



ABSTRACT

“Walt Disney and his Influence in the American Society” is a complex topic that is explained in different aspects. All of them are based on special circumstances which are indispensable to understand the beginning, development, and success of this legendary figure.

In Chapter One, there is a clear explanation of Disney’s genealogy from 1824 until 1903, his family, education, jobs, voluntary activities, personal life, some exemplifications of his first attempts at artistic talent, and his death.

In Chapter Two, there are some definitions of animated cartoons. We analyze the first optical toys as a great asset in the progress of cartoons. Additionally, there is a description of some Disney’s contributions to motion pictures.

In Chapter Three, there is a description of Disney’s imagination which is based on folk literature. There is an analysis relied on some of the most important Disney’s creations.

In Chapter Four, there is a description of the establishment of the Disney Company in Hollywood. This



Company had some wonderful achievements which were a great contribution to the world. However, complicated situations and company failures were present through its development. In the Golden Age of Animation, there were some important Disney characters which represent a great asset in the evolution of sound.

Chapter Five, basically covers the impact that Disney had on other people's thinking by means of his creations. Moreover, Disney provided a great contribution in education, TV and theater. The Disney parks which attract the attention of lots of people are analyzed in few words.

KEY WORDS:

Infancy, adolescence, family, animation, motion pictures, best films, achievements, company, golden age, influence, America, amusement parks, education, fame.



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LA EDUCACIÓN

ESCUELA DE LENGUA Y LITERATURA INGLESA

*“WALT DISNEY AND HIS INFLUENCE IN THE
AMERICAN SOCIETY.”*

Tesis previa a la obtención del
Título de Licenciada en
Ciencias de la Educación en la
Especialización de Lengua y
Literatura Inglesa.

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2010

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ACKNOWLEDGEMENT

First of all, we thank God for giving us life and intelligence to develop this thesis. We are also very grateful to Carol Dubs since she became the light in our path, for sharing her knowledge and experience with us, for her dedication and patience throughout the duration of this thesis, and her big heart and affection to us. To Dr. Fabian Rodas for his work and advice in the writing of the thesis. Also to our parents and family for their unconditional support. Finally, our regards to all of those who helped us in any respect during this achievement.

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DEDICATION

It is a pleasure to dedicate this thesis to those who made this work possible: First of all, I owe my deepest gratitude to my mother, María, whose strength, wisdom, and support motivated me from the beginning until the end of my academic career. Also, I am heartily thankful to my husband, Jovanny, who helped me with his patience and affection to face off all the adversities in the development of this thesis. Finally, to my daughter, Melany, who inspired me with her innocence and tenderness to accomplish this investigation.

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DEDICATION

To my parents for their support and encouragement since the beginning of my studies. They have taught me the value of hard work to accomplish my goals. To my Catechumenal community members for their prayers and motivation. To my sister, Liliana, who has been my inspiration during this work. And to all those who cooperated in the progress of this work.

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INTRODUCTION

Walt Disney is considered one of the most influential Americans of the twentieth century. It is very important for people to know how and when Disney became such a powerful, pervasive presence in the American culture. We made an analysis of the most important aspects of his life in order to understand the entertainer's enormous popularity and enduring impact on generations of modern Americans, young and old.

Disney spent a lifetime entertaining and delighting millions of people. His creations have been based on fables and classic or modern tales, but they were changed by him in order to produce entertainment through them. His creations are characterized by a special kind of music

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according to each situation, an amazing mixture of different colors, fantastic drawings designed in a particular artistic style advocating realistic description, and humorous situations. All of these qualities made Walt Disney an outstanding character all over the world.

Disney was not only a person with exceptional artistic talents but a great business-man. Beginning in 1920 and with accelerating speed over subsequent decades, the multifaceted Disney enterprise flooded the United States and indeed much of the world with short cartoons, feature-length animation, live-action films, comic books, records, nature documentaries, television shows, magical kingdom of Disneyland and Disneyworld, and consumer merchandise.



Disney's impact with the movies he made, the products he developed, and the characters he created are considered as invaluable assets. The way they were received, understood, and interpreted by the audience is revealing. In addition to their artistic and entertainment values, his creations are also widely used in education, especially as teaching aids. Teachers use some of his films or products to teach English, geography, history, mathematics, and social sciences.

Disney played an important role in defining the American way of life in the modern era. His story is in many aspects the story of America's typical values and their development in the twentieth century. Our investigation is focused on his biography, an explanation of motion pictures, some feature films, information on



Disney Company, and the influence of the magic world of Walt Disney.

WALT DISNEY AND HIS INFLUENCE ON AMERICAN SOCIETY

CHAPTER ONE

WALT DISNEY BIOGRAPHY

1.1 . The Disney Generations

The Disney name is related back to England. “**ISIGNY-SUR-MER** is a small village on the Normandy coast, a few kilometers from the beaches where Allied troops landed on June 6, 1944. Nine centuries before, French

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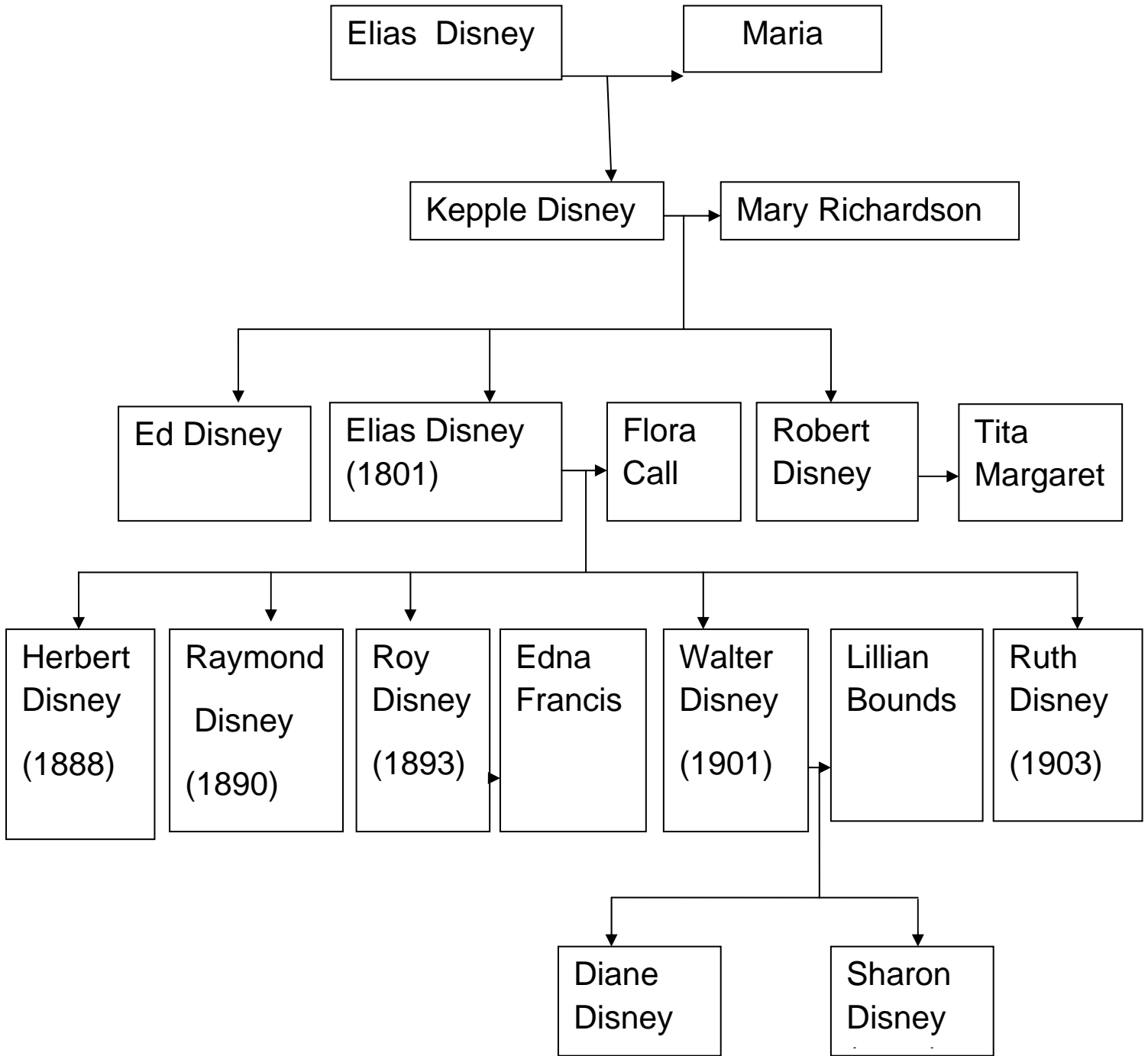


soldiers sailed from the same coast to invade England, and among them were Hughes d’Isigny and his son Robert. The family remained in England, their name becoming anglicized to Disney.”¹

In 1834, the Disney family moved to North America, arriving in New York on October 3. Elias Disney then traveled to Goderich Township in Ontario Canada and stayed there for a number of years. This family tree shows the Disney generations that lived in North America.



Walt Disney Family Tree



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While living in Ontario, Elias Disney got married. He and his wife, Maria, had 16 children. The eldest one was Keppel Disney. The Disney family was able to sustain themselves by operating a mill. They prospered by grinding wheat and also sawing timber for their neighbors.

Keppel Disney married Mary Richardson and had three sons. He and his family moved to Kansas City. There they built a farm where they raised cattle and grew wheat. They worked hard to maintain their family.

Elias Disney, Keppel's eldest son, met Flora Call and fell in love with her. In 1888, Elias Disney and Flora got married in Akron, Florida. They married there because Flora's family lived in Florida. Elias was twenty-eight and his spouse was nineteen. In Florida, they had their first son, Herbert. The family's situation became complicated



because they had to move to different places in order to do business. In spite of Elias’s effort, he could not support his family because of his business failures. For instance: he bought a hotel in Daytona Beach, Florida, but the tourist trade slumped, and he was forced out of business. Also he bought a small orange grove, but a frost destroyed the orange crop so he lost a lot of money.

Picture 1

Flora and Elias Disney in Kansas City, 1913



Source: Bob Thomas, “An American Original”



In 1889, the family moved to Chicago because they thought that there their life would improve. Flora designed a house to live in, and Elias built it. Elias painted the house white with blue trim, and visitors admired its clean lines and economy. Consequently, Elias built more homes designed by Flora in other parts of Chicago. This was an excellent and successful business until the building business fell suddenly. Then Elias took a job as a carpenter working seven days a week at a dollar a day.

In 1890, Flora gave birth to her second son, Raymond. At that time, they attended St. Paul Congregational Church, and they were close friends of the preacher, Walter Parr. Elias volunteered to build a new church for the congregation. Sometimes he even preached the sermon in this church.



In 1901, Walter's and Elias' wives were pregnant at the same time. The name "Walter" came from a deal with Walter Parr, the pastor: **“If I get a boy baby, I'll name him after you; if your baby is a boy, you will name him after me”²**. Walter Elias Disney was born on December 5.

In 1903, the last child but first daughter was born to the Disneys. She was Ruth. Robberies and murders became a problem in Chicago, and the Disney family thought that it could affect their family. Consequently, they decided to move to Marceline, Missouri, to find new opportunities. They thought they could earn a good living, and their five children could grow up in a Christian atmosphere.

1.2. Disney's life from 1901 to 1925

To most people the fifth day of December, 1901 was just an ordinary day. It was like any other day in the world,



but nobody imagined that the personage born this day would bring such magic to the world.

1.2.1 Infancy

Picture 2
Ruth and Walt Disney



Source:

http://lh4.ggpht.com/_2izsxUDyKBo/SZ1j65NzpRI/xbHwGdxsP1o/01marceline-2.jpg

Walt Disney lived his first few years in Chicago. When he was five years old, Elias Disney decided to move to another city. Elias chose Marcelline, Missouri,

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first, because he had a brother in that city; and second, he wanted a place where he could make a good living for himself, his five children, and his wife.

Although Walt's family was not rich, he was happy. His father, Elias, was a religious man, hardworking and very strict. Elias was the kind of man who always wanted perfection. Everything had to be done as he wanted, and if not then his poor children could expect a beating. In Marceline, he worked with the older children plowing spring fields and growing all kinds of vegetables. He also ran businesses when opportunities were presented. Unfortunately, his businesses did not last long. On the other hand, Walt's mother was a devoted woman, a hard worker, and an entrepreneur. When the family was in a bad economic situation, Flora did her best to make sure they had food. She worked hard on the farm: milking the

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cows, preparing big meals, washing clothes, and preparing butter to sell in grocery stores around the neighborhood. Walt, his brothers, and sister had a good childhood on the farm. Each one had different responsibilities depending on their ages and abilities.

The family farm had a beautiful view from the back of the house. There were pigs, cows, chickens, ducks, pigeons, horses, etc. There were lots of apple trees, and they had a special kind of apple called the “Wolf River Apple”.ⁱ People used to come from distant places to buy them at the family farm. Moreover, Walt had a friend, Doctor Sherwood, who had a beautiful horse called Rupert. One day, the doctor gave Walt some drawing paper and color pencils and asked him to draw a portrait of his horse. Walt drew it, and Doctor Sherwood was so

ⁱ These apples were so big and exotic.



pleased that he gave him his first payment for a drawing.

Walt was only seven or eight years old. His experiences on the farm were early inspirations for the unforgettable creatures that later came to life in his animated movies.

Picture 3

Teen-age Walt Disney



Source: DISNEY, Diana, "Walt Disney"

Everything seemed to go perfectly in Marceline until suddenly, in 1909, the crops failed, and the Disney family was in crisis once again. Elias asked the bank for a

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mortgage on the farm. Elias had promised his older sons, Herbert and Raymond, a part of the land, but now he said that was not possible. They were disappointed because they had worked hard on the farm without getting any payment from their father. Consequently, they did not find any reason to stay there and decided to run away. Also they were tired of their father's moral strictness. Elias and the rest of his family hardly had anything to eat. The whole family depended on Flora Disney. She made butter and sold it, and she also sold eggs to the neighborhood to support the family.

Things went from bad to worse. Elias got typhoid fever and then pneumonia in the winter of 1909. These sicknesses usually caused death, but Elias got better with Flora taking care of him. Roy was too young to assume the responsibility of looking after farm matters. Therefore,

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Flora and Elias decided to sell the farm after four years of hard work and doing their best to run it. Soon Flora sent her sons Roy and Walt, to advertise the auction of the Disney farm.

The two boys were very sad over the idea that their favorite animals would be sold to other farmers. They had special affection for a six-month-old pony that they had cared for since it was born, but they knew that selling the farm was the best solution. **“The winter of 1909 was one of the coldest the Midwest had ever seen. Flora wrapped the boys in blankets and gave them bricks she had heated on the stove to warm their feet.”³** Roy and Walt rode around Marceline posting advertisements for the farm auction. Those moments were unforgettable for Walt because they were so difficult. Roy and Walt cried



a lot when the farm and the animals were sold to other farmers.

Elias had plans to move to Kansas City, Kansas. Both parents agreed that it was not good for the children to be taken out of school in midyear. Therefore, they rented a house and when school finished in the spring of 1910, they left Marceline and moved to Kansas City. Walt missed Marceline, the farm town. Now he had to grow accustomed to life in the city with noise everywhere, automobiles, and tall buildings climbing eight and ten stories high. However, with time he enjoyed living there. Elias hoped to earn a decent living at last. He bought the delivery rights to the famous newspapers, the “Times” in the morning, and the “Star” in the evening and on Sundays. While Walt and his sister were enrolled at Benton Grammar School, their brother Roy worked as a

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delivery boy for his father. After a short time, Walt joined Roy helping his father because he needed more workers. Walt got up at three-thirty in the morning to unload the delivery truck at four-thirty. It was not usual work for a ten year old boy, but it made him strong enough to face difficult situations in his life. Years later he would say that he liked the work even if it was not the job that he expected to do. It made him a hardworking man for the rest of his life.

1.2.2. Adolescence

Walt's life in Kansas City was very different from life in Marceline. Kansas City had become a real city, and so it had nothing that looked like their last home. Moreover, he had to work delivering newspapers to residences, which was not an easy job to do. He had to get up at 3:30

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in the morning, work until school classes started, and then work again after school finished until supper time. He and his brother Roy had to work even if it was raining or snowing. Most delivery boys used bicycles and threw the papers onto porches. Elias's workers, however, were not allowed to do so because he wanted to show that his service was better than the others. When it was windy, they had to put the newspapers under a brick to prevent the wind from blowing the papers away. When it was rainy or snowy, they had to put the newspapers behind a storm door, so that the papers would not get wet. His knees were so stiff from the cold that when he had to climb fences he had to move slowly so that he would not fall. Years later, he would describe this job as a very hard one.

Elias had a pretty good collection of customers, and he hired two more boys to help him with the deliveries.

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These boys were paid. On the other hand, Roy and Walt did not get any payment. When they asked their father for compensation, he told them that they had food and a place to live, so that was their payment. He also told them that he was investing part of the money from the newspaper business in a jelly factory in Chicago, even though the family still lived in Kansas City. He promised the boys that he would refund them the part that was owed to each one. As a consequence, Walt found another way to make money for himself by delivering medicines for a drugstore while he delivered the newspapers. He also ordered and sold extra newspapers, being careful that his father would not catch him doing that.

One day Roy asked his father for some of the profits from his investment in the jelly factory, and the answer he got was a disillusioning one. Elias said that the factory

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was having money troubles. It was then that Roy understood how his brothers Raymond and Herbert felt the day his father told them that they would not have the parts of the farm that he had promised them. Therefore, Roy decided that it was time to run away, and he told Walt about his decision. Walt was very unhappy about this choice because Roy used to help him to get out of trouble when it came along.

Walt was growing up, making friends, and developing interests of his own. He practiced his skills at school. When he was a fourteen- year-old boy, he asked his father to let him join the Kansas City Art Institute. Luckily, his father agreed, and Walt began to spend more time at the institute than at home. Therefore, Elias was not very happy with this. He thought that being a cartoonist would not provide a prosperous future for his son. One of Walt's



friends at the institute was Walt Pfeiffer. Both liked to act and develop short comic sketches. They got the idea of becoming performers and playing at amateur nights. They worked together, writing the sketches and performing them. They made their own scenery; they were the directors and the actors. They also got other kids to perform so that they could have more people in their comedies. They both started to present skits at local theaters. They were known as “The Two Walts”. They had talent for performing, and for Disney the ability to perform seemed to go along with his drawing ability. Now, he had two ways to express his artistic talent.

After Walt had been performing for some time, Elias insisted that being an artist was not his future, and so he prohibited Walt from attending the art institute. However, Walt could see no reason to stop. He found ways to

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continue developing his talents. His friend, Walt Pfeiffer, helped him to get out of the house by climbing out the window. Consequently, Walt was able to continue putting his drawing talents to use. He always thought about his dream, a cartoon company.

In June 1917, Ruth, Walt's sister, graduated from Benton School. After his daughter's graduation, Elias had something else to do. Since 1912 he had been investing in a Jelly factory in Chicago. It was known as the O-Zell Company. It was time for Elias to be part of the management of the company. Therefore, Elias, Flora, and Ruth moved back to Chicago, and Elias started working at the jelly factory. Meanwhile, Walt stayed at Kansas City in order to finish school. Also, he continued working at the paper route with his new boss and living with his brothers,



Roy and Herbert. Herbert already had his own family, a wife and a little daughter.

When Walt had worked as a newspaper deliverer for about six years, he felt it was time to move on to another job. He wanted other experiences, and this time his father was no longer controlling him. Now it was time to prove himself. He got another job as a “news butcher”ⁱⁱ. Depending on the amount he sold, he could make profits. He also made some money by collecting empty soda bottles.

Walt was often the victim of his co-worker’s cruel jokes. They made fun of him every time they had a chance. For instance: they used to stuffing his basket with

ⁱⁱ To sell candies, fruits, and soft drinks at the railroads



rotten fruits while he was selling his products. So he had to clean it in order to continue with his business.

His job was hard because sometimes he could not resist eating his own stock and thus losing his income. In spite of these situations, Walt did not give up the way any other boy of his age would have done. He used to work very hard and continued doing so. In spite of that, he was happy that he could travel on different trains. He went by train from one state to another and then came back again to the initial place. One of his worst experiences was when he placed some empty bottles in the back of a car. He did not realize it was the wrong car. At the end of the day, he was feeling happy because he had collected more bottles than usual, but when he went to the car to take the empty bottles out, he could not believe that the car had left and no profits were made for that day's hard work.

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Another time, some soldiers were traveling from one state to another, and Walt sold them almost all the soda he had. Unluckily, the soldiers instead of giving the bottles back to Walt threw the bottles out of the window. Still, Walt's bad feelings disappeared when he heard the train whistle and felt the movement of the train.

When Walt joined his family in Chicago, he registered at McKinley High School and as always, he started to work. He worked at the jelly factory with his father. He washed bottles and crushed apples. Once he took the role of a night watchman. It was the first time in his 16 years that he carried a gun to guard the place, and he was very nervous. He was determined not to stop expanding his talent, so he also enrolled at the Chicago Academy of Fine Arts. He went to the academy three

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nights a week. At McKinley, he was the school cartoonist, demonstrating his skills in a very constructive way. Later, in 1918, Walt went to work at the Chicago Post Office as a mail sorter and substitute carrier, and in the afternoons he worked delivering special letters and picking up parcels.

1.2.3. Walt Disney in World War I

Picture 4

In France, 1919



Source:

<http://commons.wikimedia.org/wiki/image:Walt01.jpg>

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At the beginning of World War I (1914-1918), the United States President, Woodrow Wilson, adopted a policy of neutrality; and most Americans joined in a single voice to stay out of the war. Three months later, German submarines began unrestricted attacks on American ships, killing 128 Americans. The United States discovered that Germany was planning to form an alliance with Mexico and Japan to go to war against them. Consequently, President Wilson called Americans for the war, and in 1917, the country entered the war with a regular army of about 128,000 men. The government soon organized a draft requiring all men to register. Many men enlisted voluntarily, and women signed up as nurses and office workers. The United States decided to help the Allies (Great Britain, France, Russia, Belgium, Italy), so when Germany and its allies (Austria, Hungary, Turkey,

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and Bulgaria) tried to attack Paris, the American soldiers helped to stop the Germans' offensive. Consequently, the Germans had to retreat from relentless American attacks. After the war ended in 1918, President Wilson looked for a peace treaty that included fourteen points: eight of them dealt with specific political and territorial settlements, and the rest set forth general aims and prevented future wars. After that, the Germans also asked for peace, and an armistice was declared on November 11, 1918.

Walt's brother Roy had joined the navy in June 1917. Roy was on a destroyer ship that took care of the merchant ships across the Atlantic Ocean. Roy had sent letters home, but Walt never got to see them. Elias was still angry with Roy for running away from home, and he burned Roy's letters whenever they came. On one occasion, Roy came to the city and spent a lot of time with



his brother, the “kid” Walt. That visit made Walt want to join the army. He felt envious of his brother because he wanted to be in the war like Roy. He used to say **“I don’t want my grandchildren asking me, “why weren’t you in the war? Were you a slacker?””**⁴

When Roy was getting ready to return to the war, Walt grew determined to follow him. He and his friend, Russell, decided to cross the border and enlist in the Canadian Army, which accepted younger recruits, but they were discovered by his friend’s mother, so they could not go into the army at that moment. Russell told Walt about a volunteer group called the American Ambulance Corpsⁱⁱⁱ which needed volunteers to drive ambulances, but

ⁱⁱⁱ A Red Cross which is an international organization to care for the sick and wounded in war and to relieve suffering caused by floods, fire, diseases, and other calamities.



the age limit was seventeen, and they were only sixteen years old.

In spite of the problem with the boys' ages, they signed up for the American Ambulance Corps and were in trouble when their parents' signatures were requested. Walt had to ask his parents to sign, but Elias did not want another son to leave home as the three older ones did. He did not want to lose another boy. Flora argued with Elias and said that Walt might run away if they did not let him go to the war. Elias did not agree, but Flora signed for both of them. When his mother was not looking, Walt altered his birth date from December 5, 1901 to December 5, 1900.

Walt and Russell were accepted into the Red Cross and they received their uniforms and were sent to

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Mechanics school at the Yellow Cab Company, near the University of Chicago, where they learned how to repair motors and drive cars over irregular land. Suddenly, an epidemic of influenza struck Chicago. It was very dangerous because it killed about 20 million people worldwide. Walt became so sick that he was ordered to a hospital. Then an ambulance driver at the Red Cross suggested that Walt go home and rest if he wanted to stay alive. Walt took the advice and went home until he got better. Flora took care of Walt while he had high fever and delirium. For some days she cared for Walt and Ruth, who also got flu, until they improved in health.

No sooner had Walt joined the Red Cross than the war ended. However, in France ambulances were necessary to take care of sick and wounded people, so Walt was among fifty men to go to France. On December



4, 1918, Walt had a wonderful opportunity to go to Paris, France. He was overwhelmed by the sights of the French seaport. Walt took a brief tour of the city before going to the Red Cross headquarters, so he enjoyed the view of the city through the windows, the hedges, and the groves that separated the small farms. Soon, he noticed that Paris still looked like a city at war because the sidewalks were filled with men in uniforms, and guns were still shot in the streets. Although there was not enough food and he had to cover himself with newspapers before going to sleep on his bed, he enjoyed being there.

