for which he used his own pet as a model. Again the film was nominated for an Oscar, for the song *Bibbidi Bobbidi Boo*. Having none of the charm of *Pinocchio* or *Dumbo*, *Cinderella* is at least, brilliantly animated with some scenes utilising excellent effects work. The characters are every bit as endearing as those in *Snow White and the Seven Dwarfs*, however Disney did not intend falling out with those critics who usually attacked the movements of his human characters. This time plenty of live action footage of actors in mock up scenes from the film, were shot in order to give the animators assistance, thus achieving greater realism.

A total of twelve shorts were also released with the second *True Life Adventure*, *Beaver Valley*, winning an Academy Award. One cartoon, entitled *The Brave Engineer*, brought *Dumbo's* steam engine Casey Jones out of retirement, while *Motor Mania* shows a very updated looking Goofy becoming a monster behind the wheel of his car. No longer was Goofy the hayseed of the Studio, he was now a force to be reckoned with, the Mr Average of the American middle-classes.

Away from animation, Disney saw the potential in more live-action films, and with the company assets



Top left: A pre-production sketch of Tinkerbell, the fairy from Peter Pan (1953). Top right: Peter Pan is astonished to receive a gift from the fiendish Captain Hook, but soon discovers it is a bomb! Middle: A romantic candle-lit dinner for two at Toni's restaurant for Lady and the Tramp (1955). Above: After drinking a strange potion Alice grows too big to fit through the door in this curious scene from Alice in Wonderland (1951). Left: Ichabod and partner take to the floor in The Legend of Sleepy Hollow story featured in The Adventures of Ichabod and Mr Toad (1949).

frozen in Europe due to the war years, he set about casting a picture in England. He certainly couldn't have picked a more British subject than Robert Louis Stevenson's *Treasure Island*. Disney chose studio veteran Perce Pearce to produce the film and Byron Haskin to direct. Bobby Driscoll again appeared in the film, this time in the part of Jim Hawkins. With a superb performance from Robert Newton as the eye-rolling pirate Long John Silver, who took the art of overacting to new heights, the film proved a huge success in Europe, although it was only re-issued in America on the Disney TV show.

Even though animation was still very important to him, Walt Disney's interest in other projects continued to grow. One such fascination for him, was the huge model train layout that he built in the garden around his home. Fellow animators, Ward Kimball and Ollie Johnston, both shared his enthusiasm. At the same time he was formulating plans for an amusement park which he tentatively called "Mickey Mouse Park". His brother, on the other hand, kept reminding him of the Studio's financial state and treated the whole idea as folly.

During 1951, a total of nineteen short subjects were released and the Academy Award was given to the *True Life Adventure, Nature's Half Acre*. Donald Duck continued to be menaced by the elements and Chip 'n' Dale, while Goofy carried on his solo efforts to change the ways that man lived and worked, in cartoons on smoking, fathers, dieting and house building.

ALICE IN WONDERLAND

The next feature cartoon was *Alice in Wonderland*, although it was considerably less successful than *Cinderella* and Walt Disney only ever allowed it to be re-screened in America on the TV show. A lot of critics were saddened by the treatment that the Disney artists gave Lewis Carroll's well loved classic, and it turned out to be a film with which Disney felt most "uncomfortable".

One of its most endearing qualities has always been the songs that accompanied the film, particularly *A Very Merry Unbirthday*, and *I'm Late*. Some splendid animation helped the overall look of the picture, and the characters' voices were, in most cases, just right. Sterling Holloway voiced the Cheshire Cat, while Ed Wynn bumbled his way through the Mad Hatter. Richard Haydn played the Caterpillar, while Kathryn Beaumont spoke for Alice. The film even attracted some mid-sixties college audiences due to its "mind-blowing" surrealism and 1982 saw the release of the film in America, on home video tape.

During the summer of 1951, Disney had arranged the filming of his second British live-action feature, *The Story of Robin Hood*, starring Richard Todd, Joan Rice, Peter Finch, James Hayter and James Robinson Justice. Perce again produced and the film was directed by Ken Annakin. Nicely photographed by Guy Green, it was favourably received in America, even though British critics were less than enthusiastic. Sixteen shorts were released throughout 1952. Mickey Mouse appeared for the second-to-last time in *Pluto's Christmas Tree*, although he only played a secondary character. *Lambert, the Sheepish Lion* was nominated for an Academy Award, but the fifth *True Life Adventure, Water Birds*, walked off with the Oscar.

