



FANTASIA WAS ALWAYS MY FAVORITE OF WALT'S FILMS,

from the time I saw it first in 1940. It's just a great idea when you think about it, putting a really beautiful visual experience along with a really beautiful musical experience. It goes beyond either, to become something unique...an art of its own. One of the things I've always felt *Fantasia* accomplished was to move animation into a realm where it was accepted as an art form in a way that probably never could have happened without it.

At the time of its original release, *Fantasia* was intended to be a perpetual touring concert presentation, with new selections regularly replacing existing segments, over years of continual release. Sadly, that idea never came to fruition, but Walt's notion of this film as a continuing work in progress always stuck with me. I kept thinking, "one of these days we ought to do that." I'd never thought of it as a real possibility, but why not be free to dream about it?

These musings became more plausible in 1991 after the video release of *Fantasia* became one of the top sellers of all time. It seemed like an ideal time to revisit the subject of a possible *Fantasia* continuation with Michael Eisner, and I asked him if I could fool around with the thing and take a look at what it might be. This is one of those things that you dream about forever, and when somebody says, "Go ahead"—as Michael did—your initial reaction is a disbelief, "Who, me?...now what do I do?"

Nine years later, I watched with pride—and a little bit of disbelief—as this continuation of *Fantasia*, now titled *Fantasia 2000*, debuted to appreciative audiences around the world.

Shortly after the premiere of *Fantasia 2000*, we had our first meeting about the DVD release of the film. During that meeting, I had a startling thought. It occurred to me that the only memory of *Fantasia* for a great portion of the DVD audience would be the home video release nearly ten years ago. So we looked at the modest goal of telling the entire encompassing 60-plus-year history of *Fantasia*: establishing its context, highlighting its important innovations, celebrating its art, and observing its accomplishments—*The Fantasia Legacy*.

When it was suggested that the 1940 release version of *Fantasia* be a part of this edition, I couldn't think of anything more natural or organic to really establish the importance of the film with the DVD viewer. We are also able to present the restored and remastered original, uncut roadshow version of the film, not seen anywhere since 1941, in its original 1.33:1 theatrical aspect ratio and fully enhanced for DTS 5.1 and Dolby Digital 5.1 Surround Sound.

Fantasia 2000 is presented in a direct digital-to-digital transfer at its originally intended 1.85:1 theatrical aspect ratio (enhanced for 16x9 widescreen presentation), DTS 5.1 and Dolby Digital 5.1 Surround Sound. Both features are THX-Certified and offer the THX Optimizer feature.

And then there is the supplementary material. Oh, boy. It's an understatement to say that the team putting the supplement section together was enthusiastic. Over the course of the DVD production, it became clear that our hardest decision would be what to leave out. As it is, this DVD set contains over 11 hours of content in addition to both versions of *Fantasia*.

First, there are two original 50-minute "Making Of" documentaries, created especially for this DVD edition, featuring a comprehensive overview of the creation of *Fantasia*. Consider this a *Fantasia* primer. In addition, every one of the individual sequences has material that goes a little deeper into the creation of each segment, highlighting the music, the design, the art...and the artists.

This is appropriate, since in many ways, *Fantasia* started as a gift to the artist. It was a gift to the people who had the urge to create something like this. You can do things in a short piece that you probably wouldn't do in a feature-length film. And you can experiment with the medium in a way that you can't in a feature. It's good for the art—and great for the artists.

And the artists created some unbelievable work, much of which was "invisible," never intended for an audience beyond the halls of Disney—but I'm delighted that we can show off some of that work here. Development art, character designs, model sheets, just about every phase of production where a drawing was committed to paper is represented on this disc. There are more than two thousand individual pieces of art in the various supplemental galleries.

There are also four Audio Commentaries, two for each version of *Fantasia*. For *Fantasia 2000*, I share the microphone with producer Don Erbe and Maestro James Levine. On the secondary commentary, we turn the mike over to the directors and art directors of each individual sequence in the picture, for a focused look at the art and design of *Fantasia 2000*.

For the 1940 release, I'm delighted to share the first commentary track with animation historian John Canemaker, conductor James Levine, and film restoration expert Scott MacQueen.

The second commentary on the original release is truly special. It pays tribute to the tenacious visionary who made *Fantasia* happen—Walt Disney himself. This commentary is assembled from audio recordings Walt made over the course of almost three decades, and is culled from a variety of sources. It offers Walt's personal opinions, reflections, and musings of the making of *Fantasia*, as well as his ideas about art, music, the artists who made the film—and even the critics who loved or hated it.

In a few cases, Walt's thoughts are presented through the reading of select notes from existing verbatim transcriptions of the original story meetings. Animation historian John Canemaker provides important context or identifies the source or purpose of specific recordings. This is a one-of-a-kind audio record of a remarkable motion picture, and the remarkable man behind it.

With this DVD, we also have the opportunity to show the things that didn't make it to the final film. For instance, I can clearly remember my Dad coming home, not long after *Fantasia* first came out and telling me that the next piece Walt wanted to do was the "Flight of the Bumble Bee," because he wanted to fly the bee all the way around the room in stereo. I couldn't wait to see it. It never happened. And although that bumblebee never flew, we do have several other unused and unseen pieces for both releases of *Fantasia* that are equally fascinating.

Finally, within this DVD edition, we have a great opportunity to showcase and demonstrate some of the startling, fascinating, innovative, and amazing techniques and technologies that have been used in the production of *Fantasia* to bring the artists' vision from mind to movie screen.

Animation has always been about drawing one frame at a time and exposing those frames to the camera. It's gotten more sophisticated because we can now let the computer fiddle with those things. But the beauty of animation for me, and the thing that makes this all very universal and brings it all together, is that it's still the mind and the hand and the paper and the vision. And it's art. No matter how you define it and what the technological process is you're going through, that's what separates it from every other medium I know.

Roy Edward Disney
Vice-Chairman, The Walt Disney Company
Executive Producer, *Fantasia 2000*

This presentation is your personal reserved-seat ticket to the extraordinary history of a matchless cinematic blend of classical music and the art of animation.

You are about to experience a remarkable showcase, presenting six decades of inspirational and development art, surprising behind-the-scenes stories, never-before-seen moment-making secrets, restored and reconstructed sequences and scenes, insights from film historians, and recollections from the filmmakers—including Walt Disney himself.

Kindly take your seat, for the performance is about to begin. Welcome to "The Fantasia Anthology."