On December 5, 1918, Walt celebrated his seventeenth birthday alone, walking around the campground. Suddenly, a friend invited him for a drink in a small, modest neighborhood wineshop and restaurant. As soon as they entered and closed the door, Walt's

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friends came out from under the tables and sang "Happy Birthday" to him. It was a great surprise, but in the end, he discovered it was a trick. Taking care that Walt did not notice, his friends went out one by one and Walt was alone in that place. Suddenly, he was stopped by the owner saying that nobody had paid the bill. He did not have enough money to pay it, so he had to sell his extra pair of Red Cross shoes to pay it.

During the time Walt was in the war, he liked to make practical jokes. Walt always had in mind the idea of being an artist in the future. For example, he used to do impressions of soldiers, prisoners of war, etc. Also, he spent some hours with his pad and pencil drawing. He mailed cartoons to "Life," "Judge," and "American" magazines, but all of them were rejected.

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Walt never lost hope, so once just for fun, he painted a replica of the fake French Medal^{iv} on his leather jacket. His friends liked it, and they paid him to do the same on their jackets. Walt charged a small fee for his work, and thus he set up a small profitable business for himself. He and another boy from the state of Georgia met in France, and they became friends. The boy was really impressed by Walt's skills, and he asked him a favor. Walt's friend had collected a pile of helmets worn by the enemy Germans on the battlefield. He was selling them as souvenirs to the new troops that arrived just as the war ended. He asked Walt to paint the helmets^v and make them look real old and authentic. Walt made them older with black paint. Then he shot bullets through the helmets and covered the holes with some hair that he got from the

^{iv} A piece of metal like a coin, with a figure or inscription stamped on it, given as an award for achievement or to celebrate in a war.

^v A piece of armor to protect the head.



local barber. They looked authentic. Moreover, he made caricatures and decorations and submitted these to humor magazines.

While Walt was in the war, he saved some money and a part of it was sent to his mother in the United States. He wanted to have his own business when he returned to America. In September 1919, the American Ambulances Corps was disbanded and the remaining volunteers were sent home. Walt was among them.

1.2.4. Disney`s own family

In 1923, in Hollywood, Walt`s studio acquired the name that became known all over the World: it was the “Walt Disney Company.” We have to emphasize the absolute support Roy Disney gave to his brother, Walt, in

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the development and progress of the company. Most of the decisions in the company were made by Walt and Roy together.

In time, Walt got a very important contract for his creation “The Alice Comedies.” It would give him a lot of work. Consequently, he had to look for employees to work with him. He did not think that among them would be his future wife. Walt needed an “ink and paint girl”^{vi} then one of the workers in his studio said that she knew somebody who would be able to do the job. She was Lillian Bounds.

In 1923, Lillian Bounds came from Lewiston, Idaho. There she had studied in the Academy of Secretaries. During that time she lived with her mother and brother.

^{vi} A woman who could take the animators’ drawings and paint them onto the celluloid.



Later, she went to Los Angeles, California, because she wanted to visit her recently married sister. Also she planned to live there with her sister and brother-in-law. Lillian was slim with short dark hair, a slender body, and had a lively manner.

Lillian was hired immediately as an ink-and-paint girl in “Disney Brothers’ Studio.” Walt and Roy found her attractive and efficient. One important reason why she was hired was her address. She lived just a few streets away; therefore, they did not have to worry about her carfare^{vii}. Her salary was the only concern. It was \$15 per week.

At that time, Walt was living with his brother Roy, but they had a lot of problems related to meals. Walt was tired

^{vii} The money paid for riding on a bus or subway, in a taxicab, or other passenger vehicle.



of Roy's bad cooking, and he was always complaining about this. In the end, Roy wanted to avoid having more problems with Walt and decided that it was time to live separately. Roy also fell in love with Edna Francis and got married. Walt was alone in the room now.

Although Walt had said that **“he would never marry until he reached 25 years old and had saved \$10,000,”**⁵ he decided to look for someone to share his life with. Walt worked a lot and did not pay attention to his new employees. However, one night Walt and Lillian stayed at the company working until late. Walt kissed her, and she was surprised and went red in the face. Although he had not given a formal love declaration about his feelings for her, they started to go out together at nights.



Walt did not like to talk about his love feelings; he was reserved and careful about this. He never told anyone how he won Lillian’s love. Sometimes, people thought he looked to Lillian only for company, but it was not true. Walt was a romantic and sentimental person. In fact, some movies made him cry if they were sad or about weddings. During his engagement, he used to send love letters to her. She fell in love with the animated pictures Walt made. Walt said that he enjoyed talking to her because she loved listening and gave her opinions about his ideas. This and some other reasons made it easier for Walt to decide that Lillian would be his other half.

Walt bought a new car. It was dark-gray and secondhand. He drove his workers home at the end of the day. Lillian was always the last person he dropped home. They talked about their plans. On several occasions, she

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invited him to get to know her family, but he said that he would come in and meet her family when he got a new suit. In the meantime, they continued going out on weekends. They enjoyed going to Pomona, Riverside, and other Southern California cities. At nights, they went to the theaters in Glendale or Hollywood to compare his cartoons with his competitors.

After a while, Walt received a check for his last creation; and at once he got a new suit, gray-green, double-breasted, and stylish. He finally met Lillian's sister and brother-in-law. He was nervous, and the only thing he thought about was his new suit. He asked if they liked his new clothes in order to break the ice with them. Walt and Lilly decided to marry. He gave an engagement ring to his future wife.



On July 13, 1925, Walt and Lilly married in Lewiston, Idaho. Unfortunately, Walt's parents could not attend the wedding. Lilly wore a dress made by herself. Their honeymoon was at Mount Rainier in Seattle, Washington. After that, they returned to Los Angeles to live in an apartment. Then they decided that Lillian would work in the company only when it was necessary. Lillian would often pick her husband up at work, but most of the time she fell asleep in the car while waiting for him. Walt worked until late and Lillian had to get used to this situation.



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Picture 5

Walt and Lilly Disney



Source:

[http://disney.go.com/disneyatoz/familymuseum/global/ima
ges/WDFM_our_book_07.jpg](http://disney.go.com/disneyatoz/familymuseum/global/images/WDFM_our_book_07.jpg)

Walt's greatest hope was to be the father of many children, but Lillian could not get pregnant. She had two

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pregnancies that ended in miscarriages. Finally, on December 18, 1933, Diane Marie Disney was born in Los Angeles, California. Walt and Lillian were very happy, and they showered the little baby with lots of love. Walt wanted to have another child, but Lillian suffered another miscarriage. Consequently, they decided to adopt a girl. In January 1937, Sharon Mae Disney entered the Disney family. Sharon was born on December 21, 1936. Walt was excited that finally they had a second daughter. The girls had little idea about their father's fame. Walt and Lillian kept the girls out of the public eye, both for their safety and for a desire of privacy.



Picture 6

Walt Disney and his daughters



Source:

http://www.disneynewsarchive.com/blog/uploaded_images/waltdianesharon-724816.jpg

1.2.5. Walt as an artist

Every single being is born with a talent, ability, and quality. With time and practice we can develop this ability.

This was Walt's situation: he was born with an artistic

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talent for drawing, and he put a lot of effort into achieving his goals. His most important goal was to manage a cartoon company.

Here are some examples to demonstrate that Walt was an artist from birth. When he was a child and living in Marceline, he painted pictures on the fence of his parents' farm. He just felt that he could do that. When his aunt saw that he had ability to draw, she gave him some papers and pencils for his drawings. He continued drawing even when his father did not agree. At seven Walt was known for his nice drawings. Once, Marceline's favorite doctor, Doctor Sherwood, asked him to make a drawing of his horse, Rupert. He told Walt that he would pay him if the drawing was a nice one. This time, when trying to draw Rupert, Walt had to move several times and had to change to different positions to keep the horse's profile in

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view. Fortunately, he made a really good drawing. By using his talent, Walt was able to earn a little money for himself.

As Walt grew up his artistic facility grew too. He used to make drawings for some of the customers and especially for a dentist who wanted to show children how enjoyable it was to brush their teeth. As a schoolboy, he was involved with the school newspaper. He and his friend, Walt Pfeifer, both worked together producing the newspaper cartoon section. Their performance as “The Two Walts” showed that Walt’s talent for drawing went hand in hand with his ability to perform. Walt became the editor at McKinley High School. He made use of techniques learned at different places, and being an editor was the first step to becoming a serious artist. At the school paper, he created a new section called “The Tiny

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“Voice” which was filled with patriotic cartoons. Michael Barrier, in his book, pointed out that, **“The characters in Disney’s cartoons for the monthly high school magazine, *The Voice*... owe a great deal to the cast of George McManus’s comic strip *Bringing Up Father*.”**⁶. Most of the cartoons urged people to support the country’s involvement in World War I. His drawings very often carried a message, even comic or social.

Walt had quite a sense of humor. He started to play as a photographer using a fake, old fashioned camera. Anybody who stood in front of it would get a squirt of water in his face. He also drew some faces on pieces of paper and put them inside the camera box. When somebody stood in front of the camera to have a photo taken, he used to take a drawing out of the box camera and give it to the person stating that the drawing was just



like him/her. People still enjoy his sense of humor through his cartoons.

It is more than clear that his entire life was guided by his talent. The effort he put into his artistic growth was very important to achieving his goals, and it carried him to become a legend in the history of animated cartoons.

1.3.Walt Disney in Kansas City

After returning from France, Walt looked for a job as a cartoonist. He moved back to Kansas City where he had lived with his family as an adolescent. Kansas City was where Walt learned to work very hard and became inspired about what he wanted to do when he was an adult. It was the beginning of Walt’s career as a cartoonist and as a businessman.

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1.3.1. Disney as a cartoonist

Walt tried hard to get a job. Everywhere he looked for a job, the doors were closed. At last, with Roy's help, he got one with two commercial artists named the Pessman-Rubin Company. There he met Ub Iwerks, another artist, and they became friends. After some time, both of them were fired because there was not enough work. Walt was without a job again. His friend, Iwerks, was in trouble because he was looking after his mother and needed to work to sustain her.

Walt and Ub had the idea that they were both experienced in animation, and they decided to go into business. Walt had saved some money from his work in Europe. Now, he used the money to set up his own

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company, called the Iwerks-Disney Company. The money was not enough, but he could afford to get a desk, chairs, and materials to produce pictures. They got their offices while working for a restaurant called the “Restaurant News.” The agreement was that they would provide art work to pay for office space.

The situation with the restaurant did not work out, so Walt got a job at the Kansas City Film Ad Company, and Iwerks continued working at their company. Iwerks, however, could not manage the company alone and later joined Disney at the Kansas City Film Ad Company. Their plan was to continue working at the Iwerks-Disney Company at night.

At the Kansas City Film Ad Company, Walt learned about motion pictures. To give movement to pictures they



made paper dolls over and over again with their arms and legs in different positions. When the film was run quickly it looked as if the figures were moving. He learned how to make cartoon animation. In addition, Walt and Ub Iwerks read lots of articles and books about motion pictures to improve their ability with animation and movement. Fortunately, the books could be found in the Kansas City Film Ad library.

By 1921, while working at the Film Ad Company, Walt and Iwerks joined Fred Harman in business and set up their first studio. This studio was called the Disney-Harman Company. They rented a garage at the Disney family house to use as an office. They bought a used Universal movie camera and some second hand equipment to produce their own film ads. Walt wanted to sell his film ads to theaters, but the Kansas City Film Ad

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Company was selling films to most of the theaters in that city. Therefore, Walt looked for other theaters that the company was not doing business with. He felt that he could not go into business with companies that were already working with them. Therefore, he figured **“well, they’re not selling to this theater over here so I can sell ‘em over here,’ ... he hit little towns, little theaters, and tried to sell stuff he made.”**⁷ In this way, he worked for them and also ran his own business. Walt’s business, however, did not last long. After a few months, the cameraman left Walt.

By 1913, Earl Hurd had invented a process that made cartoon production faster. Hurd used two sheets of transparent celluloid. The technique was to paint the background^{viii} on a celluloid and the motion on another

^{viii} The part of a picture or scene toward the back.



one. This saved the animators a lot of time because they did not have to draw the whole cartoon over and over again. Walt could now use the new technology, and he looked for more serious projects. Like his father, Walt was becoming an entrepreneur. He created business regardless of experience and money limitations. He wanted to become independent. His talent grew as he became a good filmmaker and well-settled producer with the use of celluloid. He created a funny little cartoon, which was named “Laugh-O-Grams,” and it was a success. In 1922, Walt left the Kansas City Film Ad Company and formed his own company called “Laugh-O-Grams” after his funny creation, thinking that he had already acquired enough experience in business and animation. His enthusiasm and self confidence impressed sponsors, who made a small investment in the company. Now, Disney had workers, who studied the Lutz book and

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some of Paul Terry's Films to have a greater basis in animation.

Using the name Laugh-O-Grams Company, he signed a contract with Pictorial Clubs in New York City, which distributed films to schools and churches instead of theaters. “Laugh-O-Grams” had to produce six short films, and the company promised a large amount of money for these fairy tales. However, only a small amount of money was paid to Walt when he finished the films. With this loss, the company rapidly went into debt and was worse than broke. Even with these heart breaking experiences, he never gave up his goal. He made some new films in addition to the ones that he had lost.

All of this work was in order to get money to pay his employees. However, it was not enough for them. They

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quit their jobs. Looking for another resource to recover from the situation that the company was passing through, Walt made an educational film on dental care, “Tommy Trucker’s Tooth.” He was paid for that job, but it was still nothing compared to the money that he needed to cover his debts. Then he remembered that his brother Roy had given him some blank checks to use if he needed to. That saved him from losing hope, and for the last time he tried to make a film that would catch on. He signed a contract with the parents of Virginia Davis to hire her to appear in a film called “*Alice’s Wonderland*.” The film was not completed, and Laugh-O-Grams went broke. The companies Walt founded in Kansas City were not successful. It could be considered the learning city.

Walt decided to move to New York City. He wanted to forget bad times in Kansas City, and especially “Laugh-



O-Grams.” During the move, he decided he would not work for anybody else again, but he would have a company of his own. The only person he associated with was his brother, Roy. For several weeks he worked on making a new plan to go into business again, but nothing seemed right. So he decided to go to Hollywood.



1.3.2. Walt Disney's death

Picture 7

Walt Disney



Source:

<http://www.publicforuminstitute.org/nde/images/Walt%20D>

isney.gif

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Disney was a person who preferred the pleasures of his home and family to outside attractions. He did not go to nightclubs or parties and hated holidays because he could not work. When he was not working, Disney relaxed at home with simple diversion such as badminton^{ix} and lawn bowling. After his grandchildren were born, he supervised their swimming in the swimming pool. He constantly draped an arm around his wife, daughters, and grandchildren or reached to hold their hands. Disney accepted at his wife's insistence to take dancing lessons, so they could dance with friends. Sometimes, he faithfully took his daughters to the opera and the symphony, even though he admitted to hate it. He always tried to be please with his family.

^{ix} A game in which either two or four players use light rackets to keep a shuttlecock moving back and forth over high net. Badminton is somewhat like tennis.



Behind the skilled manager admired throughout America was a private man whom very few knew well. Disney was simply too devoted to his work, he never went any place that was not on business. He enjoyed working seven days a week and sometimes several nights. His dairy activities took him between the poles of the Disney Company to his home. Even at holidays, he escaped a few moments from the living room to his room only to read something related with his company. Occasionally his wife awoke in the middle of the night to see Disney studying a script or making sketches, or talking to himself about a project.

During some time, Disney became ill-tempered even bitter with his employees. Disney's workers, even those with long time service at the studio, were perplexed over how to react in casual encounters with the boss. Disney

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never told jokes, either before an audience or in a conversation. Employees learned not to try to tell him jokes, since he had not the patience to listen to them. Telling a dirty joke to Disney could evoke a stony silence. They did not know how to show good manners to Disney: he allowed no one to light his cigarettes, help him or with his coat, or hold doors open for him. His impatience to get things done contributed to this irritability. He snapped impatiently at those who asked unnecessary questions or failed in something.

Disney began to distance himself as he grew increasingly preoccupied with problems. One of these problems, financial troubles, led him to a period of indecision, discouragement, irritability, and depression. He could not talk on the phone because he began to cry. He could not sleep because of his company's problems. Moreover, even though he was not superstitious, someone

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predicted his early death. This prediction had a profound effect on him. So he seemed to be in a race against time to accomplish all the work he wanted to do. All of these situations drove him to an emotional and physical collapse.

Disney suffered a nervous breakdown by 1931. Consequently, the doctors advised him to a regimen of exercise and relaxation, sports like boxing, golf, and horseback riding and others hobbies. So he varied his life routine with exercise. He went to the Hollywood Athletic Club two or three time a week for boxing, aerobics, and swimming. Then he took up golf, rising at five-thirty, returning home for a big breakfast before reporting to the studio. Disney began to leave work early, so he and his wife could horseback riding in the hills behind their home. Besides, trains held an almost mystical fascination for

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Disney. Then he decided to that a railroad helped keep his mind off his problems. So now Disney seemed totally uninterested in movies and totally, almost fascinatingly concerned with the building of a miniature railroad engine. Disney was like a new person with this new lifestyle.

However, in 1935, Disney suffered a recurrence of debilitating nerves and his brother advised him to take vacations in Europe with his family. Consequently, they went on a tour to England, France, Switzerland, Italy, and Holland. Everywhere the Disney went they saw evidence of appeal of the Disney's cartoons. Crowds greeted them at railway stations: reporters came to the hotels for interviews. For Disney, the most significant part of his European trip was seen at a theater in Paris that played some of his cartoons. Now Disney was convinced more than ever that audience would accept all Disney's

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cartoons. Disney brought children's books with illustrations of people, bees, small insects, and others which were useful for some of his future cartoon subjects. Then Disney returned to his company with renewed energy and ready to continue working.

However, during the rest of his life, Disney continued having these nervous breakdowns. He was an ambitious man and his persistent push for success had gradually overwhelmed his emotional constitution. He tried to relax, but long hours of obsessive labor affected his health each moment. His state of mind was bad than worse, most of the time he was nervous and upset. **"Work was at once his greatest strength and his greatest weakness"**⁸

In July 1966, Disney's health was failing, and he grew pale and exhausted with more frequency. Once he



got a polo injury and now it had been affecting his daily activities. Pain shot down his back and into his left leg. Sometimes, he lifted his leg as though stepping over a low fence. He got calcification in the neck area and the doctors recommended a surgery to help Disney with this sickness. However, he preferred to postpone it sometime after the end of the year. He preferred to take therapies, hot treatments, which gave him a little relief.

Another Disney's health problem was a notorious cough which affected him almost during all his life. A sinus condition flared up regularly, colds became a regular affliction. One of the possible causes of this situation was his decades of very heavy cigarette smoking. Consequently, he admitted that he was wrong in smoking and tried to quit smoking, but he could not. The cigarettes had become too much a part of his life, too great a



necessity for his restless hands. He smoked them until they were almost too short to hold until they practically burn his fingertips.

On November 2, 1966, Disney's health was now deteriorating rapidly, so Disney entered Saint Joseph's Hospital in Los Angeles, CA. First, he was admitted for a treatment and preliminary examination of an old polo injury. During this examination doctors discovered that his illness was caused by a tumor in his left lung. This cancerous lung had to be removed, so on November 7 it was taken off. The situation was diagnosed as very unpleasant. Doctors informed his family that he had six months to two years to live. However, on November 22, 1966, he seemed to recover from the operation. He went to his office, read reports on the company's projects, and had a few brief conferences. Nevertheless, his precarious

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health was unmistakably visible to his employees. He seemed like a real old man with a walking slowly.

On November 30, 1966, he returned to the hospital. His strength continued to decrease, and his voice became weak. He was beginning to fail more quickly than doctors had anticipated. Disney enjoyed visits with his family, but at times he seemed to seek solitude, as if he did not want his family to see him in such pain. He grew weaker and the medicine sometimes made him confused.

On December 14, 1966, Lilly visited him and saw that Disney was so much better. He got out of bed and his voice was clearer. Also Roy Disney visited him and they talked about Disney World. So Lilly and Roy were happy to see an improvement on Disney's health. However, on December 15, 1966, his physical condition deteriorated rapidly, and he died around 9:30 from circulatory

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collapse^x. He was cremated on December 17, 1966, and his ashes reside at Forest Lawn Memorial Park in Glendale, California.

Picture 8
Walt Disney's grave

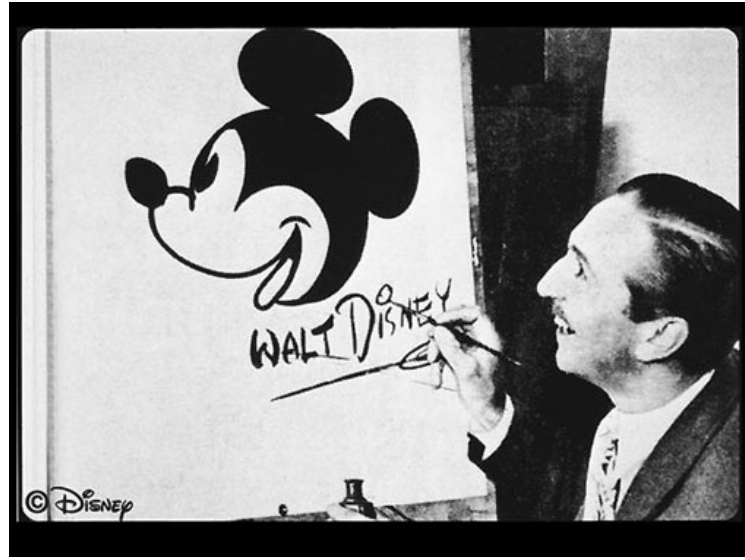


Source: <http://www.answers.com/topic/disneygrave-jpg1>

^x Arteries and veins of the human body stop to function.



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Source:

http://www.worldculturepictorial.com/images/content/walt-disney_mickey-mouse.jpg

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CHAPTER TWO

ANIMATED CARTOONS

2.1. Definitions

First of all, we have to describe the original meaning of the word “cartoon.” The word “cartoon” means a sketch or drawing that shows people, animals, things, or events in an amusing way. Sometimes a series of drawings tell a story or express a message. The artists who draw cartoons are known as cartoonists. They can simplify pictures to increase their power of communication and use a visual language much like writers use words.

The term “cartoon” is used in newspapers, comic strips, graphic novels, humorous advertising, humorous books, magazine illustrations, and satirical puppetry. In

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recent years, the word has mostly been used to describe three specific kinds of drawings. The first one is the political or editorial cartoon (a daily or weekly graphic comment in a newspaper or magazine, referring to a current political or social issue). The second one is the pocket cartoon (a single-column drawing on a topical subject, often on the front page of a newspaper). And the last one is the single-joke or gag cartoon; it relies for its effect on amusing social commentary or wordplay. Thus people throughout the world are able to enjoy cartoons, and they are particularly popular for kid's entertainment. However, many cartoons are also for young people, and other cartoons are intended specifically for adult audiences because of their content and humorous drawings.



Animation is a motion-picture technique in which filmmakers create the illusion of movement, rather than recording it with a camera as in live action. To make an animated film, a filmmaker photographs a series of drawings or objects, one by one. Each drawing makes up one frame of the film. The position of a character or scene changes very slightly from frame to frame. When the film is shown through a projector, the subjects seem to move. Animation is the most popular technique for creating cartoons. Advertisers may employ animation techniques to advertise their products on television.

In general, animated cartoons are animated motion pictures shown in comics, television, film animation, etc. The use of cartoon art in animated films is so common that films are called cartoons. Some of these focus



attention on information about people, places, animals, and things that the pictures portray.

2.2. The most important cartoons and films in history

Today it is not as difficult as it was in the early animation period to be successful with these kinds of projects. People can achieve this thanks to all the technological advances that they now have at hand. But it is very important to remember and recognize the achievements of cartoonists of the past. There are some important artists that have become the pioneers of the cartoon history. These artists made possible the birth of animated cartoons, beginning with prehistoric drawings and leading up to the cartoon innovations that are presented today. Each development has its own history



and its own importance in the advancement of cartoons.

Some of the most important will be described next:

- Prehistoric Era Drawings

Picture 10

Prehistorical animation



<http://flickr.com/photos/pixtura/491205413/>

To start this description, we will mention the first optical toys^{xi}. These drawings are not cartoons, but they

^{xi} Before the invention of photography, a variety of optical toys created the illusion of movement in drawings.



are worthy to be considered as an important element in the beginnings of movement expression. The authors of these figures were people of the Prehistoric Era. In ancient times, people were already trying to give expression to the essence of movement. They did this by painting animals with four pairs of legs on the images with which they decorated their caverns. Later, the ancient Egyptians and Greeks sequenced images in movements on wall decorations as well as on utensils from a series of still pictures.