PETER PAN & THE BIRTH OF DISNEYLAND

Having had two highly successful Christmas Specials shown on American television, Disney now

knew the direction he wanted to take, but even so the idea of an amusement park was still very much part of his future plans. One aspect of the park he decided – if he got it built – was the inclusion of animated three-dimensional characters. He asked the Studio model shop to work on some ideas that he would use for later study.

In 1953, Walt continued to supervise up-and-coming cartoons, when he was not working on the Amusement park and his growing curiosity with television. The animators were hard at work bringing *Peter Pan* to the screen, which was finally released in February. Bobby Driscoll voiced Peter and the film opened to good reviews and strong box-office returns. Subsequent re-issues have found it a whole new audience. Again the film is strong on musical content and visual gags and the flight over London at the beginning of the picture as Peter, Wendy and the boys head for Never Never Land was an effects tour-de-force. Kathryn Beaumont returned to the studio to voice the character of Wendy.

The live action series continued in England with *The Sword and the Rose*, set during the time of Henry VIII. Released in August it starred Richard Todd and Glynis Johns, and its success prompted Disney to look forward to his third film based on the British legends – Rob Roy, the Highland Rogue. The *True Life Adventures* spawned a feature-length documentary entitled *The Living Desert*, which was released in November and picked up the Oscar for best documentary subject. A new series of featurettes began, called *People and Places* and the first, *The Alaskan Eskimo* won the Award for Best Short, while *Toot, Whistle, Plunk and Boom*, Disney's first cinemascope cartoon won the Oscar for Best Animated Short. Disney allowed some of his animators, particularly Ward Kimball, to experiment with limited animation styles, similar to the work of the already well-established UPA Studio. By winning the Oscar for *Toot* Kimball proved to his boss that they were well enough equipped to play UPA at their own game. Kimball even experimented with 3D in the second *Adventures in Music* short, *Melody*. *Bear Country*, the sixth *True Life Adventure* won an Academy Award, while a Donald Duck cartoon, *Rugged Bear*, and a special, *Ben and Me*, about Ben Franklin and a little mouse called Amos, were both nominated for Oscars.

It was at this time that Disney shifted his distribution from RKO, who were now folding up as a film company, and decided to form his own distribution arm thus giving him more control over his own product. The new company was called Buena Vista and functions under this last name right up to the present day. Sadly 1953 heralded the last Mickey Mouse cartoon, *The Simple Things*. A charming, if a little tedious, short its real star was Pluto, and his problems with a flock of hungry seagulls.

In February 1954, RKO released their last film for Disney called *Rob Roy*, which again starred Richard Todd (in the title role) and Glynis Johns. The film received good reviews when released in England, however Disney decided to make it his last British feature and from thereon continued making live-action films about America's past. The ninth *True Life Adventure*, *The Vanishing Prairie*, won an Academy Award when it was released in August, but from a film point of view Disney was concentrating on his epic, *20,000 Leagues Under The Sea*, starring Kirk Douglas, James Mason, Peter Lorre and Paul Lukas. In Cinemascope and directed by Richard Fleischer, the film opened to rave reviews, and is considered to be among the Studio's finest achievements. It features some spectacular effects,



Top: Alice, with The Mad Hatter and the March Hare, in a scene from *Alice in Wonderland* (1951). Above: A Tyrannosaurus and a Stegosaurus prepare to do battle in this display from Disneyland. Below: An aerial view of the famous Disney Studios at Burbank, California.



including the attack on Captain Nemo's submarine Nautilus by a two ton, eight tentacled squid, operated entirely by hydraulics. The Nautilus itself (for a while a fixture in Disneyland in the late fifties) was built to scale, over two hundred feet long and very impressively detailed.

Costly, but the expense proved worth it. Walt Disney was now in the big time as far as live action was concerned. Sometime later, a TV documentary called *Operation Undersea*, which showed how the film was made, won a TV Emmy for Best Documentary Subject.

