

DELTA KAPPA ALPHA

presents

A WALT DISNEY MINI-FILM FESTIVAL

Thursday, May 19, 1977 7:30 PM

"THE RESCUERS"

Sunday, May 22, 1977 2:30 PM

"PLANE CRAZY"

"THE WISE LITTLE HEN"

"MUSICLAND"

"GODDESS OF SPRING"

"THE AUTOGRAPH HOUND"

"DUMBO"

Delta Kappa Alpha

## THE FEATURES:

### DUMBO (released October, 1941)

DUMBO is reputed to be among the simplest and most charming of all the cartoon features made by the Disney studios. It is also the shortest (64 minutes). This is for a number of reasons, chiefest among them being that while Disney needed product to get into theatres, he couldn't afford to make the kind of features he had made before.

At the time of DUMBO's initial preparation, America was entering WWII. This meant a drastic reduction in the number of foreign markets available. And frequently, in those markets still open, the money had to remain in the country. In addition, Disney had just released SNOW WHITE, PINNOCCHIO, and FANTASIA. All three of which cost a lot of money. The last, losing quite a bit.

Disney needed a project which would not only keep his staff employed, and provide product for the theatres, but also something which neither took as long or cost as much as his previous features. DUMBO provided the answer. Preparation and production took less than a third of the time previously required.

Coming out of such demanding assignments as the sequences of FANTASIA, DUMBO provided the animators with what seemed a vacation by comparison. As a result, there is a lightness and simplicity not found in the other animated features.

### THE RESCUERS (released June, 1977)

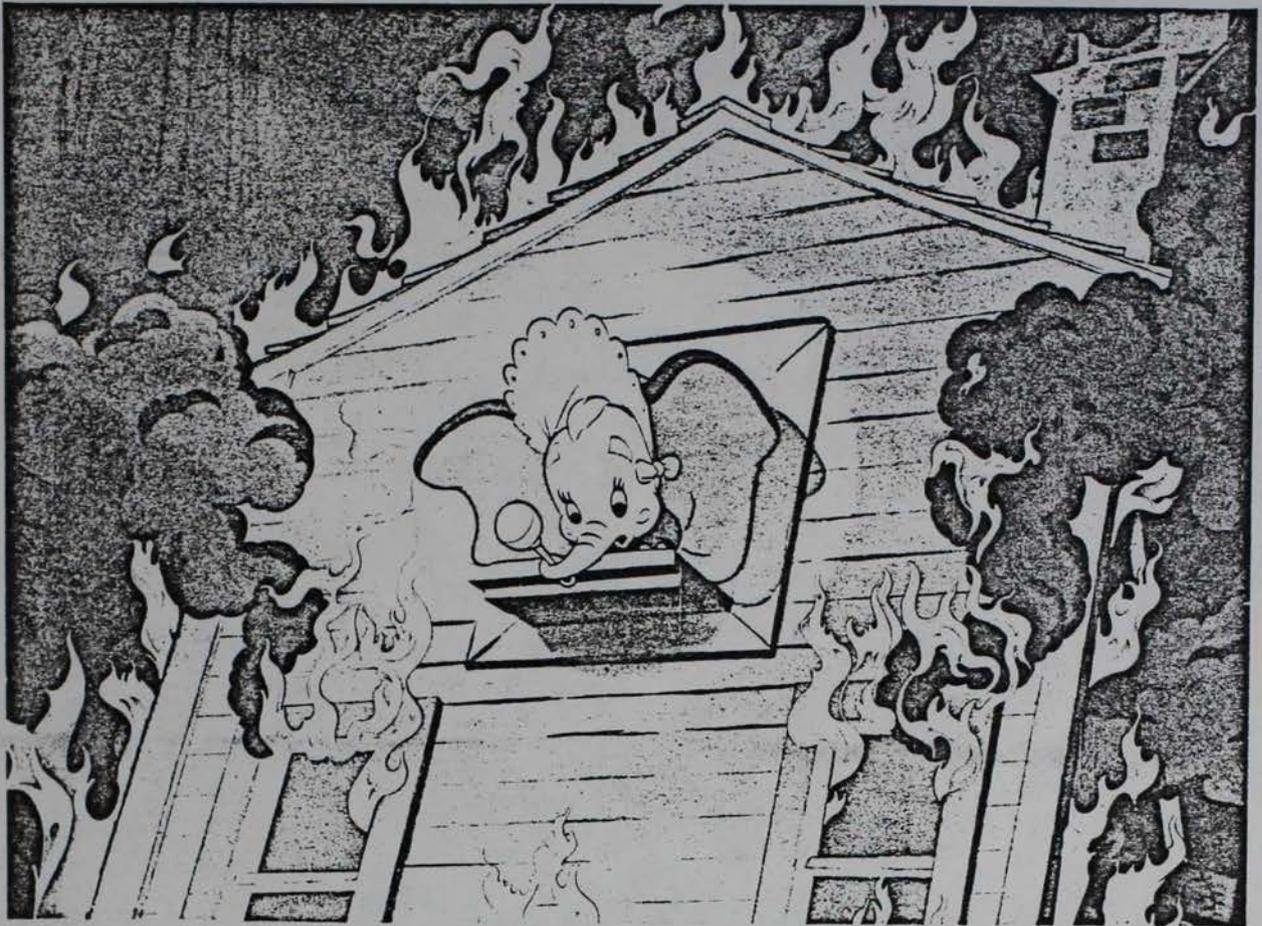
The story of THE RESCUERS was developed from two books by Margery Sharp, "THE RESCUERS", and "MISS BIANCA". Although these stories have found popular success worldwide, it took writer Larry Clemmons and his staff more than a year to develop the final script.