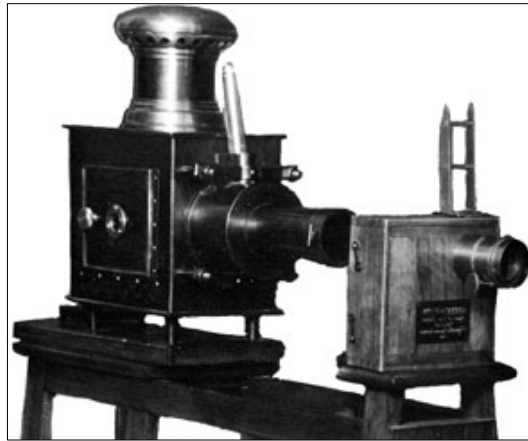


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- **“La Sortie des Usines” and “L'Arrivée D' un Train a La Coitat”**

Picture 11

Cinematographe



Source: www.exeter.ac.uk/.../lanterns/lantern10.htm

In the year 1894, the Lumière brothers, Louis and Auguste, developed an ingenious combination of camera

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and projector called the Cinematographe^{xii}. The Lumière brothers produced a movie and gave some private presentations to scientific audiences. After that, they made the first open audience presentation of their movie on December 28, 1895, in the Indian Salon of the Grand Café of Paris. This date is considered to be the birth of the cinema. “La Sortie des Usines” was the first Lumière brothers’ movie. Moreover, it was the first time that people bought tickets to see a movie. It is important to mention that the people who attended the film were the first audience to experience the magic and emotion of a movie. They were the first ones to watch the initial images in movement in all the history of the cinema. In 1896, the Lumière brothers produced a second movie, the best one and the most known by people. It was “L’ Arrivée d’ Un

^{xii} This device consisted of a single camera used for both photographing and projecting images at 16 frames per second.



Train a la Ciotat.” The audience of this movie had an interesting experience. It is said that when the audience at that screening saw how the train came hurtling towards the camera, they stood up from their seats. They were frightened that they would be run down by the train.

- **“Gertie The Dinosaur”**

“Gertie the Dinosaur” emerged in the year 1914. It was one of Winsor McCay’s first successful characters. In this movie, the animated dinosaur obeys the orders given by her creator, who was placed in front of the projection screen and who interacts with her. Thanks to “Gertie the Dinosaur,” Winsor McCay is considered the true “father of the animated cartoon.” McCay produced high quality films that provided cartoon characters with flexible movements and different personal characteristics. His work became very influential for its fluid motion, high

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quality draftsmanship, and the personalities of the characters.

- **“Felix The Cat”**

In 1919, “Felix the Cat” appeared. It was created by Otto Mesmer and produced by Pat Sullivan. The adventures of this charming character were described in approximately 175 films made between 1919 and 1930. “Felix the Cat” could be considered the first series in animated cartoon industry. The character exhibited a great personality. In this respect, it was second only to the famous “Gertie the Dinosaur”. The difference between “Gertie” and “Felix” was that “Felix” was a studio character. This meant that people could see him again and again at different opportunities. With this creation, Mesmer could explore the possibility of constant character development in animation.

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- **“Steamboat Willie”**

“Steamboat Willie” appeared in 1928. It was produced by the Disney Company that made the first animated film with synchronized sound. Mickey Mouse was the star. It lasted 7 minutes and 45 seconds. **“Ublwerks was the principal animator, and Disney was in charge of the sound development....”**⁹ The sound was done using the Cinephone Monaural System which synchronized the sound effects with the music performed by Carl Stalling.

Picture 12
Cinephone



Source: <http://www.auris-asbl.com/images/divers/images/cinephone.jpg>

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- "Who Framed Roger Rabbit?"

"Who Framed Roger Rabbit?" was another Disney Company production. It appeared in 1988. It was a well crafted cartoon that constituted a celebration of animation at its most triumphant times. Mime artists, puppeteers, mannequins, and robotic arms were used during the production to help the actors interact with cartoon characters. It is the story of a man, a woman, and a rabbit in a triangle of trouble. Moreover, it is the first and only time where characters of different studios appeared together in a film. For example, Disney's Mickey Mouse and Warner's Bugs Bunny appeared in one scene, and Disney's Donald Duck and Warner's Duffy Duck appeared in another scene playing as talented pianists.

In short, it is important to remember that cartoons are created with art, entertainment, and innovation. Art has

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constituted a big advancement in animated cartoons and therefore in the development of a society.

2.3. Process of Cartoon films

Cartoon films are used today for many purposes: to show action, to express all kinds of emotions, to entertain, to educate, and to encourage laughter. Many people ask themselves how cartoon films were created, their evolution, and development through time. Therefore, in the following part we will present an explanation starting with some of the first optical toys that have contributed to the evolution of the cartoon.



2.3.1. Primitive Animation

Picture 13

Flipbook



Source:<http://www.csse.monash.edu.au/~cema/courses/CSE5910/lectureFiles/images/lect10b/flipbook.jpg>

In early times we find examples of the first attempts to give movement to images. One simple animation device is the flipbook, a group of sketches in sequence placed one on top of the other. When the pages are flipped rapidly, the images in the sketches seem to move.

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The first motion toys or instruments that were used for animation were developed in the 1800's.

Phenakistoscope was a scientific toy invented by two people at the same time: Joseph Plateau, a Belgian, and Simon Stampfe, an Australian, in 1830. It was a disk with figures on it arranged radially; these figures were in slightly different positions among themselves. When the disk was turned around rapidly, the eyes received the impression of movement.



Picture 14

Phenakistoscope



Source:[www.commons.wikimedia.org/wiki/File:](http://www.commons.wikimedia.org/wiki/File:Phenakistoscope...)

Phenakistoscope...

Thaumatrope was invented by John Ayrton Paris in England in 1834. The instrument was a disk or card with two different pictures on each side that were attached to two pieces of rope. When the rope was twirled quickly between the fingers, the two pictures appeared to combine into a single image. For instance, if you had a

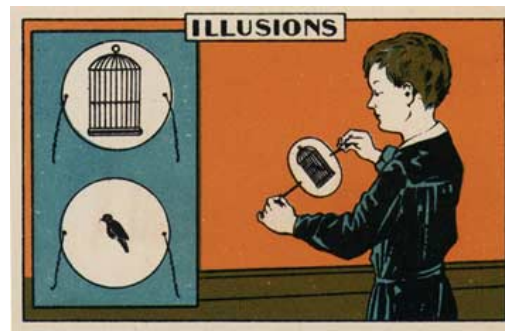
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bird on one side and a cage on the other, then you would see the bird in the cage. It could only happen with rapid movement of the instrument.

Picture 15

Traumatrope



Source: greatdance.com/.../09/thaumatrope-victorian-toy/

Zoetrope was known as the daedaleum. Over time it was called the zoetrope or wheel of life. This motion toy was invented by William George Horner in 1834. The zoetrope was a Chinese mechanical toy offering a visual illusion. It consisted of a cylinder into which a viewer put a long strip of paper with a series of drawings. When the

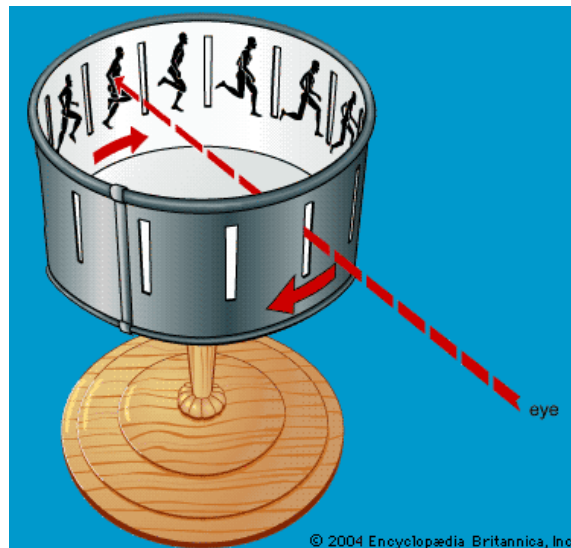


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viewer rotated this instrument and watched the drawing through a hole on the cylinder, it gave the idea of continuous motion. No one thought this small device would be the beginning of the animation world.

Picture 16

Zoetrope



Source: www.britannica.com/.../394192/2547/Zoetrope

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In 1888, Thomas Edison created the first practical motion picture device that used a roll of film, the kinetoscope. It consisted of a cabinet with a peephole or eyepiece on top. A customer who put a coin in the machine could watch a short motion picture through the hole. One of the first kinetoscope rooms was located in New York in 1890. In this way Edison helped found the motion picture industry. However, it was only the beginning.



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Picture 17

Kinetoscopes



Source: www.slanted.org/lovelabors/kinetoscope/

The Kinetoscopes were soon replaced by projection machines that threw greatly enlarged pictures on a screen. These new machines allowed many people to view a single film at the same time. **“From the mid-1890’s to about 1915, Edison tried to control the motion-picture industry in the United States. In 1896, his company introduced projectors designed by other**

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inventors."¹⁰ The company soon became a principal producer and distributor of motion pictures.

Early animations consisted of simple drawings or cutout figures photographed one at a time. It was extremely labor intensive as there were hundreds of drawings per minute of film. The development of celluloid around 1915 by Earl Hurd made animation easier to manage.

Picture 18
Early projector machine



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Source:http://i48.photobucket.com/albums/f234/chhoffmann/projector_t.jpg?t=1239011664

With the celluloid technique, the animator could now make a complex background or foreground and join moving characters using several other pieces of cel, the material used in this process. Cel is transparent except where drawings are painted on it. This made it unnecessary to draw the background many times since it remained static and only the characters moved. It also created an illusion of depth, especially if foreground images were placed in the border of the celluloid.

The Celluloid Technique was used for years to make photographic films, but little by little the celluloid animation process is becoming obsolete. This is because all of these drawings now can be either scanned or drawn directly into a computer system. They will be improved with new ideas or techniques in the future.

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Picture 19

Celluloid sheets



Source: www.alibaba.com/.../Celluloid_Sheet.html

2.3.2. Motion pictures

It is necessary for people to understand how motion pictures are made. For this reason, we are citing the main steps used to create animated cartoons:

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The first step for making an animated film is to find a story. The director of the project will find a good story to create the film. This story can be suggested by the co-workers, friends, parents, and others. After the story has been selected, the artist or writer prepares a storyboard that will be considered the film's draft. The storyboard is similar to a giant comic strip. It consists of rough sketches that show the action of the story, with the dialogue printed with each drawing.

Picture 20

Storyboard



Source: [flickr.com/photos/11849973@N00/3911006389](https://www.flickr.com/photos/11849973@N00/3911006389)

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Once the storyboard has been approved by the director or other important staff, the music and the dialogue are recorded. The composer follows the storyboard very carefully to make sure that the music matches each sequence of the action. Designers work together with the director to determine what settings will be drawn, how each character will act and look, and how the story can be separated into scenes in the best way. After these preliminary steps are completed, the filmmakers continue with the animation process using different techniques. A feature-length animated movie may need thousands of separate drawings and could take three years or more to complete.



2.3.3. Sound and Color System

While much of the focus in an animated cartoon is on the visuals, the vocal talents and symphonic scores that accompany the images are also very important to the cartoon's success. Between 1908 and 1914 there were only silent films, made without synchronized sound. Exhibitors accompanied the images with music, lectures, or even used off-screen live actors to provide dialogues. One of the most famous people during that time was Charlie Chaplin^{xiii}.

After the development of silent films, artists started printing and inserting titles within the films. They produced

^{xiii} He was called the funniest man in the world because his work brought wider appreciation to the movies as art and helped films attract more educated and wealthier audiences.



dialogues, descriptions, or commentaries. During the 1920's, engineers in the U.S.A. and Germany were working to develop technology that could add synchronous recorded sound to the movies. The coming of sound brought some trouble for the filmmakers. The cameras had to be enclosed in soundproof^{xiv} boxes because the microphones picked up motor noise, and this sound disturbed the audience. By 1933, most of these technical problems were resolved. The studios had removed their cameras from the soundproof boxes because they could be moved by using a wide range of boom cranes, camera supports, and steerable dollies. In this way, sound was introduced and developed in the motion picture creations.

^{xiv} not letting sound pass through



The first sound film to create a sensation was “The Jazz Singer” (1927). Although silent for much of its length, in a few scenes the popular American entertainer, Al Jolson, sang and spoke in synchronous sound.

For Walt Disney, the most important part in the production of sound was the noise and music. On several occasions he said that the personality of the actor or actress could be shown by the exaggeration of a special sound or music during the development of the film. Walt used different kinds of music depending on the situation. It is very important to mention that motion pictures use music to help set the mood and put emphasis on the action: expressive music is used to express facts or emotions in the film; choreographic music is used for dancing in motion pictures; mocking music is used for



funny scenes in a film; version music is used to emphasize real or fantastic sounds, etc.

In the early 1930's, Technicolor^{xv} was developed. This method resulted in color reproduction of high quality, but the process was difficult and costly to produce. The first film produced with this process was “Vanity Fair” (1935). Since then, Technicolor has largely been replaced by simpler and less expensive color film processes, especially through computer programs.

Walt Disney was very interested in using color with some of his creations; he had this idea even before the creation of the Technicolor system. He believed that emotions -pride, security, astonishment, contentment,

^{xv} This is a patented process for making motion pictures in color by which three-color photographs are combined in one film.



surprise, wrath, envy, fury, hatred, etc,- could be expressed not only through facial gestures, attitudes, and expressions, but also through the changes in colors during the performance of the scene. Most of the time, Walt fantasized with colors. He mixed colors trying to give form to his strong feelings or to his personal interpretation according to the situation.

Television was very important in the advancement of the sound and color system development. The reason is that colors and sounds are appreciated by millions of people around the world. Viewers can appreciate the efforts of filmmakers who use new ideas to entertain people through motion pictures, dramas, comedies, game shows, cartoons, and others.

2.4. Film Advances through Disney Animation.

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Walt Disney developed the animated film into an art form, and he made a massive contribution to the folklore of the world. This was possible because of his abilities or skills not only for drawing, but also for his capacity for reaching the people’s heart. He had an imperishable optimism that allowed him to overcome failures each moment during the development of his ideals.

Walt Disney’s experience as a cartoonist and a film maker gave him the qualities of a good animator. He said that artists who make the drawings forming an animated cartoon should **“have good draftsmanship, knowledge of caricature, of action as well as features, knowledge and appreciation of acting, ability to think up gags and put over gags, knowledge of story construction and audience values, knowledge and understanding of all the mechanical and detailed routine involved in his work, in order that he may be able to apply his**

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other abilities without becoming tied in a knot by lack of technique along these lines.”¹¹

Walt added both color and sound to films because he recognized that both were an inevitable addition to the art of animation, and he thought this was a logical development for the future. He provoked color and sound innovation, so some investigators looked for a way to use them in an effective and cheap form. He recognized that a close union of color and sound with animated cartoons would appeal to audiences.

Later, Walt produced feature-length cartoon films. They were movies about wild animals in their natural surroundings. In 1937, He began working on his first feature-length animated film produced by a studio, “Snow White and the Seven Dwarfs.” It was a project that he had

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been dreaming about for years, but nobody in the industry supported his idea. However, it became one of the most popular movies in the history of cartoon films. People enjoy watching feature-length movies because each scene is more interesting than the other.

Another important contribution of Walt Disney is his animation techniques. He told his artists that actions or situations are something based on an imaginative experience or a direct life connection. In this way, Walt affirmed that cartoons had to bring to life dream fantasies and imaginative fancies for the audiences. Using this technique gives actual animators a real idea of how a good cartoon should be produced.

Disney also developed the idea of live action movies and realism in animation. He mixed real actors with

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cartoons during his films. The innocent heroine, the gallant hero, the evil villain, and comic relief in the form of the clown were some of the characteristics in Walt's films. Although the heroine and hero were often rather wooden, funny or grotesque sub-characters such as animals or dwarfs, they fleshed out the action creating sympathy and comedy for the audience. Today, all of these ideas are used with cartoon subjects, and they are enjoyed by all kinds of people.

With each cartoon, Disney pushed his employees to overcome the boundaries of their material. Therefore, by synchronizing music and movement, using color, studying movement, and developing new ways of creating visual depth, he increased realism in animation. Throughout the



1930's, the Disney Studio won Academy Awards^{xvi} thanks to the creativity and innovation of its cartoons.

Animation is a way of artistic expression used by a huge number of professionals. It appeared with the objective of making conventional television movies, and cartoons which can be produced by joining different techniques, ideas, and effects in order to entertain people. Walt Disney should be considered an important person in the development of cartoon films because many innovations in the industry are a result of his ideas.

^{xvi} One of the awards made annually by the Academy of Motion Picture Arts and Sciences; Oscar.



CHAPTER THREE

WALT DISNEY ANIMATION

3.1. Creations of Walt Disney

Disney’s imagination, energy, and humor inspired him to develop well loved amusements for children of all ages throughout the world. His achievement as a creator of entertainment for an almost unlimited public and as a highly ingenious merchandiser of his wares can rightly be compared to the most successful industrialism in history.

3.2. Analysis of Disney’s Most Successful Creations

Most of the time, famous people have been inspired by fairy tales, legends, myths, ballads, fantasies, and

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others to create films or books. All of these media are known as folk literature, and there is no way to know where they came from. The origin of folk literature is like the origin of human language. Each group of people, no matter how small or large, has handled its folk literature in its own way. Most folk literature was not created especially for children. However, much of this kind of literature is presented in a direct and simple style that appeals to the young. Disney’s films are based on this kind of literature because people enjoy the action, colorful characters, and humor that is typical of folk literature.

Disney used stories about fairies in some films. Fairies^{xvii} appear in two kinds of stories: legends which take place in the real world and fairytales which occur in some imaginary land. Legends are told as true stories,

^{xvii} They are usually conceived as an imaginary supernatural being characteristically beautiful or handsome.



customs, superstitions, and beliefs of ordinary people; but fairy tales are told as fiction with imaginary beings with magical powers, and they are invented and told by the people.

Disney's productions were also based on the following statements. In myths, people developed stories of gods and heroes who controlled natural forces. Many authors have adapted myths into stories for children. The stories are filled with fantastic adventures, and they provide insight into other cultures. Ballads are songs that tell a dramatic story. Fables are brief stories that illustrate a moral lesson. Fables are children's favorites because of their simple, clear examples of right and wrong through animals or objects that talk and act like human beings. Fantasies can be defined as stories that involve beings and events that could not exist in real life. Disney's

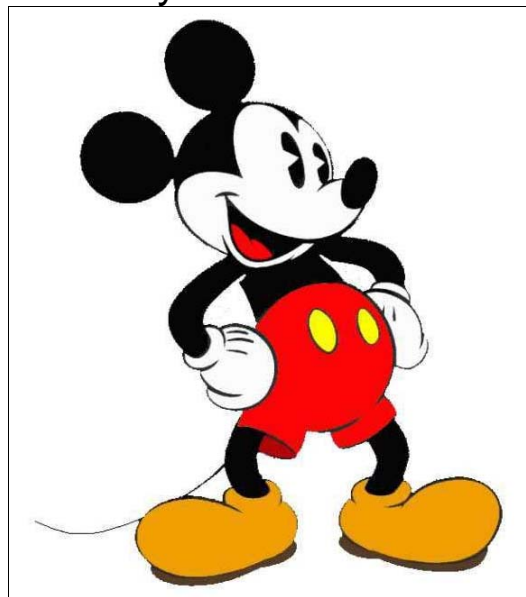
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movies were produced through imaginative skill by filmmakers with the purpose of entertaining people. His films have a close association with this kind of literature as we will see in the following examples.

3.2.1. Mickey Mouse: creation, development, and success.

Picture 21
Mickey Mouse



Source:

<http://www.hormiga.org/fondosescriptorio/wallpapers/Dibujos-Animados/Mickey-Mouse/Mickey-Mouse.jpg>

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Mickey Mouse is a comic animal cartoon character that has become the icon for The Walt Disney Company. Mickey Mouse celebrates his birthday on November 18, 1928, as star in animated cartoons and comic strips. The design of Mickey Mouse is two large circles and two small ones. The two large ones are for the body and head, the small ones for the big black ears. Mickey is given a long thin tail, arms and legs, and a puffy hand with four fingers, instead of five. This affectionate shape produces admiration and interest in the audience.

Mickey Mouse was subsequent to Oswald, the lucky rabbit. We will give a brief description of this important character for Walt Disney in Chapter Five. However, we can say that Oswald was an earlier and popular cartoon character created by Disney for Universal Studios. But it was one of Disney's failures because Walt was betrayed



by Universal Studios, and he lost the rights in the development of this character.

When Walt and his wife were returning from New York to Los Angeles after the business failure concerning Oswald, suddenly a mouse came to life in Walt's mind. Immediately, he thought that Mortimer Mouse was fine for his creation, but his wife suggested Mickey and so he made it Mickey Mouse instead. The name Mickey given by Lillian Bounds did not have any special meaning, but she felt a special affinity to the name Mickey.

There are some stories about the reasons or inspirations for Walt choosing a mouse cartoon. First, he got the idea from a real mouse that he trained in Kansas City. Second, he had Oswald in mind, and he wanted someone similar to him. He imagined a mouse instead of



Oswald rabbit, and said “a mouse is sort of sympathetic character in spite of the fact that everybody’s frightened of a mouse including myself”.¹² Third, there was nothing unusual in the choice of a mouse cartoon character because they were plenty of mice in cartoons in the 1920’s. Fourth, he chose the very crude and simple mouse drawing because the most important part of the drawing was only large ears, rendered as black circles or ovals, and it called the attention of the audience. The last and more real story of Mickey Mouse appeared to have been an inspired collaboration between Walt, who supplied the zestful personality and voice for Mickey, and Ub Iwerks, who gave Mickey form and movement.

In the creation of Mickey Mouse it is very important to mention the vital work of Ub Iwerks. He was responsible

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for the original design and for the animation of several of the shorts during the development of the Disney Company. Also, he was the one to design the character, and the first Mickey Mouse cartoons were mostly or entirely drawn by Iwerks although Walt Disney has been credited for the inspiration to create Mickey. It first appeared in a cartoon short “Plane Crazy” which apparently failed to impress audiences. Walt could not find a distributor for “Plane Crazy,” so he went on to produce the second Mickey in “The Gallopin´Gaucho.” Again, possible distributors did not find it attractive so it became one more of Walt´s failures.

When Walt was working on his third Mickey Mouse film, “Steamboat Willie,” a special event took place. This event changed the entire history of movie making. Up until that time films had all been silent. When the actor spoke,

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his words were written on the screen but not heard by the audience. However, in 1927 Warner Brothers showed Al Jolson, a popular singing star, appearing in a movie called "The Jazz Singer." When Jolson talked and sang, the audiences heard his voice. Sound film had been invented. It was an important new chapter in the history of the movies because this soon signaled the end of silent films.

Consequently, Walt decided to begin his third Mickey Mouse in sound. He used the Cinephone system in order to synchronize the sound and image during the film. When "Steamboat Willie" opened at the Colony Theater on November 18, 1928, it was the sensation Walt had dreamed it would be. It was considered the first animated cartoon with a complete soundtrack of music, dialogue, and sound effects. Although the United States was in a terrible situation because of the Great Depression, people

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more than ever wanted to escape their troubles by going to the movies. The Mickey Mouse cartoon became a popular success for Disney, and he helped lift the spirit of the nation during that time.

Audiences at the time of “Steamboat Willie” were reportedly impressed by the use of sound for comedic purposes. Sound films were still considered innovative. Consequently, Walt became the most prominent animated developer of the time, and when he decided to add sound to both “Plane Crazy” and “The Gallopin´Gaucho,” originally silent films, it gave him more success and popularity all over the world.



3.2.2. “Snow White and the Seven Dwarfs”

Picture 22

Snow White and the seven dwarfs



Source: <http://www.coloringweb.com/wp-content/uploads/snow-white-seven-dwarfs8.jpeg>

“Snow White and the Seven Dwarfs” was adapted from the original fairy tales collected by the Grimm brothers, Jakob and Wilhelm^{xviii}, in 1812. “Grimm’s Fairy Tales”^{xix} is a famous collection of German folk tales. The

^{xviii} German brothers were famous for their classic collections of folk songs and folktales.

^{xix} It is a famous collection of German folk tales.



most famous tales written by them include "Snow White and the Seven Dwarfs," "Little Red Riding Hood," "Sleeping Beauty," "Cinderella," "Rapunzel," and others.

Walt came up with the idea for "Snow White" when he was only 15 years old, working as a newsboy in Kansas City. He saw the major presentation of this silent film version starring Marguerite Clark^{xx} in February 1917. He had fallen in love with the story, and to him it seemed perfect for animation. It had everything: tragedy, romance, and humor. Besides, he recognized it as a splendid tale for animation, containing all the necessary characters: a princess, a prince, a villainess, dwarfs, etc. He recognized that this film would attract crowds for its entertaining characters and scenes.

^{xx} American actress whose tiny figure and air of sweet youthful innocence made her enormously popular.



At the beginning, “Snow White” was called “Disney Folly” because there were predictions that the film would be unsuccessful. Hollywood’s artists thought it was so long that people would get tired of the film, and also the colors would hurt their eyes. However, Walt was optimistic and believed that audiences and leaders of the film industry would acclaim his production.

One day he gathered his artists around and told them about his version of “Snow White and the Seven Dwarfs.” He acted out all the parts himself, and he performed each role of the film. He mixed some positions: the evil Queen, Snow White, the dwarfs, etc. Also, he indicated the songs which would be used in the film. Every detail was developed in Walt’s mind. The performance took two hours, and at the end there were tears in the eyes of his

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artists. Then Walt announced that was going to be his first feature.

After that, animators and artists started to prepare the outline of the characters and scenes of the film. Puppet models were made of the seven dwarfs and of some characters which would be useful in developing their different personalities. Also, Walt filmed actors and actresses in live-action, so they could see the real movements in human people. They were a source of help for the animators which would be important in the characters' performance.

The songs received all the attention in the Snow White film. Walt knew the importance of combining music with the story. All musical scores accentuated each scene whether it was comedy or drama. Audiences all around

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the world loved the seven dwarfs and their songs. Songs like “Heigh Ho, Heigh Ho, It’s Off to Work We Go,” or “Whistle While You Work.” “Someday My Prince Will Come” was sung by Snow White several times during the film. People often asked to hear these songs on the radio. Other popular songs from the film include “I am wishing,” “One Song,” “With a Smile and a Song,” and “The Silly Song.”