Among the shorts released that year, the cartoon *Pigs Is Pigs*, and the second *People and Places* featurette, *Siam* were both nominated for Academy Awards. Disney was by now very near to turning his dream of an amusement park into reality. Shrugging off warnings from Roy, he formed a new company to handle the project, Walt Disney Incorporated. Roy later changed it to WED Enterprises, using the initials of his brother's name. With support from many of his employees, Disney began work on the Mickey Mouse Park, now to be known as Disneyland. His one frustration when making films was that once made, they could never be altered or improved on. Now he had a chance to build a foundation on which to work. The advance brochures advertised the Park as "a new experience in entertainment,"

and Disney proved them right. Interestingly enough, a majority of the larger Studios shyed away from television, they feared its intrusion into their medium, and so when word spread throughout Hollywood that Disney was negotiating with ABC Television to produce a weekly series called *Disneyland*, they criticised it as suicide. But Walt was counting on using the programme as a nationwide promotion for his Park, and that is exactly what happened. ABC agreed to invest 500,000 dollars in Disneyland, cash much needed to build the numerous attractions that he had in mind for the visitor. Using a vast backlog of theatrical material to fuel the TV series the show was then used to incorporate original ideas on advertising the Park. Millions watched the programme and thus millions flocked to Anaheim, 25 miles south of Los Angeles, the home of Disneyland.

DAVY CROCKETT

The TV series created a new hero in the form of *Davy Crockett*, starring Fess Parker. It was so popular that the studio even featured the character in two cinema releases. The record, *The Ballad of Davy Crockett*, was in the hit parade for thirteen weeks, and everybody who was anybody under twelve was seen wearing a coonskin hat. In fact the only success

to pale *Davy Crockett* was the creation in 1955 of the Mickey Mouse Club. Not a new idea for Disney, but one that explored whole new areas of entertainment, making a teenage star out of Annette Funicello and the mousketeers. Now America was full of youngsters wearing Mickey Mouse Ears and singing the Mickey Mouse theme song. The other Studios stared in amazement. Walt Disney had done it again.

LADY AND THE TRAMP

Disney's eldest daughter Diane met and eventually married football player, Ron Miller, who would later take over at the Studio as Head of Film Production. July saw the release of Disney's new feature-length cartoon, *Lady and the Tramp*. In Cinemascope and with the voice of Peggy Lee, *Lady and the Tramp* proved to be a huge success. Costing \$4,000,000 its heart-warming tale of two dogs and how they fall in love, couldn't fail with the "pet crazy" American public. It laid down the path along which later Disney films, cartoon and live-action would follow. As a supporting programme to *Lady*, the third *People and Places*, *Switzerland* was also released in wide-screen.

In October Disney released *The African Lion*, the tenth *True Life Adventure*, and in December, *The*



Above left: A scene from *The Lady and the Tramp* (1955). Above right: *Walt takes a stroll through Disneyland*. Above: *The elevated railway in Disneyland*. Right: A publicity photograph of singer *Peggy Lee* to promote *The Lady and the Tramp*.

Littlest Outlaw, a Mexican story about a little boy and his horse. A *Donald Duck, No Hunting*, was nominated for an Academy Award, while the *People and Places* featurette, *Men Against the Arctic*, won the Oscar for Best Documentary. Apart from one or two new cartoons, the Studio re-issued a huge number of older shorts, mostly from the compilation features of the forties.

On the 17th July, Disneyland opened to the public. On entering the Park, people were able to read Walt Disney's dedication, "To all who come to this happy place: welcome. Disneyland is your land. Here age relives fond memories of the past . . . and here youth may savour the challenge and promise of the future. Disneyland is dedicated to the ideals, the dreams and the hard facts which have created America . . . with the hope that it will be a source of joy and inspiration to all the world." The attendance on that day was a massive 33,000 people, many of them gate crashers. In retrospect an amazing figure, at the time considered by many to be a nightmare.

In 1956, Disney turned his attention to films about the Wild West, probably inspired by the success of his *Davy Crockett* TV Series. Among those released were *The Great Locomotive Chase*, *Davy Crockett and the River Pirates* and *Westward Ho, The Wagons*, all starring Fess Parker. Each was reasonably successful receiving wide European release. November saw the eleventh *True Life Adventure*, *The Secrets of Life*. Ward Kimball turned his talents to the space age and produced original material for the Disney TV show and later theatrical featurettes, combining live action, animation and Werner Von Braun, entitled *Man in Space, Mars and Beyond* (1957), *Our Friend The Atom*, and *Eyes in Outer Space* (1958). *Man In Space* and the *People and Places* short, *Samoa*, were nominated for Academy Awards, and the year saw an additional three CinemaScope cartoons, *Chips Ahoy*, *Hooked Bear*, and *In the Bay*. With all this diversity, Walt Disney had no intention of allowing the company to lose its image, he carefully protected the Disney name and extended it into every aspect of the Studio's operations.