"It doesn't happen overnight," said Clemmons. "We start with a series of rough storyboard sketches, then try to establish our characters. The film's director and animator get involved at this point. The voice and personality of the actor chosen to speak for the character becomes a major influence, too.

"Often, we'll develop one major sequence, say in the middle of the film, then work towards the beginning and the end. Along the way, of course, we keep making changes, until we have the final story and script ready for the animators. They take the characters, situations, and words and make it all come to life.

THE RESCUERS was over 4 years in the making, and close to 250 people were involved in putting it together at a cost of over \$6,000,000. Approximately 330,000 drawings were made by 40 animators over the years. The pencil tests alone for the picture, which are made before the scenes are committed to final filming, would stretch from the Studio in Burbank, to Disneyland, some 40 miles away, in Anaheim.

The 14 sequences that make up THE RESCUERS have 1,039 separate scenes, and 750 backgrounds. It would take a single artist 16 years to handle all the animation for the movie at an average output of 8 feet per week. THE RESCUERS is Disney's 22nd fully animated feature and marks the 40th anniversary of the release of the first all cartoon feature, SNOW WHITE AND THE SEVEN DWARFS.



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WALT DISNEY'S ALL-CARTOON FEATURE PRODUCTION  
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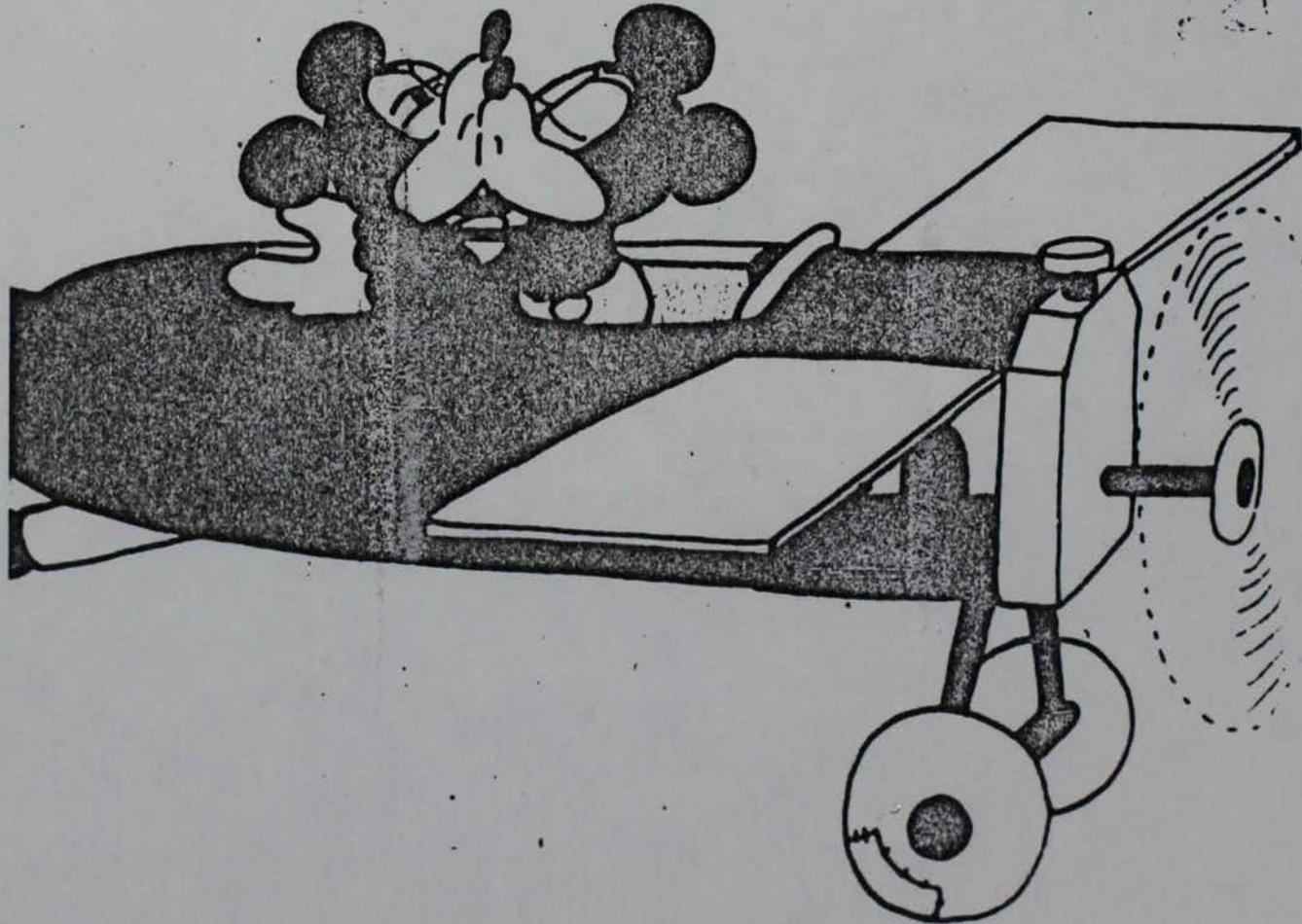
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PLANE CRAZY (released May, 1929)

Made as a silent film and first previewed in May, 1928, PLANE CRAZY marks the first appearance of Mickey Mouse. After the success of STEAMBOAT WILLIE (not only the first Mickey Mouse cartoon released, but the first cartoon to use a synchronised sound track), Disney had Music Director Carl Stallings (who later did the music for Warner Bros.' LOONIE TUNES/MERRIE MELODIES) score PLANE CRAZY. This cartoon also parodies Charles Lindbergh, who was at the height of his popularity.