“Snow White and the Seven Dwarfs” opened on December 21, 1937, at the Carthay Circle Theatre in Los Angeles. After showing there for five weeks, it ran in New York, Miami, and then in Paris, France.

“Snow White and the Seven Dwarfs” became one of the most popular movies in history. It was the first full-length animated film (83 minutes) in color and with sound

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produced by a studio in America. This film was in production for three years and utilized more than 750 artists. Also, it was the first commercially successful film of its kind, and a technically brilliant innovative example of Disney Animation, as well as the first to be considered a Walt Disney Animated Classic.

“Snow White” was so popular that it was released in more than twenty languages (Hebrew, French, Finnish, German, Swedish, etc.) Audiences say that the film transports an adult to the happy days of his childhood and at the same time offers a temporary opportunity to escape from unpleasant reality. People cried over the apparent death of the princess and stood to cheer at the movie’s happy conclusion. All of these reasons will give Snow White a great popularity forever.



3.2.3. Donald the Duck

Picture 23

Donald the Duck



Source: <http://www.freewebs.com/reihikarumi/026.jpg>

Donald is the second most famous cartoon character after Mickey Mouse. He has enjoyed worldwide popularity as the star of animated cartoons, newspaper comic strips, comic books, and television.

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Clarence Nash was the distinctive voice of Donald in the cartoons. Nash impressed Walt because of his voice: **“Nash created a special voice by placing the left side of his tongue against his upper left molars, forming a pocket high in the left cheek, and forcing air through it. The result was a sustained, nasal sound somewhere between a snort and a screech.”**¹³

Donald became one of the most famous cartoon characters in the world, and a great part of this was due to Nash’s distinctive voice. It may well be one of the most recognizable character voices in history. To keep Donald’s voice consistent throughout the world, Nash provided the voiceover for Donald in all foreign languages. Films were translated with the aid of the phonetic



alphabet, meaning Donald retained his same level of incoherency all across the globe.

Nash's voice created a lot of humor because people almost never really understood what he was saying, especially when he flew into one of his fits of anger. The mixture of this kind of voice and a negative character personality produced in Donald Duck individual qualities that were loved by the people. Nash was Donald's voice until his death in 1985.

In the mid-1930's, Donald's physical presence had a long beak, thin neck, small head, thin legs, and twisted knees. However, within a short time, he had a more rounded and pliable physique, a less sharp beak, shorter neck, a larger head, big eyes, and protruding eyebrows. Donald usually wears a sailor's middie blouse and a hat, a

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cap, and a red or black tie, but no trousers (except when he goes swimming). Most people say that he is the most famous duck in the world because of his personality, clothes, and voice.

Donald Duck first appeared in “The Wise Little Hen” cartoon in 1934. Later, there was the cartoon “Orphan’s Benefit” in 1934. Donald is one of a number of characters who give performances in a benefit for “Mickey’s Orphans.” Donald’s act is to recite the poems “Mary had a little lamb” and “Little Boy Blue,” but every time he tries, the mischievous orphans eat his specially made pie, leading him to fly into a squawking fit of anger.

Donald Duck had a spectacular ride of success by the late 1930’s. In 1937, the “Don Donald” cartoon introduces a love interest of Donald’s, Daisy Duck. In

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1938, Donald's nephews -Huey, Dewey, and Louie- were introduced in the film "Donald's Nephews." In 1938, in "Self Control," Donald urges listeners to control their tempers. He gently instructs them to laugh and count to ten when they start to become angry. However, this situation changes when a bee starts to bother him. He tries to kill the bee and destroys everything on the radio. Also, he loses his temper in some other movies, such as "Modern Inventions" (1937), "Donald's Golf Game" (1938), "Officer Duck" (1939), "Window Cleaners," (1940), and "Cured Duck" (1945).



Picture 24
Donald and his nephews



Source: [http://www.wdwclips.com/wp content/ gallery/ disney-wallpaper/donald-duck-wallpaper-4.jpg](http://www.wdwclips.com/wp-content/gallery/disney-wallpaper/donald-duck-wallpaper-4.jpg)

One of the most successful wartime films was “Der Fuehrer’s Face” (1943), winning an Academy Award for Animated Short Film. In this film, Donald dreams that he is working at a munitions factory in Germany. He struggles with long working hours, very small food rations, and having to salute every time he sees a picture of the Fuhrer (Adolf Hitler). Then Donald wakes up and realizes that his experience was in fact a nightmare. However, when he gets up he started to shout “Heil Hitler,” and then he

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realizes that it is a shadow from a miniature Statue of Liberty. Finally, he embraces the little statue and squawks with relief, **“Am I glad to be a citizen of the United States.”**¹⁴

During the Second World War, Disney cartoons were not allowed to be imported into Europe. Then Walt decided to create a new audience for his films in South America. He made a trip to some Latin American Countries with his assistants in order to create two feature length animated films. The result of this trip was “Saludos Amigos” which was released in Spanish and premiered in several South American nations before opening in the United States in 1943, and “The Three Caballeros” which was premiered in Mexico in 1944 and in New York in 1945.

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In Post-war animation Donald starred in educational films such as “Donald in Mathmagic Land” (1959), “How to have an Accident at Work” (1959), and others. Also, Donald appeared in a lot of television shows and short animated movies. Donald played an important role in Mickey Mouse Works and in Mickey’s Night Club.

Donald is one of the most famous movie characters ever. Donald’s temper problem attracts the audience, especially when he says **“Oh, yea,? Hiya, toots,!Aw, phooey,!Oh boy oh boy, oh boy,! Nothin´ to it!. ”**¹⁵ This explosive personality would remain with Donald for decades to come, and this personality has given him wide popularity.



3.2.4. Fantasia

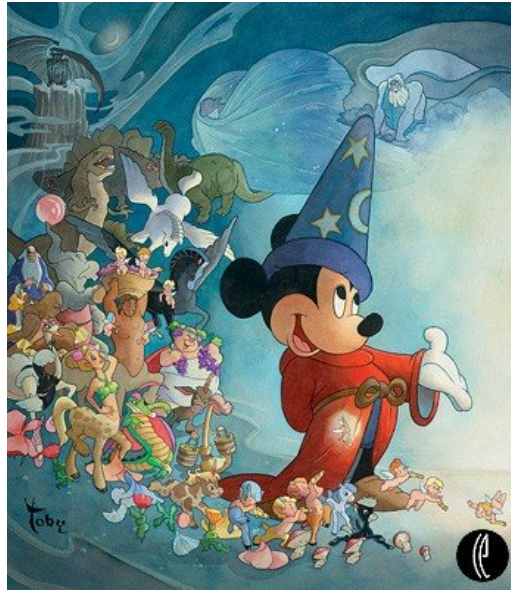
By the late 1930's, he realized that Mickey Mouse was losing his popularity with movie audiences. It was time to make a big plan in order to gain Mickey's fame again.

“Fantasia” is the name that Walt thought for Mickey's immortality. There are two versions of this film.: The first one was shot in 1942, and it became a classic film. The second one was shot in 2000 and is known as “Fantasia 2000.” It is a version with a view to restore the original of the film, but it consists of new stories and new musical themes.



Picture 25

Fantasia



Source:<http://lomonegro.blogia.com/upload/20090310094>

209-fantasia.jpg

“Fantasia” 1940

Walt was not ready to leave his favorite character. Therefore, “**Fantasia came into being because of Walt Disney’s concern for the career of Mickey Mouse.**”¹⁶

Mickey had been famous for almost a decade, and there were just a few movie stars that could prolong their fame

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for that long a time. Walt also had a special affection for Mickey because he was Mickey’s voice.

“The Sorcerer’s Apprentice” was a short starring Mickey Mouse. It was an old fairy tale that had been interpreted as a poem by Goethe^{xxi} and also had been a concert piece by Paul Dukas^{xxii}, “L’apprenti Sorcier” in 1897.

In 1938, the work on “The Sorcerer’s Apprentice” began. Coincidentally, Walt had the chance to meet Leopold Stokowski^{xxiii} at a Hollywood restaurant. Walt commented to him that he was beginning to produce Mickey Mouse in “The Sorcerer’s Apprentice.”

^{xxi} A German poet, novelist, and playwright.

^{xxii} A French composer, music teacher, critic, and editor.

^{xxiii} He was a distinguished conductor of the Philadelphia philharmonic Orchestra. He worked to improve the quality of recorded sound and to bring music to more people.

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“Stokowski, a devoted follower of the Disney cartoons, volunteered to conduct the Dukas music for Walt.”¹⁷

“The Sorcerer’s Apprentice” took nine minutes; it was two minutes longer than the average cartoon shorts of that time. Most short productions were not longer than seven minutes.

“Fantasia” also needed a special device for its great production. The film was destined to be shot with a multiplane camera^{xxiv}. The multiplane camera enhanced the illusion of three-dimensionality^{xxv}. He even anticipated that the illustrative aspects could be expanded to embrace manipulation of the sound track. He made a truck shot of

^{xxiv} It was a large device that was designed by Disney’s technicians

^{xxv} The view of an object from slightly different angles (as length, width, and height)



the mountain in the closing sequence, using Schubert’s

“Ave Maria.”

Picture 26
Multiplane camera



Source:http://farm4.static.flickr.com/3029/2691956278_1b9ab8e4ef.jpg

Deems Taylor was hired by Disney to advise on “The Concert Feature.” Later, he was in charge of performing

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the narration. When Taylor visited the Disney Studios for the first time, he was enchanted to see the environment in which the Disney staff worked. One day, Walt said to Taylor that his employees had never grown up. Taylor replied, **“How can you grow up in this atmosphere, for God’s sake? It’s like living in Santa Claus’s workshop.”**¹⁸

Taylor and Stokowski joined Disney and his story personnel in conferences to discuss the selection and music treatment. Moreover, they discussed the sequence to accompany the music and the sequence of the short films. Slowly, the movie took the structure of a classical concert mixed with a series of animated drawings suggested by musical abstractions.



The whole film contains classical music, and there is no conversation between characters. Therefore, he asked the Sound Department to develop a better sound system. The engineers, led by William E. Garity, created the multi-channel sound that they called Fantasound.

Fantasound recorded music with several microphones. It was reproduced on an equal number of loudspeakers, creating a stereophonic ^{xxvi}effect. In this way, “Fantasia” became the first commercial film that was produced in a form of stereophonic sound. The music bill alone for “Fantasia” was more than \$400.000, and the total cost of its production was \$2,280.000.

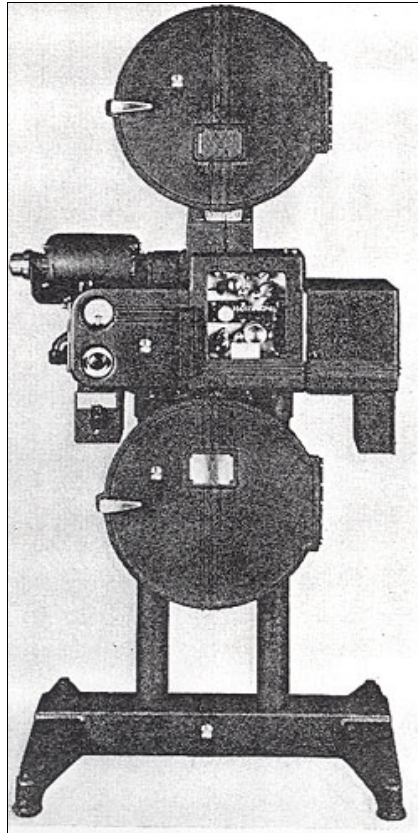
^{xxvi} Giving the effect of lifelike sound by using two or more microphones,



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Picture 27

Fantasound



Source: <http://webinsider.uol.com.br/wp-content/uploads/film-phonograph.jpg>

“Fantasia” was composed of eight short pieces. From the eight pieces, four were presented completely. Those were “Toccata and Fugue in D Minor,” “The Sorcerer's

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Apprentice,” the “Dance of the Hours,” and the “Ave Maria,” “The Nutcracker Suite,” “Rite of Spring,” “Pastoral Symphony,” and “Night on Bald Mountain.”

More than being a film, “Fantasia” was an event. It was complete with reserved seating and fancy dress. There were prepared special program books for the film with characteristics of production artwork and photographs. Walt and Stokowski made the dedications and the credits and synopsis for each segment. The theaters were prepared with lots of attention because it had to provide a full Fantasound experience. The format of the film followed a model of a concert rather than a motion picture.

“Fantasia” was premiered on November 13, 1940, and was re-released several times and it became more

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and more popular among teenagers and college students.

The new versions of “Fantasia” were restored and had some changes that made the film to be admired by the audiences.

Controversy about “Fantasia”

The film was involved in controversy, and critical opinion was discharged over the public landscape. Films and art critics found merits in the combining of several forms of artistic expressions such as illustrative representations, music, drama, and dance. It was considered the modern art of the choreographic theater. On the other hand, music critics expressed big worries about the film. They said that Disney and Stokowski had used music in a wrong way. They complained that they had robbed the integrity that great musical pieces owned.

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“Fantasia” music combination demonstrated disrespect for the masters of the musical art. They also noted that most of the selections in the film had been rearranged and given false excitement through dramatic tempos.

Others complained that animation inundated the appreciation of the music by drawing laughs from caricatures. Some music critics also said that “Fantasia” was a clownish degradation because they have brought great musical pieces down to the level of jazz.

Although there were critics of the “Fantasia” film, it played a provocative aesthetic^{xxvii} experiment. Even with the storm of controversy it blew up, and the critics that Walt did not expect, it demonstrated the range and capacity of its creator’s aesthetic vision.

^{xxvii} Having or showing an appreciation of beauty in nature and art.



A demonstration that “Fantasia” was a great film is that it won two Special Academy Awards in 1941. In 1990, “Fantasia” was selected for preservation in the United States National Film Registry by the Library of Congress as being culturally, historically, or aesthetically significant.

FANTASIA 2000

“Fantasia 2000,” was released by Walt Disney Pictures. A sequel to 1940's “Fantasia,” the film is the thirty-eighth animated feature in the Walt Disney Animated Classics. It was premiered in the United States on December 17, 1999. As with the original 1940 release, the film introduces classical music compositions with several forms of animation and live-action introductions.

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Picture 28

Fantasia



Source:<http://interactive.usc.edu/members/doox/archives/img/FantasiaOrgN2000.jpg>

“Fantasia 2000” music is performed by the Chicago Symphony Orchestra with the conductor James Levine. It implemented the idea of conserving the sequence of “The Sorcerer's Apprentice.” It is the only short that remains as the original film in 1940.

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3.2.5. Pinocchio

“Pinocchio” is another animated feature produced by Walt Disney Company, and it was released in February 1940. The film is based on the story “Pinocchio: “Tale of a Puppet” written by Carlo Collodi^{xxviii}. This is the second film that was released after the successful “Snow White and The Seven Dwarfs.”

The film’s production began in 1937, and it was released in 1940. “Pinocchio” was based on a picaresque tale, and these stories were inherently difficult to film.

Artists had a hard job trying to make the story fit properly into a film. Disney worked in the coordination department; and he gave ideas for the production and

^{xxviii} An Italian author who wrote some famous children's stories.



used to indicate what he wanted in the film. He outlined a plan to develop the story sequence by sequence; and he selected the material that could be used in different scenes. However, the artists still had to work on the situation of the story and the possibilities for its animation. Disney also thought about the musical theme of the film, and he wanted something different from the book's version. Some composers worked on the music, and one of the songs chosen for the film was “When You Wish Upon a Star,” that in the film is sung by Jiminy Cricket.



Picture 29

Pinocchio



Source:<http://opiniones.terra.es/tmp/swotti/cacheCGLUB2>

NJAGLVRW50ZXJ0YWLUBW=/imgPinocchio2.jpg

At the beginning, Pinocchio was not a pretty creation; he was very imprudent and was drawn exactly as a puppet, not as a boy. He had a long pointed nose, a peaked cap, and wooden hands. When Disney saw “Pinocchio’s” first animation, he was not happy. Pinocchio was redesigned and was very different from what he was at the beginning. It looked more like a real boy with a

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button nose, a child’s hat, and standard cartoon character four fingered hands with Mickey Mouse-type gloves on them. He was a warm little boy. The parts that looked like a puppet were his arms and legs.

Disney was not indifferent to costs but encouraged more elaborate production methods and practices: the multiplane camera was used a lot in this film. Disney cared a lot about aesthetic cartoons; and for that reason, he asked a lot of the ink and paint department. Inkers had to use small lines instead of the heavy lines that were used in other studios. Disney’s aesthetic elements were one of the film’s strengths.

Pinocchio was released at the Center Theater in New York on February 7, 1940. “Pinocchio” won the Academy Award for best song and the Academy Award for best

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scoring of a musical picture. “Pinocchio” became part of the United States National Film Registry and was recognized for being culturally, historically, and aesthetically significant.¹⁹ Disney not only reached the height of his powers but also the top of what artists considered to be the realm of the animated cartoon.

3.2.6. “Alice in Wonderland”

Picture 30
Alice’s Wonderland



Source:

https://45gr.wikispaces.com/file/view/Alice_in_Wonderland.jpg/69431785/Alice_in_Wonderland.jpg

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“Alice in Wonderland” is another feature film produced by the Disney Company and released in July 1951. The animation in the film has been identified as some of the finest work in the history of the Walt Disney Company, although at the beginning of its release it did not have good reception.

“Alice in Wonderland” was based on the books “Alice’s Adventures in Wonderland” and “Through the Looking-Glass” written by Lewis Carroll^{xxix}, and it combines the most entertaining elements of the stories.

In 1923, Disney started to produce several shorts called “Alice Comedies,” and “Alice in Wonderland” was already planned to be a feature length film. The short films were not as successful as it was expected, and the feature length film budget was not in his financial reach.

^{xxix} An English author who wrote some of the most famous English literature books.



In 1938, Walt started to work on “Alice in Wonderland.” However, the economic devastation of the Second World War and the demand of features that were being produced such as “Pinocchio,” “Fantasia,” and “Bambi” pushed the Alice project aside one more time.

In 1946, artists started to work on an animated version of Alice. The film was focused on comedy and music as the main source of entertainment. The storyline did not fit the cartoons, and Walt could not alter it because Lewis Carroll’s purists did not agree to change the story. Therefore, the storyline was rigidly based on the book with few modifications.

Animation on “Alice in Wonderland” was not an easy job: it was difficult to maintain the normal enthusiasm

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because Walt and his artists were producing different kinds of films. In fact, he held some orders from the Navy, the Agriculture Department, the Army, anti-Nazi films, among others. It was very difficult to bring warmth to the Alice characters; and every time an artist showed Walt an animation, he said it needed something else: more character or personality. He also complained that drawings were taking a long time. He had trouble communicating with some of his artists about the materials used in the film. When the artists thought the drawings were perfect, Walt said “No,” that was not what he wanted in the film. The fact was that the artists were not enjoying the film’s production. Moreover, Disney was concentrated on planning another project, a new one: to create a “toy train.” Consequently, Alice did not have all the attention that the other classic films had, and **“animation was as tedious as the story**

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development... Everyone felt relief when “Alice in Wonderland” was finished... especially Walt. He vowed never again to undertake a tamperproof classic.”²⁰ The Alice film included the greatest songs ever produced in any Disney production.

After eighteen years of discussing ideas and developing the project, the film was released as a feature length version in theaters in 1951. It emerged as a kind of surrealistic vaudeville^{xxx} show replete with humor episodes but weak in terms of warmth and cohesiveness. Walt hoped to keep faith with the traditionalists and tried to please millions of people with an entertaining show. Unfortunately, he satisfied neither of them. Audiences were disappointed, and the film lost \$1,000,000. Its production cost was more than \$3,000,000.

^{xxx} It consists of songs, dances, acrobatic feats, short plays, and trained animals.



The film was not re-released in Walt’s lifetime, but it was shown very often on television. Some years after Walt’s death, the film was re-released in 1974, and the film was re-discovered as a “head film” following “Fantasia” and “Bambi.” The film was shown at several colleges and some universities. This re-release was a success that assured another re-release in 1981.

Once again, Disney showed his visionary talent by trusting that the film would be included in the list of the greatest films.

3.2.7. Silly Symphonies

“Silly Symphonies” is a series of short animated subjects. This film was a very important work because it led Disney to an era of great creativity and fame. Seventy-

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five short films were produced to make “Silly Symphonies.” This project started in 1929, and it concluded in 1939. “Silly Symphonies” is a remembrance of Walt’s childhood because most of the shorts involve rural and town adventures. Moreover, some of the shorts have much to do with farm animals.

Essentially, the collection consisted of the production of a number of short films based on musical themes. They were composed by Carl Stalling, musical director. Each film stood independently, and the whole film has no main character. “Silly Symphonies” was created first without color, but later Disney decided to include color in it. It was the first collection of short films produced with Technicolor, full color; and it was an important step before starting “Snow White and The Seven Dwarfs.” At the beginning, the films were more experimental in

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techniques, structures, and new styles. Disney used these films as a training period for his artists, and the perfection of these techniques moved the Disney Company to success.

The next chart presents a list of the seventy-five shorts that were produced to make “Silly Symphonies” from 1929 to 1939.



Table 1
Silly Symphonies Series by Disney Company

1929	1930	1931	1932
The Skeleton Dance.	Summer	Birds of a Feather	The Bird Store
	Autumn		
The Gallopin' Gaucho.	Cannibal Capers	Mother Goose	The Bears and The Bees
Springtime.	Night	The China Plate	Just Dogs
Hell's Bell's.	Frolicking Fish	The Busy Beavers	Flowers and Trees
The Merry Dwarfs.	Arctic Antics		King Neptune
	Midnight in a Toyshop	The Cat's Out	
	Monkey Melodies	Egyptian Melodies	Bugs in Love
	Winter Playful Pan	The Clock Store	Babes in the Woods
		The Spider and the Fly	Santa's Workshop
		The Fox Hunt	
		The Ugly Duckling	

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1933	1934	1935	1936
Birds in the Spring	The China Shop	The Tortoise and the Hare	Elmer Elephant
Father Noah's Ark	The Grasshopper and the Ants	The Golden Touch	Three Little Wolves
The Three Little Pigs	Funny Little Bunnies	The Robber	Toby Tortoise Returns
Old King Cole	The Big Bad Wolf	Kitten	Three Blind Mousketeers
Lullaby Land	The Wise Little Hen	Water Babies	The Country Cousins
The Pied Piper	The Flying Mouse	The Cookie Carnival	Mother Pluto
The Night Before Christmas	Peculiar Penguins	Who Killed Cock Robin?	More Kittens
	The Goddess of Spring		

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		<p>Music Land</p> <p>Three Orphan Kittens</p> <p>Cock o' the Walk</p> <p>Broken Toys</p>	
1937	1938	1939	
<p>Woodland</p> <p>Café</p> <p>Little</p> <p>Hiawatha</p> <p>The Old Mill</p>	<p>The Moth and the Flame</p> <p>Wynken, Blynken and Nod</p> <p>Farmyard</p> <p>Symphony</p>	<p>The Practical Pig</p> <p>The Ugly Duckling</p> <p>(released in color)</p>	

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	Merbabies Mother Goose Goes to Hollywood	
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Sources: www.disneyshortfilms.com, Barrier Michael, and
Bob Thomas.

The Disney Company was growing rapidly with Mickey Mouse who had become very famous. By the year 1930, the company was reaching Hollywood; and it was thanks to Mickey Mouse and “Silly Symphonies” series that were taking animation into unexplored realms of creativity.

The series of the “Silly Symphonies” was first distributed by P.A. “Pat” Powers from 1929 to 1930. Unfortunately, Powers did not pay Disney according to his

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contract. He was trying to get the rights for the series that he was distributing; and of course, Disney did not want to give him control of his creations. Powers took most of the revenues from the cartoons. He pressed Disney to sign a new contract by telling him that Ub Iwerks had signed a contract with him. Disney was surprised at the things Powers was doing and decided not to continue working with him. They went into legal arbitration, but at last the Disney brothers decided to walk away.

After looking for other opportunities, Disney decided to sign a contract with Columbia Pictures. This distributor was joining the ranks of important production companies. After a couple of years, Disney changed from distribution home to United Artists, which offered to sell his cartoons without getting control over them. United Artists would distribute the “Silly Symphonies” with the condition that

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Disney had to associate Mickey Mouse with the films.

Therefore, he decided that the title would be “Mickey Mouse presents a Silly Symphony,” even though Mickey did not appear during the film.

“Silly Symphonies” was seen as more than simply cartoons because they showed artistic modernism of Disney’s work. Disney worked very hard trying to get a perfect aesthetic vision: animating the world by attributing intention, consciousness, and emotion to living and non-living objects. As the artists worked on the films, they were perfecting techniques and styles. For example, in the first short films, it is clear that movement is not as well developed as in the 1931 films. Those films showed modernism, realism, art, commerce, aesthetics, entertainment, elitism, and populism. All of these aspects



were considered sentimental modernism that was developed in “Silly Symphonies.”

The development of personality was a crucial aspect of the Disney project. Disney wanted the characters to “be” somebody, to create the feeling that the characters were alive and not just animated drawings. He always felt that everything that was drawn on a piece of paper should be able to go out of the page and talk to people. To achieve this personality, writers started to develop stories that emphasized plot and characters’ emotional states more than physical humor and joke gags. The union of story development and new artistic elements leads to what is known as “acting animation.” This technique became the practical foundation on which Disney’s aesthetic was constructed.