Now that the gross income for Walt Disney Productions had jumped from \$6,000,000 in 1950 to \$27,000,000 by 1957, Disney decided to increase his film output. Three live action features were released between July and December. The first was *Johnny Tremain*, starring Hal Stalmaster. It was the first of many movies for Disney, to be directed by Robert Stevenson. This time Disney was exploring American history and its co-stars included a now very grown-up Luana Patten. The second film was *Perri, a True Life Fantasy*, that told a simple, yet endearing tale of a young squirrel and his numerous adventures. Based on the book by Felix Salten, the author of *Bambi*, the film contained a myriad of detail, including some fascinating animation effects. The third was *Old Yeller*, directed by Stevenson, and Starring Dorothy McGuire and Fess Parker. *Old Yeller* was the story of a Labrador that steals the heart of a young boy. Although the dog meets a tragic end and the film is tinged with sadness, it started a formula for the animal pictures to come, and having been well received by the critics, it grossed over \$8,000,000 in North America alone. Now the animated features were an expensive sideline and the Studio geared itself for live action. Only eight shorts were released. One entitled *The Wet Back Hound* won an Oscar and the cartoon *The Truth About Mother Goose*, and a *People and Places* short called *Portugal*, were both nominated for Academy Awards.

Three more *People and Places* were released



COMPETITION

As a kind of Christmas bonus for our readers, we have come up with a festive contest. In collaboration with Walt Disney Productions we are planning to give away fifty prizes to the first fifty correct entries drawn from the editor's hat. Exactly what those prizes will be hasn't been settled at press time (told you it was an unusual competition!) but will consist of posters, records, stills and so on drawn from the Walt Disney Archives.

TO ENTER:

Answer each of the questions below correctly. Write your answers on a post-card, along with your name and address,



Opposite top: Walt poses in his office with his fabulous collection of Awards. Opposite below: The hero prepares to do battle with Maleficent, who has conveniently transformed herself into a firebreathing dragon. Top: The moment of truth in Sleeping Beauty (1959). Above: Walt and Mickey look over a new project together.



and attach the entry stamp to your entry. All entries should be sent to us at:
Disney Lucky Dip,
Starburst Magazine,
Jadwin House,
205-211 Kentish Town Road,
London NW5.
 and should be postmarked no later than 5th January, 1984.

THE RULES:

The competition is open to all readers of Starburst except employees of Marvel Comics Ltd., Walt Disney Productions. You may enter as many times as you like provided each entry is accompanied by an Entry Stamp. All Entries must be on postcards. All entries not on postcards and/or not bearing Entry Stamps will be disqualified. The editor's decision is final and no correspondence can be entered into. The results of this competition will be published in issue 69 of Starburst magazine.

THE QUESTIONS:

- 1) Who supplied the voice of Mickey Mouse for the first 15 sound Mickey cartoons?
 - a) Clarence Nash?
 - b) Mel Blanc?
 - c) Walt Disney?

- 2) What was the title of the Silly Symphony cartoon in which Donald Duck first appeared?
 - a) "The Wise Little Hen"?
 - b) "Orphan's Benefit"?
 - c) "Der Fuehrer's Face"?

- 3) Which of the following Disney Theme parks was built first?
 - a) EPCOT.
 - b) Disneyworld.
 - c) Disneyland.

during 1958, with one, *Ama Girls* winning yet another Academy Award. The famous story of *Paul Bunyan*, rendered in unusual animation techniques, was also nominated. Among the features were *The Light in the Forest*, a tale of American Indians, starring James MacArthur, *White Wilderness*, the twelfth *True Life Adventure*, winning another Oscar for Best Documentary, and *Tonka*, starring Sal Mineo, as a young Sioux brave. On television, the *Disneyland* series also included Western adventures, *The Saga of Andy Burnett*, and *The Nine Lives of Elfege Baca*, starring Robert Loggia and Lisa Montell. In order to supplement this thirst for Wild West shows, Disney presented ABC with *The Tales of Texas John Slaughter*, starring Tom Tryon and Robert Middleton.

SLEEPING BEAUTY

Walt Disney's next feature-length animated film reached the cinema screens in February 1959 and proved to Disney, once and for all, that the cartoon fairy tale was dead. It was to be one of the Studio's biggest box-office disasters, putting the company in the red for over a year. Filmed in Technirama 70mm and utilising a stereophonic soundtrack, *Sleeping Beauty* cost the Studio over \$6,000,000. The publicity behind the picture was tremendous, but TV now had a grip on the nation and the film even failed to do good business abroad. Perhaps a little too clinical for most audiences, it was a perfect example of Disney's excellent handling of gothic horror. As the evil fairy, Maleficent, transforms herself into a fire-breathing dragon at the film's climax, the kids climbed under the seats, and the critics had a field day. It was an expensive mistake on Disney's part, although those within the studio, who knew him well, remember he was pre-occupied with TV and more importantly, the ever-popular *Disneyland*, and that didn't help to see *Sleeping Beauty* over the rough patches. It marked the end of an era for the Studio and introduced a whole new way of thinking regarding the future of animation.