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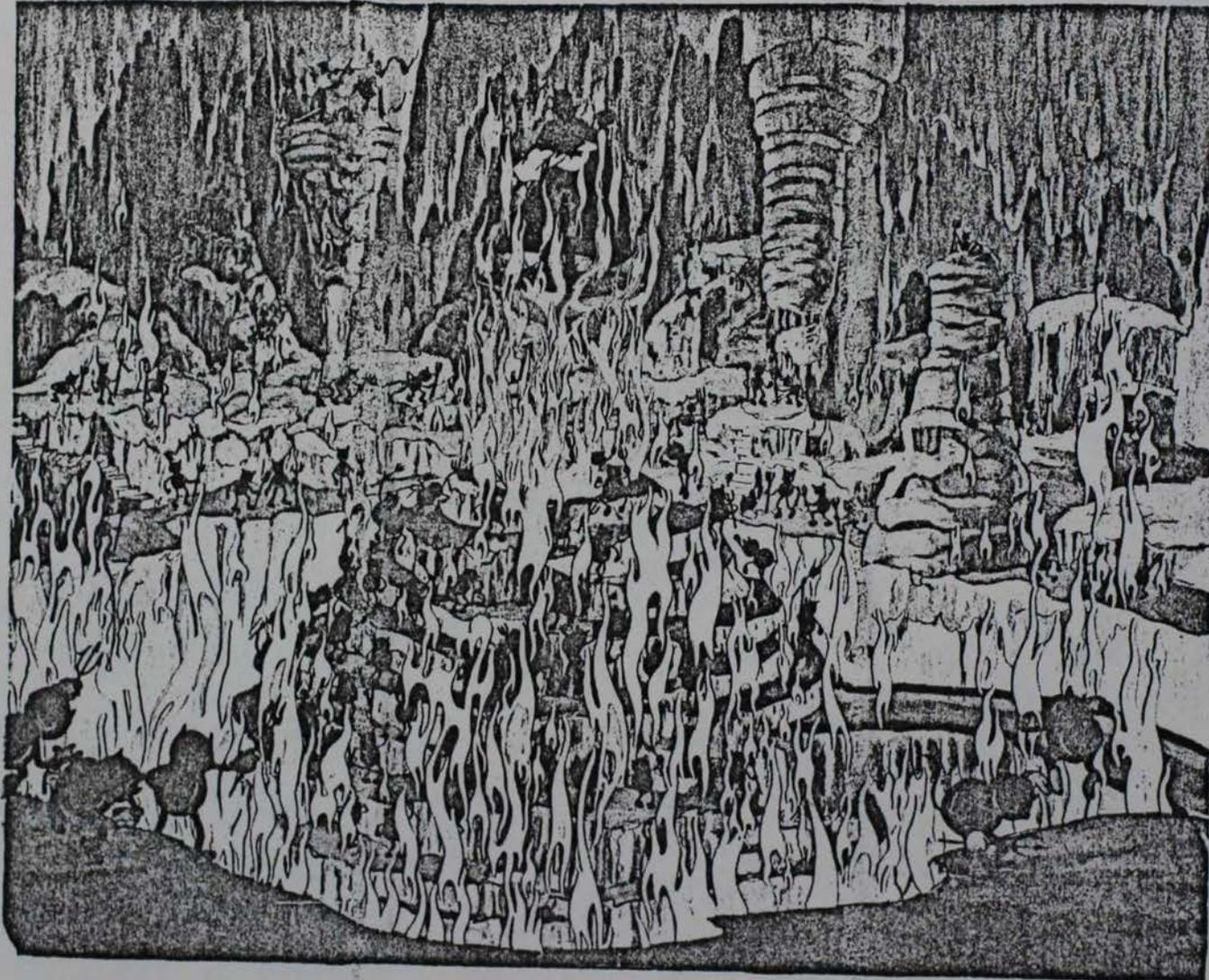
**THE WISE LITTLE HEN**(released June, 1934)

Shortly after the introduction of Mickey Mouse, Walt Disney began a series of frequently experimental cartoons dubbed "Silly Symphonies." This was an anthology of cartoons that had no recurring character (ie: a Mickey Mouse) and was frequently based on myths, legends, folk tales, and fables. **THE WISE LITTLE HEN** is an especially important Silly Symphony since it introduced to an unsuspecting world(and studio) Donald Duck.