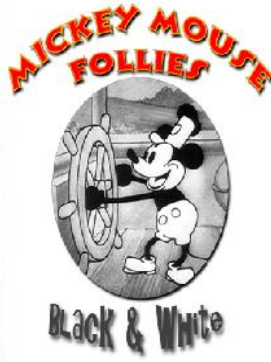
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Picture 31

Silly Symphonies



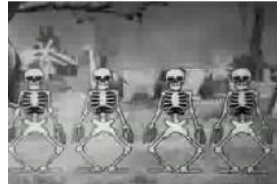
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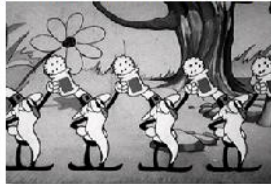
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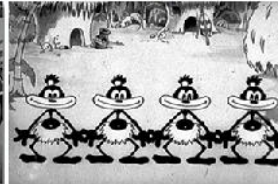
<http://jonathanryan.org/wp-content/uploads/2009/05/disney-cover.jpg>



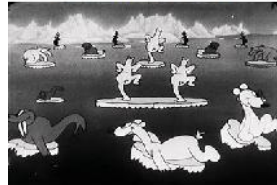
<http://www.digitaldreammachine.com/blog/images/000/DisneySkeletonDance.jpg>



<http://www.disneyshorts.org/years/1929/images/merrydwarfs/merrydwarfs07thumb.jpg>



<http://www.disneyshorts.org/years/1930/images/cannibalcapers/cannibalcapers03thumb.jpg>



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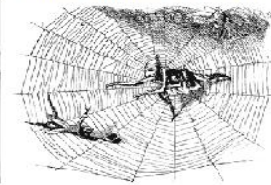
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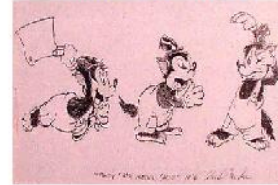
<http://www.disneyshorts.org/years/1930/images/playfulpan/playfulpan09thumb.jpg>



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http://thatwoman.files.wordpress.com/2008/07/spider_and_fly.jpg



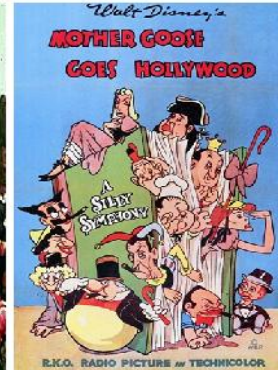
<http://www.charis.dk/Digital%20studies/JPG>



<http://jonathanryan.org/wp-content/uploads/2009/05/disney-cover.jpg>



<http://www.disneyshorts.org/years/1934/graphics/goddessofspring/goddessofspring1.jpg>



http://images.boob.com/add_img/disneyss/mothergoose_hot.jpg

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The use of the multiplane camera was very important to fit the background with the characters in different scenes. Disney's growing dedication to visual realism was joined with a confidence in sentimentalism in the field of acting, motivation, and character. Examples of this dedication are "Springtime," produced in 1929, "Summer," "Autumn," and "Winter," produced in 1930. They capture the physical quality and mood of the four seasons with a minimum of jokes. The richness of the sentimental modernism style was brilliantly developed in the animated short, "Music Land," 1935.

The artists created non-speaking characters that displayed a comic personality originated in entertaining physical reactions rather than dialogue. They were a big influence on Disney films since they developed elements that became benchmarks in the studio's style. They put

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emphasis on fluid motion, which exploded the characters' vitality to keep the films moving. They were very concerned with developing acting animation that conveyed a character through a process without dialogue. The "Frolicking Fish" shows clearly the development of fluid movement.

Disney and his staff explored every believable source of artistic expression. They searched the great masterpieces of painting, modern magazine illustrations, Hollywood movies, advertisements, posters, and other kinds of artistic expressions. **"...Silly Symphonies ... fed the swelling stream of sentimental modernism at the Disney Studio, blending the fantastic and the real, the irrational and the sentimental, magic and empiricism, highbrow and lowbrow culture."**²¹



During the Great Depression, each “Silly Symphonies” short was created with fantastic backgrounds, completely removed from the everyday reality of contemporary life. Although they were occasionally frightening, they finally affirmed the power of happy endings and virtuous actions. For instance, “Water Babies” (1935) and “Merbabies” (1938) explored magical aquatic atmospheres where vigorous cherubs, playful wild creatures, and exotic flora play away from peering human eyes.

Disney’s aesthetic sensibility is also combined in high and low cultural forms. Some of the “Silly Symphonies” paid honor to traditional culture. For instance, the film “Flowers and Trees,” created in 1932, accompanied a magical story with the music of Mendelssohn, Rossini,



and Schubert. “King Neptune,” 1932, and “The Goddess of Spring,” 1934, used mythological stories.

Now, Disney wanted to continue developing more real films. There were still a few problems with the essential flatness of the animated films. He and his artists decided to experiment with more techniques using the Multiplane camera. It developed into a towering device with a camera pointed downward through four or five layers of celluloid. The various levels illustrated planes of vision, creating the same effect as a moving camera in live action. “The Old Mill” was the “Silly Symphony” used for testing the multiplane camera and in which the method was employed. It was described as a poetic thing, without dialogue but with music. It describes the setting of an old mill. It shows cows going home and things that happen at an old mill at night, the birds, the spiders, and other

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animals doing their routines. There is a storm at night, and the storm's effects are shown in the film. In the morning the life in the mill continues normally. The film was a success; it received critical praise and won an Academy Award. It showed the Disney artists' accomplishments referring to mood and visual imagery.

“The Three Little Pigs”

In 1933, Disney animation took a great step forward with “The Three Little Pigs.” Disney and his animators worked very hard on this film. They drew each pig with a distinct personality and drew them with such a smooth solidarity that they seemed like authentic pork. Moreover, his artists successfully developed the wolf and made him a tricky, identity masterpiece of a villain. The song for the



film was “Who’s afraid of the big bad wolf?”; it was a success.

Picture 32

The Tree Little Pigs



Source: <http://glassford.com.au/main/wp-content/uploads/2009/10/three-little-pigs.jpg>

“The Three Little Pigs” is a short film from the “Silly Symphony Series.” It was produced on May 27, 1933. The film was hugely accepted by audiences and reached a big popularity. It had a big influence in the media; newspapers used the characters of “The Three Little Pigs”

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in political subjects. For instance, in one cartoon the pigs were dancing around a disgruntled Wolf, who always represented the opposition.

“Three Little Pigs” was produced carefully but fast, and its preview had excellent results. At last, Disney films achieved true personality in a picture. Roy showed the film to United Artists, and they could only say that “Three Little Pigs” was the greatest picture Disney had ever made. Audiences found it amazing; and they were captivated by the pigs. People described the wolf as the symbol of the Depression. Moreover, the song “Who’s Afraid of the Big Bad Wolf?” became so famous that orchestra leaders all over the country made arrangements to copy the song and play it for audiences. The film was the first in the list of best films, and it ran in theaters for several weeks. The United Artists salesmen asked for more ‘pigs’ films, and

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Walt made three more films: "The Big Bad Wolf," "Three Little Wolves," and "The Practical Pig." They were good films, but none approached the sensation of the original.

"Silly Symphonies" is not only entertaining but a serious new art form. Some critics consider Disney the creator of a new art and a very profound one. The animated cartoon under his hand has developed a **"...fourth dimensional world where anything can and does happen ... the sensitive imagination of a great artist has created something very close to the work of a real genius."**²² Disney became a great artist thanks to his talent and abilities. Newspaper critics have pointed out that America has only two authentic forms of art: the first one is Jazz music, and the second one is Walt Disney. Other critics have described Disney as "Leonardo da Disney" or as the "twentieth-century Michelangelo."

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There are also other films that are among the most notable ones, such as “The Grasshopper and the Ants,” “The Tortoise and the Hare,” and “The Ugly Duckling.” Disney stopped “Silly Symphonies” production in 1939 and began focusing on producing full length and new short films. The film is considered a classic.

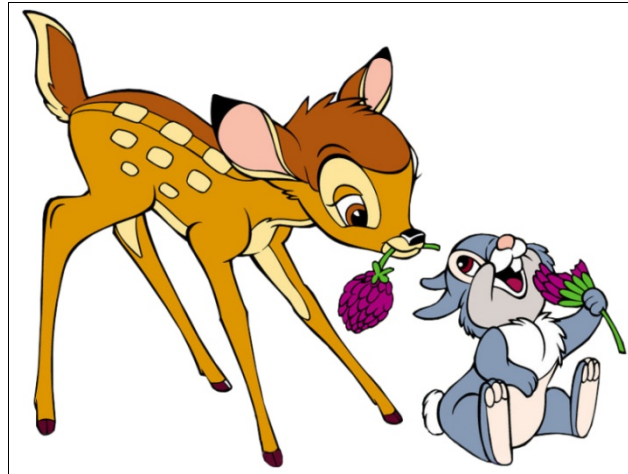
3.2.8. Bambi

Bambi is the third project created by Disney following “Snow White and the Seven Dwarfs” and “Pinocchio.” The film project started in 1937. From 1937 to 1942, the pioneering feature-films from the Disney Company acquired great popularity. “Bambi,” among others, became a central part of the filmmaker’s legacy.



Picture 33

Bambi



Source: <http://disney-clipart.com/bambi/jpg/Bambi->

[Thumper-1.jpg](#)

“Bambi” is a beautiful, entertaining, evocative, and touching film. It has the ability to touch our susceptible feelings through moments of drama that are presented on it. It is a unique film since it shows the life of a young deer, how he grows, learns, loses his mother, makes friends, and falls in love. It is a film that demonstrates no violence when passing through two stages, from youth to

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adulthood. It does not induce aggression in any situation.

It is a simple story with a deep message: love, balance of nature, and the circle of life. Those are the main reasons that “Bambi” became a classic film and the best acclaimed from the Disney Company. **‘Bambi’ took shape as another tale of a vulnerable protagonist whose virtue and bravery led him to surmount all difficulties thrown at him.**”²³

“Bambi” was different from what Disney usually attempted to create. It was more serious than the other films, and the characters were all animals. This movie had a short relationship to Disney’s short films which had animals as the main characters, but it was deeper and more complex. Disney wanted to explore new kinds of films like nature films. He realized that his animators

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would need to create characters that were realistic to carry Bambi's storyline.

Walt decided to give his artists all the tools they needed to carry out the project. He sent a cameraman, Maurice Day, to **“Maine, to photograph thousands of feet of forests, snowfall, rainstorms, spider webs, changes of light and seasons,”**²⁴ and also some surrounding areas for the background. The Maine Development Commission gave two live fawns to the Disney Studio. The fawns were photographed as they grew. The studio became a small zoo because of the animals that were taken there. Rabbits, ducks, skunks, owls, and other species were part of this small zoo. Animators also visited the Los Angeles Zoo. They pioneered the art of creating animals and incorporating emotion and attitudes into the animals' personalities.

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Different techniques, methods, and projections were applied in “Bambi”. Therefore, Walt could not establish a budget nor could he put limits on Bambi’s production. During the development of “Bambi” there were some complications with the drawings. For example: animators spent much time on each drawing. The normal rate of production lowered, for instance, it was produced ten feet of film per day, but in “Bambi,” half a foot of film was produced daily.

Walt used to have conferences with the artists to see the advancement of the project. Also, he provided ideas for the production such as the personalities of the rabbit, the owl, Bambi’s mother, the gestures for Bambi, the behavior of Faline, the music for the film, etc., and also eliminated superfluous dialogue or irrelevant parts. Walt and the artists discussed several elements, such as the

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artistic style and the use of caricature or realistic illustration of the natural world. Artists used the multiplane camera that made the backgrounds appear more real. “Bambi” went several times for revision before and during its production.

In 1940, Walt realized that he would have to scale down his ambitions for feature films because of the financial cost. Another factor was that the war affected Disney’s incomes because the European markets were closed for business with America. Walt and Roy decided to cut some film into shorts. The only film that was not reduced was “Bambi,” which was progressing slowly. While “Bambi” was in production process, Walt began to work on two features that could be made at more realistic costs. They were “Dumbo” and “Victory through Air Power.”

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The effects department started to work faster to complete the film. The sound department also worked very hard adding sound to the film. Several sounds were applied in the film. Different kinds of music were added according to the scene. Moreover, the voices were an essential part in the film.

“Bambi” was completed after five years of production. It was released in August 1942. It showed an emotional energy in an exploration of the nature cycles –baby, young and adult deer–; and it evocated childhood, family, and a defense of nature against humans. It had wonderful views of the countryside. Moreover, it was less humorous than other films.

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The initial release for the film was a financial loss for the studio. It **“had earned a disappointing \$1,200,000 in the United States, with foreign receipts at \$2,190,000.”**²⁵ It was because of World War II. The economy in general was passing through hard times and the studio was not the exception.

Bambi’s multiple releases brought excellent incomes and profits for the company, becoming an icon from the Disney films.

Bambi II

“Bambi II” appeared in 2006. It amazed the world because it was not expected that the Disney Company would release a new version of a film that was created 64



years ago. The film was released on February 7, 2006; it was a direct video version presented in the United States.

Picture 34

Bambi



Source: http://www.nsilc.org/bambi__crew.jpg

“Bambi II” was a sequel to the classic “Bambi” that was first released in 1942. It integrated the beauty, delicacy, and essence of the original film. It is not only a mere repetition of the original “Bambi,” but it is a new tale. It takes place within the chronology of the original film and

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is told from the middle of the original film’s story line and ends when Bambi becomes the Prince of the Forest. New characters are included: Ronno (a deer older than Bambi), Mena (Bambi’s new mother), and Groundhog (a porcupine).

The film is nostalgic but also humorous. Producers had the ability to mix sad and funny scenes; and it is one of the film’s strengths. Simple lines of funny actions are enough to give the film a comic taste. The music is once again a strong point. The soundtrack selections are definitely perfect to describe each scene, may it be sad, happy, fearful, suspicious, etc.



3.3. Other creations of Walt Disney and their importance.

Disney created a great variety of films. If all of them had been described in this chapter, a lot of paper would have been used to discuss them. However, there are several films that can not be ignored because they have become part of the Disney treasures. Consequently, a short description of some films is presented next, emphasizing some important aspects considered in the films.

“Dumbo” is another film that was produced after Pinocchio. The film was based on the book “Dumbo” written by Helen Aberson and Harold Pearl. Disney told his artists that he wanted a film that was short in both, extension and budget, but charming. Disney expressed to

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his artists what he wanted in the film, the plot of “Dumbo,” and the characteristics of this elephant: simple, practical, and well-rounded.

Picture 35

Dumbo



Source:

<http://opiniones.terra.es/tmp/swotti/cacheZHVTYM8=RW50ZXJ0YWwLUBWVUDC1NB3ZPZXM=/imgDumbo4.jpg>

The production of the film lasted one year and a half; it was simple, reasonably priced, and successful.

““Dumbo” proved to be one of the most endearing of

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the Disney feature cartoons, providing the Disney company with an \$850,000 profit.”²⁶

“Victory Through Air Power” is a film that influenced the thinking of public and policy makers. It was a unique Disney venture since he traveled throughout South America. He flew over jungles and through Andean passes, and also visited Brazil, Argentina, and Chile.

“Victory Through Air Power” was based on the book of the same name that was written by Major Alexander P. de Seversky ^{xxxi} and published in 1942. This book was more important for Americans than any other war books. The project started, and Seversky became the technical advisor. They both worked on the project, sparking ideas

^{xxxi} He was a Russian pilot, aircraft designer, and military authority. His fighter plane designs were among the most advanced of the 1930's.



and organizing scenes; they were good collaborators.

Some storyboards were presented to Disney, and as always, he gave his ideas for them. Seversky became so active on the production of the film that he became more than a director. He was a draftsman, an engineer, and he created some sketches which were used as guides by the artists.

“Victory Through Air Power” was produced within 14 months. It was released in July 1943. Unfortunately, the film was not a success. In fact, it lost \$436,000 to what Disney responded **“It was a stupid thing to do as a business venture. It was just something that I believed in, and for no other reason than that, I did it.”**²⁷



Disney decided to go ahead with Cinderella because it possessed the qualities of “Snow White and the Seven Dwarfs.” Also, the artists would not have too many problems concerning the drawings, characters, and backgrounds. The story for the film was based on the French version of the tale, “Histoires ou contes du Temps Passé” that was recounted by Charles Perrault^{xxxii}. Top artists were assigned for the production.

Picture 36
Cinderella

^{xxxii} Perrault, a French writer, is best known for his book of fairy tales collections, Tales of Mother Goose.



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Source:

<http://www.kellyskindergarten.com/Games/GamestoMake/images/Cinderella.jpg>

The animators made extensive live-action photographs as a guide for animation. The photographs were useful to determine the action in the cartoons. Sometimes it was difficult for the artist to follow a model for drawing a cartoon instead of using their own imagination. The songs in the film included "A Dream is a Wish Your Heart Makes," "Bibbidi-Bobbidi-Boo," "So This Is Love," "Sing Sweet Nightingale," and "Cinderella."

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“Cinderella” was a charming fairy-tale; and it had exuberant drawings, characters, imaginative scenes, humorous, and a sympathetic heroine. It was released on March 4, 1950 and was a success since audiences saw in the film the classic Disney style. It brought prosperity for the Disney Company. Some critics commented that Disney had returned to his animation roots. Others considered that Disney succeeded by producing a fairy tale with a magical radiance which had been missed for almost a decade.

“Peter Pan” is another film that became part of the Disney animated classic series. It was released on February 5, 1953, and was based on the play “Peter Pan, or The Boy Who Wouldn’t Grow Up” by James M. Barrie. Disney had planned to make “Peter Pan” since 1939, but for several reasons it was postponed. “Peter Pan” passed

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through the same situation as "Alice in Wonderland" because Disney brought the rights from James Barrie. He had to follow a model; therefore, it was difficult to bring warmth to the characters. He did not have the freedom of imagination that was predominant in his films.

Picture 37

Peter Pan



Source: [http://blogs.que.es/blogfiles/josetxu/peter-](http://blogs.que.es/blogfiles/josetxu/peter-pan1.jpg)

[pan1.jpg](http://blogs.que.es/blogfiles/josetxu/peter-pan1.jpg)

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The production of “Peter Pan” started in 1951. The Disney Company was being expanded into new films, and Disney did not dedicate as much time to this film as with the earlier ones. However, he attended every meeting on “Peter Pan” and gave some ideas, changed the scenes, redesigned characters, and selected the music. Disney still counted with skilled artists, directors, writers, painters, etc., who always performed brilliant works. “Peter Pan” injected a healthy dose of adventure into the fantasy genre and the result was a bright and delightful film for audiences.

“Lady and the Tramp” is another film that became a classic one. It was released on June 22, 1955. Disney started to make a story about a sedate cocker spaniel. It was based on a short story “Happy Dan, the Whistling

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Dog” written by Ward Green. Once, Disney said to Greene

“Your dog and my dog have got to get together.”²⁸

Greene agreed, and in 1943, the story was ready. This story was called “Happy Dan, the Whistling Dog and Miss Patsy, the Beautiful Spaniel.” By 1937, Walt started to develop the project but dropped it. After almost a decade, Disney took up again the project and called it “Lady and the Tramp.” Moreover, he brought the rights to make a film, and now he felt comfortable during production because he could mold the characters to his own patterns.

“Lady and the Tramp” attracted lots of audiences and so Disney recuperated his investment and got good profits. When the film was shown on television, it attracted wider audiences than in theaters.



The Disney success was due to lots of efforts from a whole group. Artists, painters, writers, and many other people were involved in this process. Disney, a talented and visionary man, could accomplish his goals thanks to his perseverance and hard work. The films are tangible proof of how good organization and work could lead a group of people to success. Since Disney had become part of American homes, they have been inspired by him to accomplish his goals. He is one of the icons of animation and occupies a part in audiences' hearts.



CHAPTER FOUR

THE WALT DISNEY COMPANY

4.1. The beginning of Walt Disney in Hollywood

By 1923, Walt Disney was in Hollywood, California, the center of the motion picture industry. Although he had only \$40 in his pocket and an unfinished cartoon in his suitcase, he was determined to look for the success of his ideals. He went to every studio in town looking for directing work, and at last, he was willing to accept any kind of work, just to be inside a studio. He did not find anything anywhere. During that time, Walt lived with his uncle, Robert Disney; and he paid \$5 a week for board and for his first studio which was in the garage. Meanwhile, his brother Roy was in a hospital near Los



Angeles, sick with tuberculosis^{xxxiii}. Walt visited and told him about his frustrations. Then Roy advised Walt to return to the cartoon business. Roy said that Walt had experience with cartoons in the past, but Walt was too insecure to compete with the professionalism of the New York cartoon studios.

Walt looked for another option related to “Alice’s Wonderland,” which he had made in Kansas City; perhaps it could give him the opportunity to enter into the cartoon business in Hollywood. Consequently, Walt wrote to Margaret Winkler, a film distributor in Kansas City. He announced that he had a new studio in Los Angeles for the purpose of producing a novel series of cartoons of “Alice’s Wonderland” with a collection of animated

^{xxxiii} A disease that can affect any organ or part of the body, but most often the lungs, characterized by an inflammation or the formation of tubercles on the tissues, and caused by the tubercle bacillus.



characters. Walt soon received a telegram in response.

She wanted a distribution deal with Disney for the entire

Alice series. Immediately, Walt told Roy about the

contents of the telegram, and they knew it was the

opportunity to start in the animation business in a big way.

A few days later, Roy left the hospital. He was in perfect

condition, so he decided to help his brother with his new

production. It was the beginning of the big Disney

Company, and it was called the Disney Brothers Studio.

Walt rented many places to work. The first studio was

located at the back of a real-estate office in Los Angeles,

followed by a vacant lot on Hollywood Boulevard and

Rodney Drive, a small store at 4649 Kingswell, a garage

which was converted into an office, and finally in 1926

Hyperion Avenue in the Silver Lake district, a few miles

from downtown Los Angeles. Here, the studio remained

for a long period of time, and the name of the company

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was changed to "Walt Disney Company." This began the process of making the name Disney famous around the world.

Meantime, the Alice series was pretty successful. The studio had made more than four dozen of them. Suddenly, Walt realized that the subjects for Alice films were almost exhausted. Miss Winkler and her new husband, Charles Mintz, advised Walt to work on a new character. Walt created Oswald, the Lucky Rabbit. At the beginning, Walt had many problems with this cartoon. The Universal Film Exchanges in New York expressed disappointment with it, saying that the cartoon was poor in animation, had too much repetition of actions, and a succession of unrelated gags. Although Walt followed the advice of the Universal Film Exchanges, he made two failed attempts. At last, Walt changed Oswald from an

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elderly, sloppy, and fat rabbit to a romantic, younger character which was peppy, alert, and venturesome. In this way, Walt day by day transformed Oswald into a more attractive cartoon figure. Consequently, movie audiences responded to Oswald from the beginning. People were overwhelmed by the original humor and fluid style of Oswald. Walt had used human gestures and expressions in his creations, and people enjoyed them. Because of Oswald's popularity, his image was presented on merchandise. For instance, he appeared on a chocolate marshmallow candy bar made by the Vogan Candy Corporation of Portland, Oregon. Walt got good publicity for the cartoon series, and the Universal Films and Mintz were both happy with his work. The contract was to finish in February 1928.



Consequently, Walt and his wife Lilly went to New York to renew negotiations with Charles Mintz and Universal Films. They met in the Hotel Astor to talk about the new contract. Walt suggested that the price per cartoon should be raised because at that moment Oswald was popular all over the country, and he was producing lots of money. Mintz did not want to pay more money and rejected the offer.

Immediately, Walt asked for an explanation, and Mintz said **“either you come with me at my price, or I’ll take the organization away from you; I have your key men signed up.”**²⁹ Walt was surprised to hear that Charlie Mintz had offered his staff more money and freedom if they came to work for him. Most of his staff had accepted Mintz’s offer. Moreover, Walt did not know that Charlie Mintz and Universal Films owned the legal rights



to Oswald. Walt disagreed with the proposal and left New York without most of his staff and without Oswald. He was disheartened to see that all his work and creative effort did not belong to him but to other people. Mintz continued making offers to Walt in order to keep on working with him. Of course, Walt did not accept the offered terms. His only thought was to protect his business and himself in the future so that his employees could not do the same thing to him again. All of these problems provided Walt with an important lesson. He would not work for somebody else anymore. So, he decided to work only with his brother Roy and his best friend Ub Iwerks, who were the only people who had not betrayed him in the past.



4.2. Success and Failures of the Disney Company.

Disney's successful visions are visible for the world. Everyone should have seen at least one of his movies, and a many of them have visited one of the Disneyworld locations. So it is clear that Disney succeeded. However, to achieve such a big goal, Disney had to pass through rough times. Following are some examples of how hard was for the Disney brothers to accomplish their aspirations and also how gratifying it was for them to walk to triumph.

Success

The Walt Disney Company started with a doodle of a mouse and has become an entertainment empire. The company was originally involved in only the production of small, animated films but has expanded into all facets of

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personal entertainment. At the end of the 20th century, the Walt Disney Company was one of the world's largest entertainment conglomerates, and it consistently ranked among America's top 50 corporations. The success of the Disney Company according to Walt Disney **“came from a mixture of his own inspired leadership and a row-hewn democratic atmosphere that allowed his artists to flourish.”**³⁰

The success of “Snow White and the Seven Dwarfs” was a great attraction. Six days after of its release Walt Disney and the Seven Dwarfs appeared on the cover of Time Magazine. The New York Times was thankful for Disney’s production. Noted filmmakers such as Charlie Chaplin commended Snow White as a notable achievement in cinema. The approximate cost of Snow White was \$1,700,000, a massive sum for a feature film in 1937. It earned \$8.000.000 million dollars in ticket sales.