Three live action features were released that year, *The Shaggy Dog*, starring Fred MacMurray, as one of the first. It was an enormous hit with audiences, costing less than \$1,000,000 to produce, and yet grossing over \$8,000,000 at the box-office. It combined all the best elements of the Disney movies, children, animals and magic. *Darby O'Gill and the Little People*, on the other hand, although visually spectacular with its combination of miniatures and full size actors, did nothing for the Studio and is only remembered as the film that launched Sean Connery on an acting career. It was a far better film than *The Shaggy Dog*, it failed to make any money. *Third Man on the Mountain*, again starred James McArthur and co-starred Michael Rennie. Directed by Ken Annakin, it was, rather shamefully, relegated to the Disney TV series, under the title, *Banner in the Sky*. It was again the year's short subjects that stole the limelight. The CinemaScope featurette, *Grand Canyon*, with a musical score provided by Ferde Grofe, won the Academy Award, and a special called *Mysteries of the Deep*, was awarded a nomination for Best Short Subject. By the end of the year Disney had fallen out with ABC over their handling of the TV series *Zorro*, starring Guy Williams, which had featured as part of Walt Disney presents, the new transmission title for the *Disneyland* show. Buying out ABC's interest in the Park, Disney approached NBC, now gearing itself up for colour, and proposed a brand new series called *Walt Disney's Wonderful World of Color*. NBC happily accepted the deal and the new series was launched the following year.



1960 saw the release of six original features, and one compilation of the *Zorro* TV series. *Toby Tyler* was the first, directed by Charles Barton and starring Kevin Corcoran. The film won favourable reviews, but only achieved a modest box-office return. *Kidnapped*, directed by Robert Stevenson, starred Peter Finch and James McArthur, and opened to a less than enthusiastic American public. It later appeared on the tv show. Disney had high hopes for *Pollyanna*, the film that gave Hayley Mills her American debut. Directed by David Swift, from the book by Eleanor H. Porter, it was favourably received by critics but again audiences stayed away. Overlong and very much a tear-jerker it ended up on television. The last *True Life Adventure*, *Jungle Cat*, opened in October. Directed by James Algar, the man responsible for a number of such films, it also received luke-warm reviews. Disney decided to call it a day on the series, and as usual his understanding of how the public taste in films was changing, was right on target. *Ten Who Dared*, starring Brian Keith came next, but Disney poured a great deal of faith into his next feature, *Swiss Family Robinson*, starring John Mills, Dorothy McGuire, James McArthur and Janet Munro. Ken Annakin directed and re-issues of the film with its stunning use of location photography have brought in up to \$30,000,000 placing it among Disney's most successful films at the box office. Among the shorts was a cartoon called *Goliath II*, a sort of testing ground for *The Jungle Book* (1967), and the *True Life Adventure* featurette, *Islands of the Sea*. Both were nominated for Academy Awards, but a film called *The Horse With The Flying Tail* won the Oscar.

Top left: A scene from *101 Dalmatians* (1961). Above right: A bizarre tea party. Christopher Robin and the whole gang in *Winnie the Pooh and The Honey Tree* (1966). Above left: *Herbie, the Beetle with a mind of its own*, was the star of three movies: *The Love Bug* (1969), *Herbie Rides Again* (1974), *Herbie Goes to Monte Carlo* (1977) and *Herbie Goes Bananas* (1981). Above right: *Merlin and Madam Mim* (here transformed into a crocodile) begin their battle of magic in *Sword in the Stone* (1963). Below: A portrait of Walt Disney, taken late in his life.



DISNEY AT 60

Walt Disney, now in his sixtieth year, travelled extensively with his family in order to find new ideas for Disneyland. Although rather unwell at times, he still insisted on appearing regularly as host of his tv series, and made every effort to find time for the multitude of projects now been undertaken by the Studio. He did, however, hand more and more of the workload on the animated features to his assistants, particularly director Wolfgang Reitherman. He was elected to take charge of all future feature length cartoons from there on. His first being the delightful *101 Dalmatians*, from the book by Dodie Smith. Costing almost \$4,000,000 to produce, it was enthusiastically received by critics and audiences alike, and as everybody likes a good screen villain, one didn't have to look much further than Cruella de Ville.