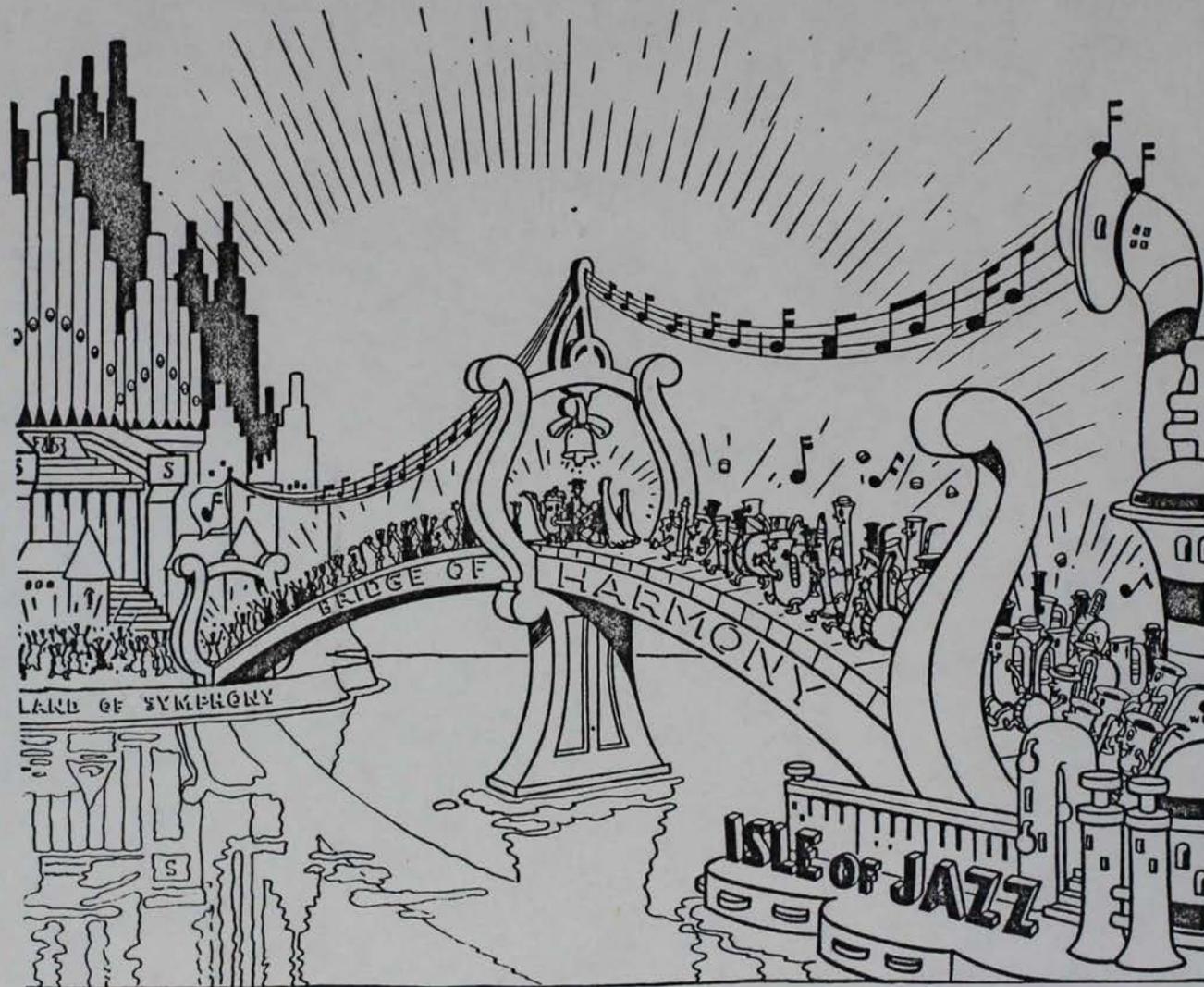
THE GODDESS OF SPRING (released November, 1934)

In the Studio Synopsis of the Silly Symphony, there is a special note that emphasises that: "This is a picture about Earth and Hades, not of HELL. Hades is shown as an underworld kingdom and has nothing to do with Satan and his compatriots," in this adaptation of the Greek myth of Persephone's (the Goddess of Spring) kidnapping by Pluto, ruler of Hades. The underworld sequences also foreshadow the "Night on Bald Mountain" portion of FANTASIA.



MUSICLAND(released October, 1935)

Another version of the ROMEO & JULIET theme. Music Land consists of two islands: The Land of Symphony and the Isle of Jazz, surrounded by the Sea of Discord. Princess Violin falls in love with Prince Saxophone bringing to a head a feud which has existed between the two contries for some time. Of course it all ends happily in this Silly Symphony which, along with GODDESS OF SPRING, is considered a minor classic by Christopher Finch (The Art of Walt Disney).



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WALT DISNEY presents  
"MUSIC LAND"

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THE AUTOGRAPH HOUND(released September, 1939)

This cartoon uses just enough plot to give the Disney artists an excuse to have Donald Duck (just five years after THE WISE LITTLE HEN) cavorting around with many of the most popular Hollywood stars of the day. This was a popular format in the 30's and 40's as evidenced by cartoons like Warner Bros' COO-COO NUT GROVE and Disney's MOTHER GOOSE GOES HOLLYWOOD. Featured in this cartoon are Shirley Temple, the Ritz Bros., Mickey Rooney, and Garbo.



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Program notes written and/or adapted by Gordon Meyer

DELTA KAPPA ALPHA would like to thank Walt Disney Productions for thier generous cooperation in present ing this program. We would especially like to thank Tom Jones of WDP who not only made the arrangements for these screenings, but also provided valuable production information. Without him, this program would not have been possible.