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People produced a variety of goods with Snow White stamp like clothing, food, toys, books, cutlery, record player, etc.

The Disney Enterprises had undergone enormous growth. Disney's achievements include Disneyland, the television series, live-action films, cartoon features and shorts, music publishing, records, books, magazines, character merchandising and others. Disney became one of the world's most well-known and respected entertainers, creating a company that continues to gross over \$30 billion yearly. For these reasons and for other ones, he is known as an artist and entrepreneur who always followed his dreams.



Failures

The Disney Company proved to be the biggest challenge. Disney suffered a major setback in 1941 when some employees went on strike for almost four months (May 28 to September 15). Of the 700 artists and assistants, 293 were on strike and 417 remained at work. Disney's salary structure was one of the most serious causes of discontent. . In fact, Disney's animators, story men, and technicians received good salaries; but inkers, painters, and assistants did not.

The employees accused the company of unfair labor practices. Disney brought new animators from New York to help with some films, and they were awarded much higher salaries than the veterans. Also Disney had given bonuses to employees to encourage participation, but some employees received large bonuses, others smaller

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amounts, and others did not receive anything. They were not always happy with Disney. He had gained a reputation as a distant, cranky, self-interested, and even dictatorial figure. Another important reason was that Disney did not want a union to represent the employees because he did not know in what manner it could affect the company.

Disney explained the financial situation of the company: bank loans to produce some feature films, income tax rates and others. He said **the studio's heavy financial load included weekly operating expense of \$90,000-70,000 in salaries.**³¹ However, at the end, the strikers won in most of their statements: 50% of payment for time on strike, pay without discrimination, a bonus system for meritorious work, official job classification of salaries, paid vacations, the recognition of the union, and a close union shop.

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During the strike, Disney knew the kind of people who worked in the company. He could see that some employees made comic inventiveness about Disney's characters: **“Are we mice or men? And one genius and 700 dwarfs,”**³² Strikers made fun of a just released film “Reluctant Dragon:” they formed a long dragon shape with a caricatured mask of Walt's face at its head. The strikers' behavior was terrible: they let air out of tires or took screwdrivers and scratched the cars as they drove through the gate. There were fights and even some shots were fired. Walt had to hire about fifty private police to guard at studio gate to avoid more violence.

In the course of the strike, there were some Disney's loyalist opinions. **“....the strike was their means of gaining unmerited tenure and recognition.....They**

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were the ones who didn't deserve much money. They would loaf or not be so good on the job, but those who worked hard and worked good high pay –more than any other studio paid.”³³

Socially, the strike had destroyed the image of a workers' paradise. Most people thought that everything was perfect in the Disney Company, but that was not true. Financially, it blew a large hole in the studio's profits. “Bambi” was being produced slower that it was before. **“Every week of the strike pushed Bambi's release date further into the future and denied the studio desperately needed revenue.”³⁴** Also the strike had a profound effect on Walt, changing his attitude with his employees. In addition, never again would the studio's creative people know the same free intimate relationship with Walt that had existed before the strike.

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Another Disney Company’s failure was that some groups attacked its productions: America Life League alleged that several Disney films, including “The Lion King,” “The Little Mermaid,” and “Aladdin” contained subliminal messages and sexual imagery.

Picture 38
Aladdin



Source:

<http://www.colegiosantaana.net/PELICULAS/aladdin-aladino%5B1%5D.jpg>

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Also the company was criticized by animal groups for their care of and procedures for wild animals at Disney’s Animal Kingdom. They also were against using purebred dogs in movies such as “101 Dalmatians.”

Financial failures were the terrible facts that affected most the Disney Company. For example, “Fantasia” premiered on November 13, 1940, at the Broadway Theatre in New York. The final cost of that film was \$2,280,000. Unfortunately, the full-length Fantasound version of “Fantasia” was only shown at twelve theaters, and only 16 Fantasound-equipment prints were made. Its large production budget made the film unable to earn profits during its initial release. The financial failure of “Fantasia” left Disney in terrible financial straits leading him to produce his next project, Dumbo, with a very low budget. Later “Fantasia” was released and this version

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appeared on January 6, 1942. It did not have the expected audience response and was played as a B-film in most movie theaters. It was re-released at different years and was becoming more and more popular for most audiences until they became part of the Disney Classic Series.

Pinocchio is another experience for the company; it was released at the Center Theater in New York on February 7, 1940. Unfortunately, disappointing financial results came to the box office^{xxxiv}. The film budget was nearly \$2,300,000, but it lost almost half of the production costs. Additionally, the European markets were closed because of World War II, and Disney could not expand his business to foreign markets. “Pinocchio” was re-released in theaters every seven to ten years. Each “Pinocchio”

^{xxxiv} The office where tickets of admission are sold.



released version was perfected according to the year and brought good incomes for the company.

“Alice in Wonderland” also presented production troubles. After eighteen years of discussing ideas and developing the project, the film was released as a feature length version in theaters in 1951. Unfortunately, audiences were disappointed, and the film lost \$1,000,000. Its production cost was more than \$3,000,000. As most of the films, “Alice in Wonderland” was re-released at different years. This re-release was a success that assured another re-release in 1981. With the film’s later re-releases, the Disney Company again gained prosperity and was relieved of its postwar debts.

“Bambi” is another case that shows how the Disney Company went from failure to success. It was completed

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after five years of production and released in August 1942. The initial release for the film was a financial loss for the studio. It **“had earned a disappointing \$1,200,000 in the United States, with foreign receipts at \$2,190,000.”**³⁵ It was because of the World War II. The economy in general was passing through hard times and the studio was not the exception. Moreover, the war in Europe cut most of “Bambi’s” revenues. The film was released several times and the multiple releases brought excellent profits for the company, becoming an icon from the Disney films.

4.3. Bank of America^{xxxv}

At the beginning of the Walt Disney Productions history, it had some distributors that did not fulfilled what

^{xxxv} It is one of the largest commercial banks in the world. Founded in San Francisco in 1904 by A. P. Giannini, it was originally called the Bank of Italy. The Bank of America has about 900 branches in California and about 100 branches outside the United States.



they promised to Disney. It was already mentioned about the Pat Powers distributor. Later, the Disney brothers distributed the films through Columbia Pictures for a couple of years. Then they reached an ever better agreement with United Artists and the Bank of America. Thanks to the loans that the Bank of America made to the Disney brothers they could accomplish their goal. **“As Disney ascended in 1930’s, he demonstrated a distinct attitude toward the financial side of his work and a singular relationship with his audience. A producer view of money and a suspicion of big-city businessmen appeared clearly on Disney when he had to talk to the bankers.”³⁶**

By 1943, the Disney finances descended because of the war. As in the Great Depression the Disney studio failed to share in the prosperity of motion picture



business. The company was in debt, every cartoon returned very limited incomes. The government contracted the company to make training and propaganda films, but those incomes were destined for barely maintaining the staff and the studio.

The indebtedness to the Bank of America had climbed to more than 4,000,000, and some of the bank members expressed concern over the revolving line of credit that was extended to Disney. One day, Joe Rosenberg called the Disney brothers for a meeting with the board of directors of the Bank of America. A.P. Giannini^{xxxvi} arrived and the meeting started. Giannini listened to the board members and also to Walt's and Roy's explanation. Then Giannini interrogated the directors **“You've been lending the Disneys a lot of money –how many of their pictures have you seen?**

^{xxxvi} The founder and board chairman of the Bank of America



Which ones?””³⁷ He expected answers but nobody replied to his questions. Soon, he realized that none of them had seen Disney’s movies.

“Well, I’ve seen them,” Giannini remarked. ‘I’ve been watching the Disney’s pictures quite closely, because I know we were lending them money far above the financial risk. But I realized that there is nothing about those pictures that will be changed by the war. They’re good this year, they’re good next year, they’re good the year after. Now there’s a war on and the Disneys’ markets are in trouble. Their money is frozen, or else they can’t get in countries. You have to relax and give them time to market their product. This war isn’t going to last forever.”³⁸



By the end of the first postwar year, the company's indebtedness to the Bank of America had swollen to \$4,300,000. The bankers were urging for the Disney payment. The USA market provided little incomes and the European markets started to play Disney movies again. However, the damaged economies of the countries did not allow export of the revenue. Meanwhile, the Bank of America urged Roy to effect economies. Roy related the bank's concern to Walt, but he refused to cut down his staff or to shorten the production of the films. Walt always thought that the quality is most important than the quantity. Joe Rosenberg visited Walt and Roy at the studio. Joe asked Walt to cut down the production expenses because the bank was not taking the risk of failing. Walt was always direct and honest; and he replied **“I'm disappointed with you, Joe. I thought you were a different kind of banker... You'll loan a guy an**



umbrella on a sunny day, but when it rains you want it back.”³⁹

Roy navigated the twists and turns of market fortune and guided the Walt Disney Productions in its career of steady financial growth. Throughout the 1930’s and 1940’s, he negotiated a series of deals with the Bank of America and secured desperately needed loans to sustain Walt’s pathbreaking animation projects. Moreover, he arranged the financing for the new Burbank headquarters that was completed in 1940. During that time, **“he managed the company’s first offering of public stock. He kept the company afloat financially during the dark days of the labor strike, the shrinking market during World War II and the postwar economic recession.”⁴⁰**



By the end of 1940's, the Disney debt to the Bank of America mounted alarmingly, and the bankers were resolute: economics must be made. Walt unwillingly agreed and communicated his staff the plan: a constructive attitude toward every dollar that goes for production, to economize expenses and reduce production schedules, picture budgets, the stories should take a minimum of time, to sell and exploit pictures.

Disney got the idea of building an amusement park, Disneyland. After a planning it, Walt asked Roy to get a loan from the bank. At those times the debt to the bank of America was reduced a lot. Roy and the company treasurer went to the Bank of America to ask for a loan. The credit manager, Al Howe, was sympathetic to the project but feared to approve the loan because the bank had never financed amusement parks. **"The nation's**

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unsettled economy in 1954 added to the bank’s reluctance to continue pouring funds into Disneyland. Therefore, the budget rose from \$7,000,000 to \$11,000,000, and the bank of America enlisted the Bankers Trust Company of New York to take a shared participation in the Disneyland loan.”⁴¹

On April 25, 1961, Walt and Roy Disney marked a historic occasion in the history of their company **“the loan from the Bank of America was finally paid off. For the first time in twenty-two years, revenue from the motion pictures would go directly to Walt Disney Productions instead of to the bank.”⁴²**



4.4. The Golden Age of Animation

The golden age of animation is a period in the United States animation history that began with the introduction of sound cartoons in 1928. However, animation achieved its height in the second half of the 1930's and the first half of 1940's. It continued into the early 1960's until television became a new medium of animation. Many unforgettable characters from different animation companies emerged in that period: Mickey Mouse, Donald Duck, Bugs Bunny, Daffy Duck, Porky Pig, Popeye, Betty Boop, Woody Woodpecker, Chilly Willy, Tom and Jerry, and Superman. Moreover, Disney's feature length film "Snow White and the Seven Dwarfs" became the most famous feature length film that marked the beginning of the golden era of animation. "Pinocchio," "Fantasia," "Dumbo," and "Bambi" were also pioneers in this period.

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Picture 39

Some Golden Age characters



Source:http://www.morethings.com/fan/roger_rabbit/mickey-mouse-bugs-bunny-116.jpg

The motion picture industry was transformed by introducing sound to the films. This innovation spread to animation; and in 1928, Walt Disney added sound to

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“Steamboat Willie,” a Mickey Mouse film. It was successful and popular among audiences. After this achievement, Disney gained power in the animation field. He took advantage of this popularity in animation and moved forward to new innovations. The Technicolor system was another innovation he was interested in. In fact, he decided that “Snow White and the Seven Dwarfs” would be produced with sound and color. Nevertheless, the first film using color was a short one called “Flowers and Trees” that became a sensation. Disney continued with the idea of developing more films with color, and he decided to create the “Three Little Pigs” in 1933. This film was a success and was very valuable because it helped people face the Great Depression period with the song “Who’s Afraid of the Big Bad Wolf.”



Films from the 1930's relied on themes and structures from Disney's earlier work. The films were complex since they included rural and urban scenes, movie stars as the characters for the films, illusion of three dimension, comic and satiric, etc. In short, the 1930's Disney Studio offered many films, many dimension, and many delights. The growing volume and variety of the Disney films during the 1930's inspired a growing appearance of animated characters and made the Disney Company be the leader of the golden animation. As every entrepreneur, Disney also had some competitors, but none of them was able to overthrow his studio from the throne of animation.

Mickey's popularity was in risk by the early 1930's because of the competitors. On one occasion,



Fleischer^{xxxvii} became more popular than Disney thanks to the cartoon series “Popeye, the Sailor.” Therefore, Disney did not wait but just decided to make Mickey more appealing by coloring and redesigning him for the “Sorcerer’s Apprentice” segment in the feature length film “Fantasia.” Mickey’s popularity was so great that it is still used as the insignia for the Disney Company. Fleisher Studios, Warner Bros., and MGM became Disney’s competitors, but Disney released other cartoons that just left his competitors behind him.

When Disney had the idea of creating a full length film version of “Snow White and the Seven Dwarfs,” his wife and his brother tried to persuade him that a film of that kind would lead the company to failure. However, Disney did not pay attention to them and continued with

^{xxxvii} A former newspaper cartoonist who produced some animated series.



his plans. He was pretty sure that the experience that he and his artists acquired during the short films production, "Silly Symphonies Series," would help them to develop the project. These series were used as a platform for experiments in character animation, human animation, special effects, and the use of the specialized device that was the multiplane camera. It was used first in the short film called "The Old Mill," and gave good results. All of this development and training was used to elevate the quality of the studio so that it would be able to give the feature the quality it desired. Consequently, the feature film, "Snow White and the Seven Dwarfs," was not only the peak of Disney's success; it also established Disney's fame and leadership of the Golden Age of Animation.

Disney, a dreamer but at the same time a visionary man, decided to expand his legacy. Therefore, he and his

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artists continued working on new features such as "Pinocchio" and later "Fantasia" and "Bambi." Moreover, cartoon series of "Mickey Mouse," "Donald Duck," "Goofy," and "Pluto" continued being produced into the late 1930's. In spite of the financial losses that some films suffered, Disney became an emperor of the animation empire.

4.5. Academy Awards

Picture 40

Walt Disney receives an Academy Award for "Snow White and the Seven Dwarfs"



Source:<http://www.cnn.com/SPECIALS/2007/academy.awards/interactive/gallery.firsts.mosts.leasts/gallery.13.jpg>

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The Academy Award for Best Animated Feature is one of the annual awards given by the Academy of Motion Picture Arts and Science^{xxxviii} for the best animated films. There are several categories to reward an animated film, either short or full length film. The award is given only if the film fulfills the requirements and conditions: it must be a great one that contributes to the advancement of production of animated features.

Disney was becoming a celebrated man “**For all the Oscars he had won –more than any other filmmaker, mostly for animated and documentary short subjects –**”⁴³ However, he was not taken seriously as a live-action filmmaker, he was never nominated for best picture on live-action films. Disney was an exceptional man since he

^{xxxviii} It is an honorary nonprofit organization. It was founded in 1927. Its purposes are to advance the arts and sciences of motion pictures; to foster cooperation in the industry for cultural, educational, and technological progress; and to recognize outstanding film achievements through the presentation of annual awards called Oscars.



monopolized the Academy Awards for animated short subjects after the Academy of Motion Picture Arts and Science established that category in 1932.

In 1938, “Snow White and the Seven Dwarfs” received an Honorary Academy Award for a significant screen innovation which has charmed millions and pioneered a great new entertainment field. The Award consisted of one full-size and seven dwarfs Oscars mounted in a stair-step arrangement. Shirley Temple, a ten-year-old girl gave Disney the Oscars. In 1940, Disney received another Honorary Academy Award for “Fantasia.” “The citation read: **‘For their outstanding contribution to the advancement of the use of sound in motion pictures through the production of Fantasia.’**”⁴⁴



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Picture 41

Academy Award “Snow White and the Seven Dwarfs”



Source: <http://www.hanne-mugaas.com/artblog/11-the-snow-white-academy-award-1939.JPG>

Disney holds the record for receiving the most Academy Awards. Following there is a list of the Academy Awards that Disney received from 1932 to 1969. In 1932, with the short film “Flowers and Trees,” Disney received the first Academy Award ever given to an animated film.

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"Flowers and Trees" proved to be the precursor of a decade of stunning successes. At the same ceremony, he received a special award for the creation of Mickey Mouse. Later, Disney received Academy Awards for Best Short Subjects for "Three Little Pigs" (1934), "The Tortoise and the Hare" (1935), "Three Orphan Kittens" (1936), "The Country Cousin" (1937), "The Old Mill" (1938), an exceptional success. **"It showed the Disney artists what could be accomplished in terms of mood and visual imagery."**⁴⁵ He also won awards for "Ferdinand the Bull" (1939), "The Ugly Duckling" (1940), "Lend a Paw" (1942), "Der Fuehrer's Face" (1943) which was the most successful of Disney's wartime films, "Toot Whistle Plunk and Boom" (1954), and "Winnie the Pooh and the Blustery Day" (1969).



In 1935, Disney also received a special medal from the League of Nations for creating Mickey Mouse. Moreover, he received the Presidential Medal of Freedom on September 14, 1964. “Seal Island” (1949), Irving G. Thalberg Memorial Award (1949), “Beaver Valley” (1951), “Nature's Half Acre” (1952), “Water Birds” (1953), “The Living Desert” (1954), “The Alaskan Eskimo” (1954), “Bear Country” (1954), “The Vanishing Prairie” (1955), “Men Against the Arctic” (1956), and “Grand Canyon” (1959). In 1946, the “Song of the South” received an Academy Award for the best movie song called “Zip-A-Dee-Doo-Dah”. Moreover, **“Disney suggested to the Academy of Motion Picture Arts and Science that James Baskett be awarded a special Academy Award for his work on “Song of the South” in the character of Uncle Remus.”**⁴⁶ Moreover, the box-office emitted this comment **“figures mounted astonishingly, and in its first**



release “Mary Poppins” amassed worldwide rentals of \$44,000,000. Walt was delighted when the film drew thirteen Academy nominations; it was the first time that a Disney movie had contended in the leading categories.”⁴⁷ “My Fair Lady” won the Oscar as best picture of 1964. In 1958, a people and places movie “Ama Girls,” in which Ben Sharpsteen did an amazing job, won another Academy Award.

Picture 42
Walt Disney



Source: <http://www.disneydreamer.com/WDAW2.jpg>

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By 1940, Iwerks returned to the Disney Company and had a distinguished career. He played the central role in developing a wide selection of technical innovations, including the sodium camera for combining live-action and cartoon productions. He won two Academy Awards for such innovative work. **“Moreover, he designed many technical effects, including Circle-Vision, for attractions at Disneyland in the 1950’s. During most of this time, he worked as a development engineer reporting directly to Walt Disney.”**⁴⁸ Thanks to John Hench’s work in several films Disney won another Academy Award for special effects. From the feature length “Pinocchio,” Jiminy Cricket’s song, “When You Wish Upon a Star,” was a success and later a fanfare for the company. “Pinocchio” won the Academy Award for



best song and the Academy Award for best scoring of a musical picture.

Walt became a constant at the Academy Awards ceremonies and became famous. Although he was not in contact with Hollywood society, he used to attend the Academy of Motion Picture Arts and Science where he won thirteen Oscars between 1932 and 1941, and hundreds of newspaper and magazines stories kept him and his work constantly in the public eye.

4.6. The Disney Company in Hollywood.

Hollywood, California, is generally considered the motion picture capital of the world. The word “Hollywood” is often known as American cinema. In the early years of American filmmaking, most movies were produced in New



York City and New Jersey, though some were made in Chicago, Florida, and elsewhere. As the industry developed, filmmakers began working more and more in southern California. The huge “Hollywood” sign is a landmark built in the hills above the district in 1922.

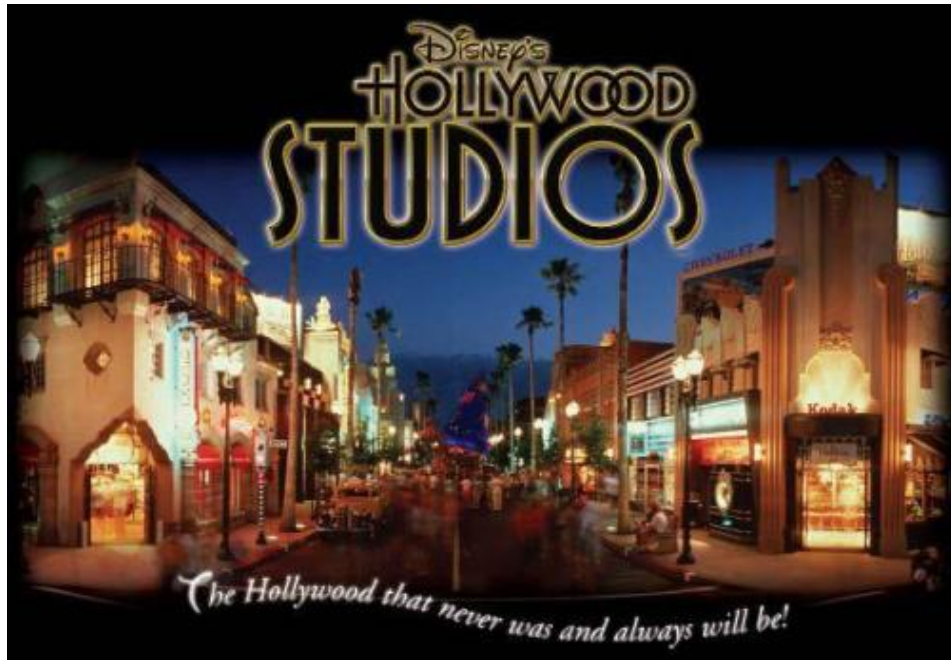
Hollywood became a center of the motion picture industry because it has a mild, dry climate, and because it lays in an area with a vast variety of natural scenery. Every kind of scenic background is available to moviemakers. There are some movie companies that have their studios in Hollywood: Columbia, Fox, Metro-Goldwyn-Mayer, Paramount, RKO, United Artists, Universal, Warner Brothers, etc.



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Picture

Disney Company



Source:http://www.orlandofuntickets.com/Blog/uploaded_images/DisneyHollywoodStudios-707438.JPG

During 43 years of his Hollywood career Walt worked with new entertainment characteristics: leisure, laughter and tears, excitement and thrills, fantasy and self-fulfillment, consumption. He worked these characteristics into unique, delightful new forms. He was never a rich

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man by Hollywood standards, largely because he valued perfection more than profits. Once he said, **“I don’t make movies to make money,” “I make money so I can make more movies.”**⁴⁹

4.7. The Disney Company Today.

The Disney Company for more than eight decades has been preeminent in the field of family entertainment. From hard beginnings as a cartoon studio in the 1920’s to today’s global corporation, it continues to proudly provide quality entertainment for every member of the family, across America and around the world.

The Company headquarters is located in Burbank, California, across the street from the original Walt Disney Studios in an new building completed in 1955. They are

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planning to build a completely new studio in the future.

Some studios once existed in Florida (1989-2003), and in Paris, France (1955-2002), but those studios were closed in order to produce fully computer animated features solely in Burbank.

The Disney Company is also known as Disney Enterprises, Inc. or simply Disney. It was considered a leader in the American Animation Industry before diversifying into live-action films production, television, theatre, radio, publishing, and online media. The Company today is made up of several divisions:

Studio Entertainment: This produces a wide range of entertainment products, including animated and live-action films such as “The Lion King,” “The Pirates of the Caribbean” and others. They are rented or sold through

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home entertainment markets worldwide. Disney Company also produces theatrical versions of successful animated films. Audio and musical products offer further opportunities to feature Disney properties and are especially lucrative for animated features

Picture 43

The Lion King



Source: <http://www.cinepalomitas.com/wp-content/uploads/2008/06/el-rey-leon-300x260.jpg>

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Picture 44

Pirates of the Caribbean



Source:

http://www.fondosxd.com/thumbs/portadathumb_46_6.jpg

Consumer Products: This creates a wide range of printed material: comic books, children’s magazines, books. They are published in 37 languages and distributed in more than 100 countries. There are also

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Disney Toys, Disney Clothing, Accessories & Footwear,
Disney Food and Beverages, Health & Beauty, Disney
Writing Material, Electronic Material, Games, Fine Art,
Home Decoration, developmental media for infants, etc.

Picture 45

Disney Products



Source:

https://enterpriseportal.disney.com/gopublish/sitemedia/dcp/Home/Our%20Businesses/img_fhb_products.gif

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Parks and Resorts: Theme Parks operate on three continents: Disneyland, Walt Disney World, Tokyo Disney Sea, Hong Kong Disneyland, and Disneyland Paris. There we can find luxury hotels, shopping centers, recreational places, sports facilities, and a variety of other entertainment offerings. The Disney Cruise Line offers voyages from the Florida to the Bahamas, with onboard activities for adults and for families.