Fred MacMurray returned in *The Absent Minded Professor*, which was made in black and white, due to the complicated effects work. Promoted by a one hour tv special, the film was enormously successful and made famous the idea of an anti-gravity substance called Flubber, and made audiences believe a Model T Ford could fly.

Hayley Mills returned in *The Parent Trap*, which proved highly popular with teenage audiences. As a homage to the animal film, *Nikki, Wild Dog of the North* appeared and its true life adventure style of filmmaking endeared it to audiences. *Greyfriar's Bobby*, starring Donald Crisp, was another dog story, which fared quite well at the box-office something that can't be said for the year's last

feature release, a remake of *Babes in Toyland*, a fantasy musical that disappeared off the screens without trace. A Goofy short, *Aquamania*, was nominated for an Academy Award, proving that the old cartoon characters were still as popular as ever.

In 1962 Disney made his son-in-law Ron Miller, producer, and his youngest daughter Sharon married architect Bob Brown. Brown later joined the Studio at Disney's persuasion, as a designer for WED and proved a valuable asset to the company. At WED, new improved methods of animating non-human figures for Disneyland and a whole new concept called Audio-Animatronics were introduced. Using magnetic tape, pulses are fed to the various parts of a Disneyland character, causing it to perform specific functions. Disney was so pleased with the work, that he started planning a Hall of Presidents display, with the moving figure of Abraham Lincoln. Before reaching Disneyland however, the exhibit appeared at the New York World's Fair and was a tremendous crowd-puller. Two of the corporations, Ford Motors and General Electric, who were present at the event, approached Disney about investing in Disneyland and showing off their own exhibits in the Park. Disney agreed and started a long running association with giant American corporations which continues to this day at Disneyland, Walt Disney World, EPCOT and Disneyland Tokyo.

Six features were also released that year. Two of the comedies, *Moon Pilot* and *Bon Voyage*, starring Tom Tryon and Fred MacMurray respectively. Two animal pictures, *Big Red*, and *The Legend of Lobo*, and two adventure stories, *Almost Angels*, the first of Disney's European-type movies, and *In Search of the Castaways*, based on the novel by Jules Verne. Although quite spectacular, the film was rated as a disappointment by most critics. Again starring Hayley Mills, it also featured Maurice Chevalier and Wilfred Hyde White. On television, an animated relation of Donald Duck's, Ludwig Von Drake put in an appearance and went on to introduce the majority of the series. At the cinema a film entitled *A Symposium of Popular Songs* was nominated by the Academy.

SWORD IN THE STONE

Seven Disney films now appeared in Variety's list of the top fifty movies, and in 1963, Disney began work on what he felt would be his most successful picture ever – a live action musical called *Mary Poppins*. As usual there were those around him who doubted the project's success. Other releases included *Son of Flubber*, a sequel to *The Absent Minded Professor*, *Miracle of the White Stallions* with Robert Taylor in a German uniform, *Savage Sam*, with Brian Keith muscling in on *Old Yeller*'s success, *Summer Magic*, with Burl Ives, Hayley Mills and a lot of 'bugs'. *The Incredible Journey*, in which three household pets tramp across America in search of their master, and finally *The Sword in the Stone*, the new feature-length cartoon from the books by T.H. White. Using a limited animation style and some easily forgettable songs, it is actually a delightful movie, and although critics complained that this animated version of the legend of young King Arthur spawned nothing in the way of classic characters or merchandising, it still remains, with the exception of *The Jungle Book*, one of the best of the 60s animated films.

MARY POPPINS

But it was 1964 that was to prove the most important



Top left: *The airship from Island at the Top of the World (1973)*. Top right: *Dick Van Dyke as Bert the Chimney Sweep in Mary Poppins (1964)*. Above: *Mowgli the Man-Cub finds himself at the centre of a tug of war between King Louie the Ape and Baloo the Bear in The Jungle Book (1968)*. Below: *Phil Harris, who supplies the voice of Baloo, along with his animated alter ego.*



for the Studio, it was the year of the nanny, the year of Walt Disney's most successful film ever, the fantasy musical to surpass other fantasy musicals, *Mary Poppins*. First there was the usual spate of live action releases starting with Tommy Kirk as a mind-reader for Annette Funicello, in *The Misadventures of Merlin Jones*, Brian Keith, stalking a big cat in *A Tiger Walks*, Patrick McGoohan and Susan Hampshire in the British made, *Three Lives of Thomasina*, Hayley Mills and Peter McEnery mixed up with Greek jewel thieves in *The Moonspinners*, and Walter Slezak on the trail of robbers in *Emil and the Detectives*.