Media Networks: They comprise various broadcast, cable, radio, publishing, and Internet businesses. Some Disney Channels are ABC Kids, ABC Entertainment, ABC News, Domestic Television, ESPN Sports Channel, ESPN International Channel, ESPN Classic Channel, ESPN Radio, Radio Disney, etc. The Disney Company also manages the company's Internet business. The

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Company's Internet site, www.disney.com is considered as one of the Web's most popular sites.

In addition, The Walt Disney Company owns five vacation resorts, eleven theme parks, two water parks, thirty-nine hotels, eight motion picture studios, two luxury cruises, six commercial recordings, eleven cable television networks, and one terrestrial television network. As of 2007, the company has annual revenue of over U.S. \$35 billion. Mickey Mouse serves as the official mascot of The Walt Disney Company.



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Picture 46
Disney Cruise Line, at Walt Disney World Resort



Source: <http://www.destination360.com/cruises/disney-cruise-line>

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CHAPTER FIVE

INFLUENCE OF WALT DISNEY IN AMERICAN SOCIETY

5.1. Americans and Walt Disney

Walt Disney was one of America's most famous film producers. He created Mickey Mouse, Donald Duck, and some of the world's most successful entertainment businesses. Disney Company had a greater impact on American arts, culture, and history. The popularity of Disney films in Latin America is really phenomenal. From the very beginning, the Disney Company did a great job of making films in another culture using American myths and legends.

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Picture 47

Walt Disney



Source:

<http://i173.photobucket.com/albums/w69/xXwheelygrlXx/>

Walt_Disney.jpg

“Saludos Amigos” and “The Three Caballeros,” which were filmed in South America proved an enormous success in both Americas. Although these movies received a lot of good and bad comments, they had great acceptance from the audiences in North America. These

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films helped U.S. citizens know the culture and values of their southern neighbors.

“The Three Little Pigs” was produced during the dark days of the Great Depression. The Great Depression was a worldwide business slump of the 1930’s. It ranked as the worst and longest period of high unemployment and low business activity in modern times. The Great Depression began on October 24, 1929, with a sudden and total collapse of United States stock market prices. Thousands of stockholders lost large sums of money. Many of these stockholders were even wiped out. Banks, factories, and stores closed and left millions of Americans jobless and penniless. Many people had to depend on the government or charity to provide them with food.



President Franklin Roosevelt gave the government more power and helped ease the Depression. He sought to stimulate demand and provide work and relief for the people through New Deal Programs.

During that time, ironically, the animation business did its best to overcome those hard days of the Great Depression. Many critics not only discerned a populist message in Disney’s films but admired them as an effective political and social assault on the Great Depression. The films revived home and laughter among the American people. In “The Three Little Pigs” as well as many others, Disney wielded a political influence of which most politicians could image.

“The Three Little Pigs” were a blow against the Great Depression in favor of the suffering people. It reaffirmed

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hope amid a terrifying social plague and illustrated the final triumph of the little guy.

“They represented the Big Bad Wolf as the Depression and the Three Little Pigs as the citizens desperately fighting for survival against its attempts to devour them. They represented hope and courage and also solidarity because they encouraged the solidarity of the American folk by showing that all could pull together to defeat a common enemy.”⁵⁰

“The Three Little Pigs” was Disney’s most important political statement since “Three Little Pigs” was a charming story of virtue, kindness, and honest labor which gave courage to people with problems.



Picture 48

Big Bad Wolf



Source: <http://sushimoney.com/wp-content/uploads/2008/01/big-bad-wolf.jpg>

During the Second World War (1939-1945), when Japan attacked the United States military bases at Pearl Harbor in Hawaii on December 7, 1941, the United States formally declared itself to be at war. Five hundred U.S.A. Army Troops transformed the Disney Company (Burbank,

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California) into a wartime industrial plant. This plant was occupied with part of an anti-aircraft unit, fourteen trucks, and an immense amount of war equipment. They remained at the studio for eight months. Consequently, most of Disney's popular influence during the Second World War came from a few short entertainment films that presented a lighthearted but patriotic look at life in the armed forces.

Donald Duck was the true wartime star in the Disney galaxy. Beginning with “Donald Gets Drafted” (May, 1942), he became a symbol of virtuous American military service. Entering the armed forces, he encountered some frustrations, but he always did his duty in the end. Other notable shorts from this period include: “The Vanishing Private” (September, 1942), “Sky Trooper” (November,



1942), “Fall Out Fall In” (April, 1943), “Home Defense” (November, 1943), and “Commando Duck” (June, 1944).

Donald had a lot of influence in America during the Second World War. He was used in some propaganda films to encourage people to pay their taxes on time. Donald also appeared as a mascot in the Army Air Corps Fighter Squadrons and the U.S Coast Guard Auxiliary, which showed Donald as a fierce looking pirate ready to defend the American coast from invaders.

On March 1, 1942, Walt Disney gave a speech related to our American culture. This speech was full of patriotic platitudes, and at the same time it gave sense of the cultural meaning:

“According to him, a fluid sense of innovation and an expansive respect for personal artistry

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were required for a healthy culture... Culture came from selecting that which is fine and beautiful in life and throwing aside that which is mediocre and phony... Part of what enriched American culture is adding to our ease of life and leisure (bathtubs and telephones, automobiles and good roads and fine working conditions. And those other three million streamlined gadgets which make the average American home a miracle of comfort... The essence of American culture: the ideals of “Tolerance, democracy, and freedom” inspired people all over the world, and they should “make every American stand up and cheer for our American way of life”⁵¹



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Picture 49

“Donald Gets Drafted”



Source:<http://dvdmedia.ign.com/dvd/image/article/699/699363/walt-disney-treasures-the-chronological-donald-vol-2-20060330025927596-000.jpg>

In addition, Disney helped Americans accommodate to a new age by appealing to older traditions while forging a new creed of leisure, self-fulfillments, and mass consumption.

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Disney was also very active at his productions during the Cold War years. There was an intense rivalry between the United States and the Soviet Union, and their respective allies. One of the reasons for this war was a struggle between groups of communist and non-communist nations. The Soviet Union looked for expanding communism throughout the world, and the United States wanted a world of independent nations based on democratic principles. This war was a diplomatic, economic, and psychological war rather than war weapons.

At that time, Disney was a democratic person and insisted on Americans' dedication to individualism and freedom. His films, nature documentaries, advertisements, television shows, and amusement parks were together to support Americans to face communist



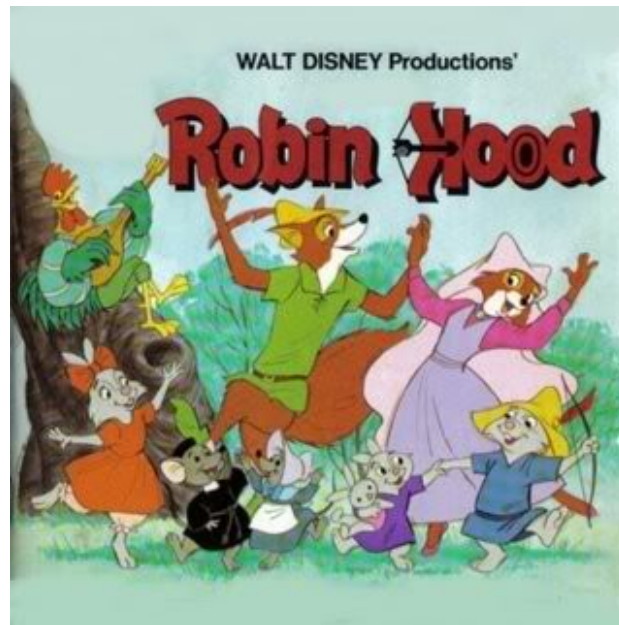
movements. Walt Disney believed in the free enterprise and free market system as the emblem of a dynamic, expansive capitalism posed against the communism. In one of his speeches, he said **“American’s destiny to export the values, institutions, and politics of democracy and capitalism to achieve, a peaceful dominion over the rest of the world.”**⁵²

Disney appeared as a spokesman for American ideals of freedom. Consequently, there were some articles which called him as a symbol of the Cold War or as an invaluable asset in the Cold War ideological struggle. Disney sought entertainment and espoused democracy in some films. His films were filled with nostalgic evocations of freedom, hardworking, science, fantasy, heroic actions, and others which painted Disney’s ideals and aspirations.



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Picture 50 Robin Hood



Source:

<http://media.photobucket.com/image/robin%20hood%20disney/DisneyRobinHoodReadalongLPFront1.jpg>

One of these films is “The Story of Robin Hood” (1952) where a hero defied a corrupt monarchy in the name of the people. Immediately after this film, Disney created TV shows that portrayed heroic New World individualists who defended people’s interests and sought

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justice outside the parameters of government. Another movie was “The Swiss Family Robinson” (1960), it was about a family who was emigrating to America when a storm destroyed their ship, and they were forced to live in a desert island. At the end of the film, some pirates found them and tried to get the control of the family Robinson, but the family was heroically defending itself. They defended their freedom; they had wisely prepared a series of statements against a numerically superior enemy. Disney related the family Robinson with democratic people, and the pirates with communist people.

One of the most important characters created by Disney was Mickey Mouse who was considered a star. The Hollywood star had become a symbol of leisure and consumer spending in American society. Mickey Mouse has a bigger screen following than nine tenths of the stars

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in Hollywood. He with his gang became lovable, provocative, subversive, modernist imps in America popular culture. "Silly Symphonies" with their memorable characters like Mickey Mouse and Donald were a sentimental modernism at the Disney studio, joining together the fantastic and the real, the irrational and the sentimental, magic and empiricism, highbrow^{xxxix} and lowbrow^{xl} culture.

Another asset of Disney was the Mickey Mouse Club where twenty- four talented children were called Mouseketeers. These kids who wore funny hats became idols to a fascinated audience of American children. At five o'clock weekdays most of America's television sets were turned in to it. The Mouseketeers were models for

^{xxxix} A person who cares, or claims to care, a great deal about knowledge and culture.

^{xl} A person who is not cultured or intellectual.



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boys and girls giving messages for young men, tutoring them on success, personality development, and future careers. Also, this show had wonderful scenes for parents to watch with their kids like family sports, vacations, home projects, etc. The Mickey Mouse Club had a great impact on American society because through this show family could discern what is good or bad in the programs their children view.

Picture 51

Mouseketeers, Mickey Mouse Club



Source: <http://www.ohiokids.org/tz/im/mmc1.jpg>

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A dramatic instance of Disney increasingly prominent standing in American culture was “Snow White and the Seven Dwarfs.” It influenced audiences in different aspects. For instance, it brought adults back to their childhood times; it was an escape from the reality. It also constituted a normal, healthy response that allowed people to rest, and attack their problems with new vigor. Additionally, it gathered their emotional feelings to provide harmony.

“Fantasia” was another important movie where Americans could appreciate high-class music next to series of animated color sketches, religious piety, geological science, cartoon humor, and fancy. This film gave the opportunity to find entertainment through the beauty and inspiration of great music which was available to every man, woman, and child in the world. In

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“Pinocchio,” Americans see social and moral lessons: hardworking, self-control, family values, security, and encouraging individuals to follow the path of courage, honesty, and generosity which are part of American life.

“Bambi” influenced people to be conscious about life, to care about animals and environment. For instance, an artist called Paul McCartney^{xli} was influenced by the film to start his fight for animal rights. The government also took Bambi as a figure for fire prevention public campaign. Moreover, ads were produced for wildfire prevention using Bambi as the protagonist. Without hesitation we consider this one of the great films produced by Disney.

^{xli} He was a famous English singer, songwriter, and musician. He first became prominent as a member of the Beatles, the most popular group in the history of rock music



Disney's enormous creativity, Disneyland, in typical "American Century" style, expressed an imaginary, idealized version of the values and aspiration of the modern United States. For many critics this park provides a particular impressive exhibit of American technical achievement and free enterprise. This is considered an amazing park for its city planning municipal construction, landscaping, architectural design, interior and exterior lighting, and the innovative use of material such as plastic. Disneyland is a "mechanical wonderland" for its development of modernism, engineering techniques, construction materials, and technical expertise. This is considered as the best piece of city design in America. Disneyland offers an incredible experience for the millions of Americans who passed through its gates. Walt Disney must be seen as a major architect of modern American culture.

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Disney was a major transmitter of moral values; he had a special affection to ordinary people who wanted to follow his example of success. Most of his films taught audiences values such as: humility, hardworking, and generosity. In short, Disney demonstrated a remarkable capacity to grasp the essence of American attitudes about work, family, social life, and success in historical circumstances. He was a influential person during the Great Depression, the Second World War, the Cold War and in some other important aspects in the American way of life.

5.2. Disney and Education

Disney's public statements defined the way of teaching children as a key task in the development of society. His educational scheme mixed theoretical

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learning with practical application, thus giving students ideas and goals, meeting their curiosity, and forming their moral principles. He recommended a model of learning based on practical work, fun, morality, the wise counsel of parents and teachers, and the religion which should be the central part in a family.

Disney's years as an entertainer have been an invaluable preparation for his new career as a teacher. He made some series and films which had educational purposes and offered a cultural background to American people. One of these series is "Man in Space" in 1955. They have three segments: in the first one, "Man in Space," an explanation how rockets would blast human beings into orbit around the Earth. In the second one, "Man and the Moon," what a manned space flight to the moon might look like. In the last one, "Mars and Beyond"

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is an imaginative description of possible life forms on the planet, Martian. In this series, Disney wanted to show man's dreams of the future and mixed scientific treatments with humorous depictions of what Martians might look like and legendary fantasies about the moon. "This series give information, humor, pedagogy, entertainment, and they show a remarkable extension of human capability.

Disney urged parents to give them leadership, and also they should be set on the right track in the home, where programs of parents' education could be joined with activities to stimulate children's interest in the right direction. He was in millions of ordinary American homes offering elevating amusement to curious children and wise advice to anxious parents, providing encouragement, principles, and inspiration with his special touch.

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5.2.1. The California Institute of the Arts

The California Institute of Arts (CalArts) was initially formed through the merger of the Chouinard Art Institute and the Los Angeles Conservatory of Music. Both institutions were going through financial difficulties around the same time. Therefore, Disney helped these institutes to overcome the crisis, but at the end, in 1961, Disney took the control of them.

Disney wanted a place where artists and musicians could live and practice together because in this way they would receive the essential tools for working in every field of creativity and performance (musician, writer, and actor). In addition, he explained that cinematography, dance,

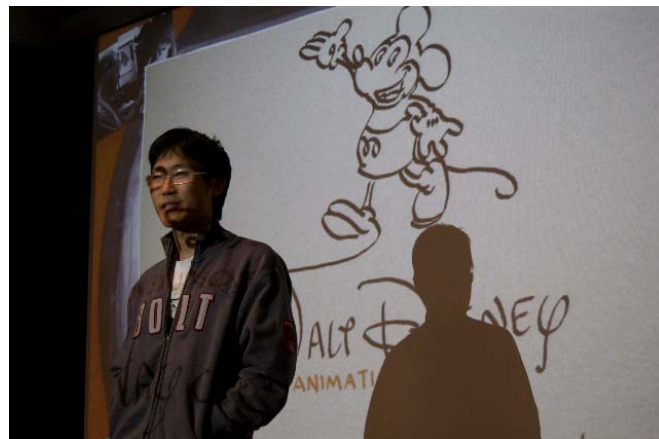


music, drama, art, and literature should be taught together in order to make the motion picture a new art.

After Disney took control of the CalArts Institute, he and his staff suggested ways to modernize the school proposing a widened curriculum and a showcase where students could exhibit and sell their art. Disney educational work could clearly be seen there.

Picture 52

CalArts class



Source:[http://blog.calarts.edu/wp-](http://blog.calarts.edu/wp-content/gallery/princess_and_frog/minkyu_lee.jpg)

[content/gallery/princess_and_frog/minkyu_lee.jpg](http://blog.calarts.edu/wp-content/gallery/princess_and_frog/minkyu_lee.jpg)

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Disney had really new, exciting ideas about this institute. He considered that it required a more realistic environment for practicing and improving students' skills. Moreover, he needed artists to transmit their knowledge and experience by working closely with students. In addition, he considered that intercultural exchange among artists and students would help them to practice and understand the process of making art. He believed students should find their own expression style. In short, he thought of a flexible curriculum that would include internships, interdisciplinary projects, class work combined with fieldwork, regular public performances, and marketing of students' work to the public. It was a great benefit to the students who could polish their skills and market their works to help support their studies.



After Disney's death, this institute tried to follow most of Disney's ideas in order to accomplish his dreams. The institute has remained funded through the ongoing contributions of Walt Disney and his family who provided funding for the ongoing operation of this school in his will. CalArts offers some programs to high school students in the fields of animation, creative writing, dance, film, music, theatre arts, and visual arts. Over the years, the institute has also develop laboratories, such as the Center for Experiments in Art, Information, and Technology, Center for Integrated Media, Center for New Performance at CalArts, and the Cotsen Center for Puppetry and the Arts.

5.2.2. Disney Educational Programs

Disney College and International Programs is a U.S. national internship program operated by the Walt Disney

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Company. Disney College and International Program recruits students, over 18, and professionals for a semester internship program working and studying at the Walt Disney World Resort.

Disney College and International Programs began in 1981. It offers students excellent learning opportunities, no matter which specialization they have. The courses are approved and recommended by the American Council of Education (ACE). It has grown each year; several colleges and universities around the world had taken advantage of this opportunity.

Disney College and International Programs gives students the opportunity to build transferable skills that include relationship building, problem solving, and written and verbal communication; these skills are focused on the participants' development and personal growth.

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Participants can also explore networking opportunities at the Walt Disney World Resort by meeting Disney leaders. Finally students can earn experience with a leader in the industry of guest service since Walt Disney World Resort has an international reputation for excellent guest service and training.

The learning opportunities that the Disney College and International Programs offers are helpful to students who participate on the program. Thousands of participants go to Disney World to experience the magic and the learning opportunities. The influence that it has had in society is so clear when we say that the program had a massive growth and its popularity had widespread through the Internet to millions of young people.



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Picture 53

Disney College Program



Source: http://www.uncg.edu/bae/images/disney_sm.jpg

Walt Disney had influenced on education with the Walt Disney World programs. We cannot describe the huge influence it had; we would need several volumes to describe and analyze Disney's educational programs. There are millions of Disney English books used around

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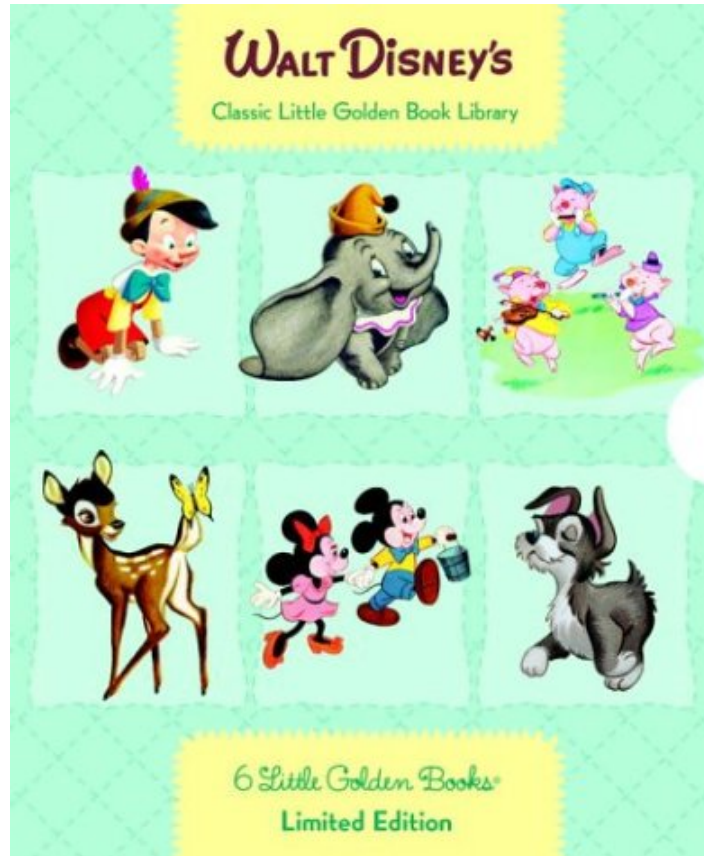
the globe with the only purpose of teaching languages, especially English. Most teachers have seen in the Disney characters a window to new ways of teaching. They have discovered that Disney have a huge quantity of materials that can be used to make English fun for kids; it can be adapted to children's expectations because kids love cartoons, and without doubt, it is considered that most children have at least seen, or at least known one Disney character: Mickey Mouse, Minnie Mouse, Donald Duck, Daysi Duck, are known all over the globe. Moreover, children love length feature films and its characters. To teach children, teachers have to become children, and they achieve this by communicating through things that are familiar to kids.



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Picture 54

Classic Little Golden Book Library



Source: <http://ecx.images-amazon.com/images/I/515HP0WZRDL.jpg>

“English Adventure Series” is a program for teaching English to pupils with Disney’s characters. These series had the power to create a memorable and magical

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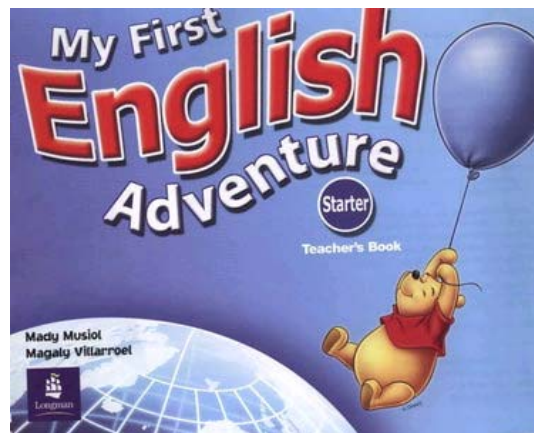


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learning experience for students. Kids love the familiar Disney characters that influence and motivated them to learn. The books create a fantastic world of discovery and adventure in the classroom that is important for the learning process.

Picture 55

My first English Adventure, Starter



Source:

<http://1.bp.blogspot.com/My+First+English+Adventure+Starter+Teacher+Book.jpeg>

5.3. Disney influence on different aspects

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Disney played an enormous role in the construction and revival of the American Culture. It has been indicated how Disney influenced on people with his films at hard times that The United States had passed. World War II, the Great Depression, and the Cold War had been difficult situations which Americans had to face. Disney, with his movies, had the power to take people away from the problematic world to a fascinating one of fantasy and dreams. Without hesitation, Disney had contributed a lot to the American Culture development.

Disney influence was not only for the growth of America but also for the growth of the economy and commerce. In the next lines, it will be explained how Disney influenced in other aspects of society such as literature, theater, and television.



5.3.1. Disney and Theatre

Theaters had been the places where movies were made and released. Without theaters people were not able to watch movies, although nowadays it is possible to get them on DVD or to watch them on TV. A century ago, theaters were the only places where a movie could be shown. They had been of great importance so that filmmakers could show their creations. Disney, of course, was one of the many artists who had shown his talents to the world; and his legacy continues with the Walt Disney Company who is still an enormous animation enterprise that releases the films through theaters.

Disney made use of theaters as a medium of becoming known among people and the world itself. At the beginning of his career, he tried at different theaters

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with his distributors. His first reel was an experiment in animation and a business venture. It was called “Newman Laugh-O-Grams” using the name of the **“Newman Theatre, one of the Kansas City’s grandest movie houses, in the hope that he could sell the reel as a regular feature.”**⁵³

Disney worked with the Colony Theater which distributed several cartoons; “Steamboat Willie” was first premiered in 1928 and run for thirteen days. Then the Colony Theater projected the cartoon a dozen of years more. Besides, the Carthay Circle Theater opened “Snow White and the Seven Dwarfs” on December 21, 1937; and it was the most widely anticipated film ever. However, his first attempt with the Carthay Circle Theater was with the short “The Skeleton Dance” because it had difficulty getting it into theaters.

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The Broadway Theater was another Disney's films projector. "Fantasia" was a special feature film because it was composed of music. Therefore, Disney had to look for a place where he could have enough space for the orchestra. The Broadway Theater was rented for a year and fitted well to reproduce "Fantasia." The Center Theater was also another huge theater which formed part of the Rockefeller Center. "Pinocchio" was released at this theater.

Disney had contributed for the best entertainment experiences in theaters because more and more people love them. The rise of the culture of entertainment had been possible thanks to movies, the audiences had experimented that everything in their lives had been transformed into an experimental experience, especially

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after the sequels that World War I, The Great Depression, and World War II left in people’s minds. Moreover, several artists saw at theaters an alternative for growing up in the movies world.

Picture 56
Broadway Theater



Source: <http://www.theatresonline.com/theatres/catford-theatres/the-broadway-theatre/images/broadway-theatre.jpg>

The Walt Disney Theater is, as its name says, a large sized theater on the Disney Magic that occupies three decks on the ship called Disney Cruise Line. The

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Walt Disney Theatre showcases original Disney live shows, premier movies, first-run and digital 3D movies. In addition, it provides a dramatic setting for the Broadway style for Disney live shows.

“The Walt Disney Theatre includes a 40-foot-wide proscenium stage, full-flying capabilities for moveable backdrops and scenery, a projection system for animated scrims and stage lifts, and the capacity for pyrotechnics. Additionally, the theatre includes state-of-the-art lighting and a Dolby sound system. Recalling the grandeur and luxury of the elegant theatre palaces of yesteryear, the Walt Disney Theatre features warm wood paneling, red plush seating, an expansive stage and a red velvet curtain in the



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**grand Art Deco and Art Nouveau styles of the
1930's and 1940's.”⁵⁴**

Picture 57

Walt Disney Theater



Source:

<http://www.disneycruiseneews.com/Resources/images/101>

2AT_1161KP61840298_E5_500w.jpg

5.3.2. Disney and Television

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Disney had been intrigued by the possibilities of exploring television sceneries. The studio started television projects, and in 1944, the studio undertook an educational project about television. It was called “The World in your Living Room.”

In 1950, Disney offered a program on the NBC, (National Broadcasting Company) a television network, as a Christmas special called “One Hour in Wonderland.” They were attended by a crowd of children, including Disney’s daughters and two young actors from the studio films. The variety format featured animated scenes from “Snow White” and “Song of the South,” a series of short cartoons of Donald Duck, Pluto, and Mickey Mouse. The climax of the show was a five-minute preview of the forthcoming film “Alice in Wonderland.”

Picture 58

Some Disney characters

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Source:<http://www.ezthemes.com/previews/w/wonderfulofdisney.jpg>

Audiences, commentators, magazines, and newspapers praised Disney insertion on television, and he became a pioneering figure of this medium. Disney himself was amazed of how this media could improve any kind of entertainment show; **“With TV, it’s like a cage has been opened –I can fly again”⁵⁵** were Disney exclamation during an interview. Wondered by the influence he could get on television, he also said **“there’s**

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a way that we can get the public... Television is going to be my way of going direct to the public, bypassing the other men who can sit there and be the judge... when we get a television show, we've got to get it so we can control it.”⁵⁶

Disney planned to use TV as a point of sale. In 1951, Disney described television as “the great sales medium of the age” because it could reach millions of viewers instantaneously. During an interview **“he insisted to the entertainment industry that ‘television today should command out utmost respect as a medium for exploiting our wares.’”⁵⁷** Disney was most concerned on promoting his movies through television, and he had learned an important lesson when a Christmas special had previewed a scene from “Alice in Wonderland.”



Disney became a public cheerleader of the new medium of television; therefore, he considered also educational possibilities. He was clear with the idea that television could be such a boon and “...**will become the great illimitable medium for imparting knowledge, as well as bringing pleasure to the millions, regardless of their previous educational background...**”⁵⁸ Disney considered television as the 20th century miracle because it was the most intimate medium of communication developed. That is why Disney considered television as a tremendous influence on self-education or an improvement to formal schooling. Television also diversifies studio activities and recreation. Moreover, it provides a new “lease of life.”

In 1954, Disney and American Broadcasting Company (ABC) television made a contract for projecting

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Disney's shows. Leonard Goldenson, president of ABC, and Roy Disney agreed that **“Disney would supply a one-hour television series to ABC in return for a \$500,000 investment in the Disneyland Park. ABC would become a 35% owner of Disneyland and would guarantee loans up to \$4,500,000.”**⁵⁹ The agreement was satisfactory for both parts and Disney received cash and credit line for the park. At the same time, ABC would present a prestigious show which would improve its standing in the television marketplace. Until this contract, ABC had been unable to compete in ratings with the NBC and Radio Corporation of America (RCA) that were older networks. The name of the show was “Walt Disney Show” which brought excellent comments to the company. In fact, the Motion Picture Herald considered it as a “historical agreement,” and others called this the “Disney Revolution.”

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“Disneyland” was one of the television shows produced by Disney. On October 27, 1954, a Disneyland episode was shown to the world. Some congratulatory telegrams from several companies arrived at the Burbank studio, talking about the quality of the show and its public appeal.

“The show was immediately into the “top 10 Nielsens,” one of television’s most popular shows, a position it continued to occupy for many years. After only one month and a half that Disneyland was on the air, it won the coveted Sylvania TV award for best television series. Emmy awards gave Disney the Redbook’s awards for “Year’s Best TV Show.” Newspapers and magazines talked about the public delight



reactions to the show, especially among children.”⁶⁰

“Disneyland” television series opened its second season on September 14, 1955; it was the highest rated television show.

Disney had such a big influence that his programs had many sponsors and within the programs there were many commercials. People started to complain that the program was shortening and the commercials took almost half the show time. Entertainment companies adopted Disney idea and started using TV as a medium of commercializing their products.

The enormous success of Disney’s weekly variety show proved to be only the cutting edge of the studio’s



larger television effort. In 1959, Disney relationship with ABC had begun to sour. “Disneyland” became a very popular show with ABC. “The Mickey Mouse Club” and “The Zorro” series also gained prestige on TV. Disney resented the fact that ABC overloaded the early “Mickey Mouse Club” with many commercials which caused complaints from many parents. Then ABC claimed that it could not find enough sponsors who wanted to appeal to young audiences; therefore, the ABC cut back the show for half an hour for its third season, and then it was discontinued. Consequently, Disney decided to offer the shows to other networks. ABC told them that they could not do that legally. Disney was not happy with ABC and went to legal affairs. In 1960, the two parts negotiated a settlement which allowed Disney to take “Walt Disney Presents” to other networks. Finally, Disney would buy out ABC’s one-third interest in Disneyland for \$7,500,000.

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NBC was “**the largest television network because of its cutting edge development of technology for color broadcasting.**”⁶¹ From the beginning of his career on television, Disney was convinced that his programs would move to color. ABC casted the shows in black-and-white even though Disney made the films in color. Walt was certain that color would add future value to the shows. NBC was the most indicated network because it had Disney’s requirements. After having a meeting with NBC officials, Disney explained how the shows were supposed to be projected. Disney made emphasis on the use of color. Disney made a contract with NBC.

NBC, Disney, and his executives agreed to run a weekly program entitled “Walt Disney’s Wonderful World of Color.” It appeared on NBC screen on September 24,



1961. It was the beginning of a long and profitable relationship between Disney and NBC. Moreover, this long-running show became a Sunday evening tradition for millions of American families.

Disney moved into TV in 1950, led movie makers and television executives and established friendly relationships for business. Some film executives did not know how to exploit this new medium, and the insertion of Disney on TV and the success of "Disneyland Show" influenced on them and traced the way to reach top levels in the advancement and use of this medium. The ABC, for example, **"...cemented Disney as a household name by bringing his entertainment product into the homes of American consumers on a weekly basis."**⁶²



The Mickey Mouse Club debuted on television on October 3, 1955. It became part of modern American folklore. However, the Mickey Mouse Club appeared in 1930 when Harry Woodin, manager of the Club's campaigns for the Disney Studio, founded a club based on the popular Disney character. He worked hard for several months to spread the “Mickey Mouse Clubs” all over the United States. The Clubs gathered hundreds of young moviegoers at local theaters; audiences could receive discounted ticket prices and special activities. An “Official Bulletin of the Mickey Mouse Club” was published by the Hyperion Studio. It offered travel shows, merchandise, campaign books, and news from local clubs. Disney was very enthusiastic about the Club and described members of a “gigantic family.” By 1931, The Mickey Mouse Club had a million members and Mickey was known to every civilized country of the world. The

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clubs were widely received that until August 1932, "Mickey Mouse Clubs" had been formed in about five hundred American cities.

"The Mickey Mouse Club" appeared on television from 1955 to 1959. It ran into the ABC television network during one hour every day. From 1962 to 1965, it lasted half an hour. After one month of the broadcast, people were overwhelmed for the statics. **"With a cast composed almost entirely of children and a format of wide-ranging forays into amusement, education, and socialization, it was unlike anything that had ever appeared before."**⁶³

"The Mickey Mouse Club" produced an audience response that television had never seen before. American families cared a lot for social stability and education for



children; they considered these facts as central aspects of a family. The appropriate training of young is the base component of the American way of life and the Mickey Mouse Club became a key link in this “chain of logic.”

Picture 59

Mickey Mouse Club 1980's



Source: <http://mickey-mouse-club.com/>

Disney expansive Americanism influenced new explorations of the natural world in an extremely popular series and shows. It colored a number of productions and

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books that probed shape the creation of a “buckskin-clad hero” who surprisingly became a great popular fad.

Disney Channel is a cable television channel specialized in television programming for children through different series and movies. Although it had been destined for children, it had sprung to other audiences, teenagers and young families. Disney Channel began broadcasting in high-definition on March 19, 2008.

The Walt Disney Company formed the Disney Channel in late 1982, and it began broadcasting programs on April 18, 1983. The Walt Disney Company and Walt Disney himself had captivated Americans’ hearts. Disney became an unforgettable personage in the world who deserved admiration. The Disney Channel was reinforcing



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Disney’s remembrances and it soon became part of the American culture.

Picture 60

Disney Channel



Source: <http://www.chipandco.com/wp-content/uploads/2009/12/Disney-Channel-Logo.jpg>

The programs debuted in the channel became a hit; teenagers and gangs of friends formed a group to imitate pop groups and shows, and also the lexicon used in the programs was being included in diary teenagers

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vocabulary. In the early 1990's, the channel programmed popular after school block of cartoons called "Disney Afternoon" that showed Disney popular movies, classic characters, and original shows. The music from the original songs of "Disney Afternoon" became a success and was sung by viewers. The series tried to fit kids' ages and needs. In 2009, the programs "Jonas," starring the Jonas Brothers, and "Sonny with a Chance," starring Demi Lovato, invaded Disney Channel and reached a high programming rate.

Disney Channel had invaded preschoolers, teenagers, and young adolescents and had gained popularity. The channel has become well known for its series. Without hesitation Disney is still influencing on the American society through several series and programs destined to millions of spectators. Each series, program,

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movie lead the Disney Company to explore higher hills of success, which accompany its actual slogan that says “Dreams Come True.”

5.4. Disney Parks

Disney had demonstrated a remarkable capacity to grasp the essence of American attitudes about work, family, social life, and success. When Disney opened Disneyland, he told people that it was their land where past memories could relive and where young people can see the challenge of the future. Disneyland rapidly became part of Americans attractions because it was dedicated to the ideals, dreams, and events that happened to Americans.

5.4.1. Disneyland

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Disneyland is an American theme park located in Anaheim, California. It is owned and operated by the Walt Disney Parks and Resorts, a division of The Walt Disney Company. It was opened to the public on July 18, 1955. Disneyland is the only theme park that was designed and built by Walt Disney himself. The park has been visited by millions of people including presidents, royalties, and other heads of state. Disneyland is the second most visited park in the world, after the Magic Kingdom at Walt Disney World.

Disney visited an amusement park with his daughters Diane and Sharon. He saw that the girls had fun at the games, and he came up with the idea of a place where adults and their children could go and have fun together. Moreover, people asked about visiting the Disney Studio, and he realized that a studio had little to offer to the



visitors. He started to visit parks and to design a small one. He and his designers started to work on the plans and ended up with an enormous project. Of course, his brother, Roy, did not agree to this idea. Roy considered an impossible project because of the enormous budget. Roy did not support his brother's project. Therefore, Disney started to look for ways and alternatives to begin the project. Finally, Roy ended up working to get loans.



Picture 61

“Sleeping Beauty Castle”



Source:

http://www.astanacyclingteam.com/special_features/images/disneyland.jpg

When Disney moved into television, he realized that he could raise finances from that medium. The shows at television brought high incomes that facilitated Disney

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from getting funds for Disneyland. The construction began on July 16, 1954, and it took one year to build it.

Disneyland Park was opened to the public on July 18, 1955. ABC broadcasted the event live on its network. The park was overcrowded; thousands of people had gone to visit it. Too many people attended the opening that Disney was forced to close some of the buildings in the park. Therefore, Disney invited members of the press back for a private “second day” to visit the true Disneyland. He held a party in the Disneyland Hotel for them.

Disneyland Park is divided into different areas which radiate like the four cardinal points of the compass. When the park opened, it consisted of five themed areas: Main



Street, U.S.A., Adventureland, Frontierland, Fantasyland,
and Tomorrowland.

Nowadays, there are eight themed lands that hold a host for shops, restaurants, live entertainment and attractions that differ from each land: Main Street, U.S.A. is the result of Disney inspiration from his childhood town of Marceline, Missouri. It has a train station. At the end of Main Street the Sleeping Beauty Castle is located. Adventureland was designed to be an exotic tropical place in a far-off region of the world. New Orleans Square is a themed land based on 19th century New Orleans. It was opened on July 24, 1966. Frontierland recreates the setting of pioneer days along the American frontier. The adventures at Frontierland were designed to give people the feeling of having lived, even for a short while, during the county's pioneer days. Critter Country opened in

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1972. The main draw of the area is “Splash Mountain” that is a log-flume journey inspired in the “Uncle Remus” stories and the animated segments of the film “Song of the South.”

Fantasyland is the area of Disneyland where classic stories had become reality for young people. “Peter Pan” and “Alice in Wonderland” had inspired this place. Mickey’s Toontown opened in 1993, and was inspired by the fictional Los Angeles suburb of Toontown in the film “Who Framed Roger Rabbit,” released in 1988. There are also the house of Mickey Mouse and Minnie Mouse. At this place, people can find Daysi, one of the rarest characters to find around the park. Finally, Tomorrowland required scientists, technical consultants, and designers. Once, Disney said that Tomorrowland could be considered a wonderful age where scientists could

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contribute and make achievements that would benefit children and coming generations. There are also other areas of attractions that are considered backstage areas. They include stores, restaurant buildings, and outdoor service areas.

Disneyland Railroad (DRR) is also part of the marvelous creations of Disney. The DRR passes encircling Disneyland, and provides a grand circle tour to visitors. The Disneyland Railroad was known as the Santa Fe Railroad. The railroad takes visitors on a tour around Disneyland. Another attraction of this amusement park is the Monorail System that opened in Tomorrowland in 1959. The Monorail shuttles visitors between two stations, one inside the Park in Tomorrowland and the other in Downtown Disney.

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Picture 62

Disneyland map



Source:

http://www.ineedavacation.com/disneyland/graphics/disneyland_map.jpg

5.4.2. Disney World

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Disneyland was only the beginning of Disney's park dreams. Disney started the idea of building Disney World. He caught the idea that Disney World should be built in the eastern United States because Disneyland (in the western part of U.S.A.) would not compete with Disney World.

Disney looked for a place where he could carry on his project. He scouted land in Florida, near Orlando, and liked the place because there was good weather, and a large city nearby, and adequate freeways. Disney had a meeting with the governor of Florida to ask permission to establish his own autonomous park. The governor accepted because he was conscious that the project would bring economic development to Florida. Now, Disney had total control over things like building codes, zoning, and planning.

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Disney's plan was to preserve the nature environment in this park. Consequently, he set aside 7,500 acres (History of Disney World) that would not be developed. The land was in total 27,400 acres. Unfortunately, Walt Disney died before the construction began. Therefore, his brother Roy took over and was in charge of completing the project.

Picture 63
Mickey Mouse, anniversary parade at Magic Kingdom.



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Source:<http://images1.fanpop.com/images/photos/1700000/Magic-Kingdom-Mickey-in-a-parade-walt-disney-world-1753505-326-425.jpg>

Walt Disney World opened on October 1, 1971. It is the most visited recreational resort in the world and contains four theme parks, two water parks, 24 themed hotels, and a variety of shopping, dining, entertainment, and recreation venues. At its opening date, Disney World counted with the Magic Kingdom Theme Park. On October 1, 1982, the EPCOT Center was added to Disney

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World. On May 1, 1989, The Disney's Hollywood Studios formed part of it and on April 22, 1998, the Animal Kingdom also formed part of Disney World.

EPCOT, Experimental Prototype Community of Tomorrow, was planned to be part of Disney World. EPCOT would be a futurist city, but it changed drastically after Walt Disney's death. EPCOT became EPCOT Center that includes the resorts on this theme park.

The history of Disney World is a story of Walt Disney's vision for the perfect theme park. Roy Disney dedicated the property and declared that it would be known as Walt Disney World in his brother's honor.

5.4.3. Disneyland Paris

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Disneyland Paris is a recreation resort located in Marne-la-Vallée, a town in the eastern suburbs of Paris, France. Disneyland Paris opened on April 12, 1992, and is composed of two theme parks, a retail, dining, and entertainment district. It has with seven Disney-owned hotels.

Picture 64
Disneyland Paris

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Source: <http://bluporter.com/blog/wp-content/uploads/2009/08/disneyland-paris.jpg>

Disneyland Paris is owned and operated by the French company Euro Disney S.C.A. of which the Walt Disney Company owns 40 percent of it. The idea of building a similar Disneyland and Disney World theme park in Europe emerged in 1972. In 1984, the head of Disney's theme park division presented a list of possible European locations for the park in France and Spain.

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Michael Eisner, Disney Parks Head, discovered a site in the rural town of Marne-la-Vallée and chose it because of its central location in Western Europe. Its construction began in August 1988.

The original name of Disneyland Paris was Euro Disney. The name was changed to overcome negative publicity that followed the inauguration of Euro Disney, and also because the term “Euro” was associated with business and commerce. The name “Disneyland Paris” was a way of identifying it with one of the most romantic and exciting cities in the world.

5.4.4. Tokyo Disneyland

Tokyo Disneyland is a 115 acre theme park at the Tokyo Disney Resort located in Urayasu, Japan, near

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Tokyo. It was the first Disney Park that was build outside of the United States. It opened on April 15, 1983. The park was built by Walt Disney Imagineering team in the same style as Disneyland in California, and the Magic Kingdom in Florida. It is owned by The Oriental Land Company which licenses the theme from The Walt Disney Company. Tokyo Disneyland is the only Disney Park that is not owned by the Walt Disney Company.

Tokyo Disneyland counts with seven themed areas in the park. It takes the classic Disney lands' style: Adventureland, Westernland, Fantasyland, and Tomorrowland. The park includes huge open spaces to accommodate the massive crowds. In 2007, Tokyo Disneyland ranked to be the third most visited theme park in the world, behind Disneyland in California, and Disney World in Florida.

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Picture 65

Mickey Mouse Parade, Tokyo Disneyland



Source:<http://images.forbestraveler.com/media/photos/inspirations/2007/10/amusement-parks-03-g.jpg>

Adventureland has its own attraction, the Western River Railroad, but it is not used to travel from one area of the park to another. It has the same design than Adventureland in California. Westernland takes a wild west style appearance similar to Frontierland. Critter Country is a small area of the park with two attractions: “Splash Mountain” and “Beaver Brothers Explorer

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Canoes.” Fantasyland is the icon of Tokyo Disneyland because of its Cinderella Castle, which is identical to the one at Walt Disney World in Florida. At Fantasyland, people can find The Mickey Mouse Revue, an audio-animatronic musical show. The major attraction at this land is Pooh’s Hunny Hunt, a unique attraction featuring trackles technology and state of the art special effects. Toontown is identical to Mickey’s Toontown at Disneyland in California. Finally, Tomorrowland has an urban look and appears more like a community than a showcase of future technology.

The name Disney had been spread all over the world. It is clear that Disney had contributed to the world so that people could discover enchanted lands of fantasy and adventure. The Walt Disney Parks and Resorts are



“an eternal source of joy, laughter, inspiration, and imagination to the peoples of the world. And may this magical kingdom be an enduring symbol of the spirit of cooperation and friendship between the great nations of Japan and the United States of America.”⁶⁴

5.5. Disney Companies after Disney’s death.

When news about Walt Disney’s death on December 15, 1966, came to the Burbank studio and Disneyland his employees and friends reacted with surprise, grief, and anxiety for the future. Walt Disney had wanted to keep in secret his death because he feared that the news would affect the company in some way. Consequently, the Disney Company concerned about the financial impact, suspended announcement of the death until the next day,

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at which point his body already had been cremated and interred during a secret family ceremony.

Sadness and disbelief encircle the world.

Newspapers in every country in the world reported the news of Walt Disney’s death, and citizens everywhere felt the loss. Consequently, some newspapers paid tribute to him with some eulogies:

“Aesop with a magic brush, he produces work of incomparable artist artistry and of touching beauty, all children in the world are in mourning, reigned for several decades over the fantasy of children in all the world, a poet magic who brought the world of fable alive, Disney’s Oscars were of less value that the shout of joy from young and old, the sadness of the country’s children and more than one tear was seen in the



eyes of grown men, his appeal and influence were universal, , it is a sad day for America and the world when a beloved artist leave us...”⁶⁵

Roy Disney, who had giving active help and encouragement to his brother from the beginning until the end, was now the President of the Disney Company. Roy took full charge of the company at the age of seventy-three. He assured the public, the stockholders, and each of the employees that they would continue to operate Walt Disney’s Company in the way that his brother has established and guided it until his death.

Consequently, immediately after Walt’s death, Roy ordered the planning for Florida to continue without delay, taking account of Walt’s wishes for the construction of this new park. Roy was working hard in the Florida Park and



declared that the official name of this one would be “Walt Disney World.” He reasoned that with this name, people would always know that it was Walt’s dream. On October 23, 1971, “Walt Disney World” was opened to the public. This park is according to Walt’s ideas.

Walt did not complete the journey; he died before all his dreams came true. However, Roy had lived long enough to see most of Walt’s dreams fulfilled. “Walt Disney World” had been built. California Arts Institute had become a reality, its handsome buildings financed largely by contribution in Walt’s will. Now more than forty years after Walt’s death, when Disney parks have spread not just to Florida but to Europe and Asia, the original Walt’s ideas remain in each of these parks. In relation to Walt’s animated characters, until now they continue being the center of attention. The presence of Mickey Mouse,

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Donald, Snow White, and others important creations give Walt Disney the opportunity of being remembered every moment.

The Disney name is authentic and valuable in the Disney Company. Most people have a lot of interest to put “Disney” in some parts like stores, merchandise, books, films, etc. Disney’s family owned not just Disneyland’s rights, but also the rights of Disney’s name. Walt Disney as a name and a person is a far more visible part of his company activities and his name in his company’s products is still so large. Disney Company continues to flourish, still producing animated and live action films and overseeing the still growing empire started by Walt, who will never be forgotten.



5.6. Walt Disney as a legend

Walt Disney is a legend and a folk hero of the 20th century. His worldwide popularity was based upon the ideas which his name represents: imagination, optimism and self-made success in the American tradition. Walt Disney did more to touch the hearts, minds, and emotions of millions of Americans than any other man in the past century. Through his work, he brought joy, happiness, and a universal means of communication to the people of every nation. Certainly, our world shall know but one Walt Disney.

Walt Disney is a legend figure starting from his childhood. A talent for drawing, he became one of Hollywood's master entrepreneurs and one the world's greatest entertainers. His imagination, fancy, ideas,

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creations, and joy will be present in all his creations and in some way will continue giving happiness to the world: **“He probably did more to heal or at least to soothe troubled human spirits than all the psychiatrists in the world. There can’t be many adults in the allegedly civilized parts of the globe who did no inhabit Disney’s mind and imagination at least for a few hours and feel better for the visitation.”**⁶⁶

Disney is a legend hero because of his films, parks, animated characters, etc., which have a special significance in society. He brought us closer to the future while telling us of the past. It is certain that there will never be such great a man as Walt Disney. His dreams and vision have made him seem less like a real person: in an interview in a school, students were asked **“who was Walt Disney? Was he real? Was he fictional,?”**

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Students answered that he was fictional character, and that he never really lived."⁶⁷ The fact that students thought he was a fictional character assured that his name was related with his fancy, magic, imagination, etc. In addition, that was one of the Walt Disney's dreams to be remembered as a fictional person because of his performances.

Picture 66

Walt Disney



Source:

http://www.solarnavigator.net/films_movies_actors/film_images/Walt_Disney.jpg

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After Walt’s death, there were some urban legends. The first one was that his body was frozen until a cure for his sickness would appear, so he could be re-animated and cured. The second one was that he was buried somewhere on the grounds of Disneyland. These rumors were motivated, perhaps, by the fact that both his family and the Disney Studio refused to comment on his death. Both rumors are completely untrue. Disney was cremated and his ashes interred at Forest Lawn Cemetery in Los Angeles, California.



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Picture 67
Walt Disney Statue



Source:<http://www.crosslandtravel.com/Images/WaltNMickeyStatue.jpg>

Reports surfaced that shortly after his death, Disney Company executive board members were shown a short film that Disney had made before his death, where he addressed the board members by name, telling each of

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them what was expected of them. The film ended with
Disney saying that he would be seeing them."

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CONCLUSIONS

During the development of our thesis, we acquired a significant understanding of the talent, ingenuity, and hard work which allowed Disney to develop technology which was of great importance in the motion picture business. Far more revolutionary was Disney's decision to create a cartoon with ingenious ideas: “Steamboat Willie” in 1928 as the first animated synchronized sound cartoon; “Flowers and Trees” in 1930 as the first short created with full color; “Snow White and the Seven Dwarfs” in 1937 as the first full-length animated film, and other films that proved animation effectiveness as a vehicle for feature films.

According to our investigation, Disney was really an important historical personage. His phenomenal career

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exemplifies the way modern popular culture had affected many aspects of twentieth century life from entertainment to historical facts. Starting as the creator and producer of short cartoons, Disney turned ten years later to making feature-length animated films that became a significant achievement for American audiences. During the Great Depression, the Second World War, and the Cold War, Disney provided a release from anxiety and tension from those times.

At the end of his life, Disney controlled his own studio, expanded into television, and received more than thirty Academy Awards. By 1955, he built one of the most amazing parks in America, Disneyland, and by 1970 vast amusement parks similar to this one had spread to Florida, Tokyo, and Paris, testifying that his touch



appealed to the popular imagination in other nations as well.

From the beginning until now, the name Walt Disney has been known in almost all the families in the world. He brought good cheer and happy hours with entertainment that lightened their hearts and refreshed their minds. His thoughts, ability, and humor inspired him to create entertainment giving people the chance to see the fantasy and enchantment in their lives. He will be remembered as a great magician who liked to bring delight to people.



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NOTES

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