But for *Mary Poppins*, there was only one word on everybody's lips, *Supercalifragilisticexpialidocious*. Starring Julie Andrews and Dick Van Dyke, the film's only drawback is its length of 140 minutes. Critics said it was too long and that there were some painfully slow sequences. However the songs by Richard M. and Robert B. Sherman easily overcame any of the pitfalls. Based on the novels by P.L. Travers, the film made a heroine out of a rather stuffy nanny as portrayed in the originals. Disney decided to add animation for the scenes when the Banks children, Jane and Michael (Matthew Garber and Karen Dotrice), accompany Poppins and Bert the Chimney sweep on marvellous adventures, riding carousels and winning races, all within the confines of a chalk drawing. The critics were ecstatic and the only voice of dissent emanated from a minority of literary scholars, as stuffy as P.L. Traverser's own creation. Dick Van Dyke's cockney accent has to be taken with a pinch of salt, but it cannot be denied that he has excellent screen presence. Nominated for '13 Academy Awards, it won five major Oscars including Best Actress, Best Song, (*Chim Chim Cheree*) Best Original Score, Best Editing and Best Visual Effects. The film netted \$31,000,000 at the box-office in North America and Canada, and in 1983, *Variety* showed that the film has now grossed over \$45,000,000 placing it at 39th place in the top fifty films of all time. Other performances in the feature that should not be overlooked are Uncle Albert (Ed Wynn), Mrs Banks (Glynis Johns), and Mr Banks (David Tomlinson). But with all this success, Disney had no intention of making a sequel, even though the same people who had shown anxiety at *Mary Poppins* in the early stages, were among those now requesting follow-up.

The continuing success of his television series and the enormous popularity of *Mary Poppins* had made Walt Disney a force to be reckoned with. He was still a movie mogul in a town where movie moguls no longer existed. Disneyland was struggling to accommodate the increasing number of people that visited it, including Presidents, Prime Ministers and Statesmen, including Nikita Khrushchev. Now the time was right, Disney thought, to build a bigger and better Park. Unknown to most people, he began buying up hundreds and hundreds of acres of swampland outside Orlando, Florida, for a most important project, Walt Disney World, a vacation kingdom, and EPCOT, the Experimental Prototype Community of Tomorrow. This was to be Disney's ultimate dream, a working environment for people to live in, controlled and safe, hygienic and functional, a modern utopia for the Seventies and a showcase for American Enterprise. Although very ill by this time with terrible back pains, he insisted on taking part in every aspect of the project, leaving his Burbank Studio to fend for itself. In September 1964, President Johnson awarded him the Medal of Freedom, the highest honour that can be bestowed on a citizen of the United States.



Top Left: *Of Mice and Ducks* - Two scenes from the animated featurette, *Mickey's Christmas Carol*, with Ebenezer Scrooge (Scrooge McDuck) and Bob Cratchit (Mickey Mouse). Top Right: Julie Andrews and Dick Van Dyke in *Mary Poppins* (1964). Above: Goofy in *Saludos Amigos* (1942). Left: An unforgettable scene from *Dumbo* (1941). Opposite Page, Top: *The alley cats* in *The Aristocats* (1970). Right: A walk through the forest in *Sleeping Beauty* (1959). Far Right: Two more scenes from *Mickey's Christmas Carol*.

Among the features released in 1965 were *Those Calloways*, starring Brian Keith and Vera Miles, *The Monkey's Uncle*, starring Tommy Kirk and *That Darn Cat*, with Hayley Mills who was still a big box-office draw for the Studio. Again slightly over-long, the film still managed to gross \$9,500,000 and underlined the audience's love for cats and Miss Mills, even though it was to be her last film for Disney. By the end of the year, Disney had secured the area he needed for Walt Disney World, 27,000 acres, costing a total of \$5,000,000.

Live action features in 1966 included *The Ugly Dachshund* starring Dean Jones, *Lt. Robinson Crusoe, USN*, with Dick Van Dyke, *The Fighting Prince of Donegal*, starring Peter McEnery and Susan

Hampshire, and *Follow Me Boys*, starring Fred MacMurray. The latter proved quite successful with audiences, grossing \$5,500,000 in domestic release. Although the shorts had been rather neglected, most of the new material only appearing on television, Disney did release a featurette version of A.A. Milne's *Winnie the Pooh*, entitled, *Winnie the Pooh and the Honey Tree*. Although it created a great deal of controversy in England, among scholars of the works, the fuss finally proved unnecessary. The film works well on many levels and Sterling Holloway is perfect for the voice of Pooh Bear. One irritation, however, is the gopher who made a brief appearance and unfortunately remained for the sequel. Nevertheless *Winnie the Pooh* proved highly profit-



able for the studio.

Walt Disney agreed to appear on television and explain to the public about EPCOT, but the work load was starting to take its toll of him. He did find time however, to concentrate a little on his latest musical *The Happiest Millionaire* and his new animated feature, *The Jungle Book*, both due for release in 1967. On November 30th, he was admitted into St Joseph's Hospital, opposite the Studio. As the days passed his physical condition weakened, even though he insisted on spending as much time with his family, who constantly visited him. The cancer, that the doctors had diagnosed was making movement very difficult. On the evening of December 14th, ten days after his 65th birthday, Disney lay

quietly, discussing matters on EPCOT with Roy, and although when he left the hospital, his brother still felt sure, as did Lilly and the children, that he would recover, at precisely 9.35 the following morning Walt Disney died of an acute circulatory collapse.

The 15th December was a day to shatter the world's press, as newspapers across the globe reported the word that Walt Disney had died. Everywhere people expressed their sympathy for the man who had given the entertainment world so much. As if in a tribute to him, Ray Bradbury had once travelled to the studio and put the idea to Disney that he should run as Mayor of Los Angeles, Disney who had been deeply flattered replied "Ray, why should I run for Mayor when I'm already King."

epilogue

The year following the death of Walt Disney saw the release of *The Happiest Millionaire* starring Tommy Steele and Fred MacMurray and *The Jungle Book* featuring the voices of Phil Harris, Sebastian Cabot, Sterling Holloway, Geroge Sanders, Louis Prima and J. Pat O'Malley. Directed by Wolfgang Reitherman, *The Jungle Book* is a marvellous film, full of witty invention and some brilliantly animated set-pieces. The songs are just as memorable as those in *Mary Poppins* and when one bears in mind that, with the exception of Terry Gilkyson's *The Bare Necessities*, they were written by the Sherman brothers it's not surprising. The film grossed \$13 million, placing it at number 6 in *Variety's* annual list of box-office champs. It was a pity that Walt was unable to witness the success of his last animated feature as it is a fitting tribute to his career.

In the years that followed, Roy Disney continued at the helm of the organisation. Ron Miller was now in charge of film production and the number of features released during 1968 and 1983 totalled at 46, including four animated films, *The Aristocats* (1969), *Robin Hood* (1973), *The Rescuers* (1977), and *The Fox and the Hound* (1981), two large scale musicals, *Bedknobs and Broomsticks* (1971) and *Pete's Dragon* (1978), two joint productions with Paramount Studios, *Popeye* (1980) and *Dragon-slayer* (1981).

Walt Disney World opened in 1971 and at the ripe age of 78 Roy decided to retire. Don Tatum took over as Chairman of the Board. His association with Disney went back as far as the early days of Television and E. Cardon Walker, a former Disney technician at the Studio, took over as President. Under the guidance of these two men the Studio produced *Tron* (1982) the first feature with computer graphics, *Tex* (1982), yet to be released in England, and Ray Bradbury's *Something Wicked This Way Comes* (1983). Among the shorts released are the Oscar winning *It's Tough To be a Bird* (1969) and *Winnie the Pooh and the Blustery Day* (1968). Other short subjects include *The Small One* (1978), *Mickey Mouse Disco* (1980), *Once Upon A Mouse* (1981), *Fun With Mr Future* (1982), which has been nominated for an Academy Award, and *Vincent* (1983), about a little boy who wishes to be like Vincent Price.

In 1982, *EPCOT Centre* and *World Showcase* opened at *World Disney World*, helping to make the Vacation Kingdom in Florida the single most spectacular tourist centre in America. In 1983 *Disneyland Tokyo* opened to massive crowds, offering Disney-style entertainment to the Japanese. Also in 1983, a new cable channel started in America, showing 16 hours of Disney material every day. Finally the Studio honoured Mickey Mouse in his first theatrical release since 1953, a cartoon featurette entitled *Mickey's Christmas Carol*. As Walt often said, "I hope we never lose sight of one fact... that this was all started by a Mouse."

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