

# FANTASIA

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World Premiere!

*Tonight at 8:40*

REGULAR PERFORMANCES START WITH THE FIRST

*Matinee Tomorrow at 2:40*

TWICE DAILY • ALL SEATS RESERVED

Walt Disney's  
**FANTASIA**

In Technicolor Music Conducted by

**Stokowski**

IN FANTASOUND

Recorded by RCA • Commentary by

DEEMIS TAYLOR

*Seats Now On Sale*

MATINEES at 2:40—Mon. to Fri., 55¢, 75¢, \$1.50

Sat., Sun. and Hols., 55¢, 75¢, 95¢, \$1.50, \$1.75

EVENINGS at 8:40—75¢, \$1.50, \$1.75, \$2.50

All prices include tax. Not valid for 10¢

**Broadway Theatre**

53rd ST. @ B'WAY. CI-8-5353

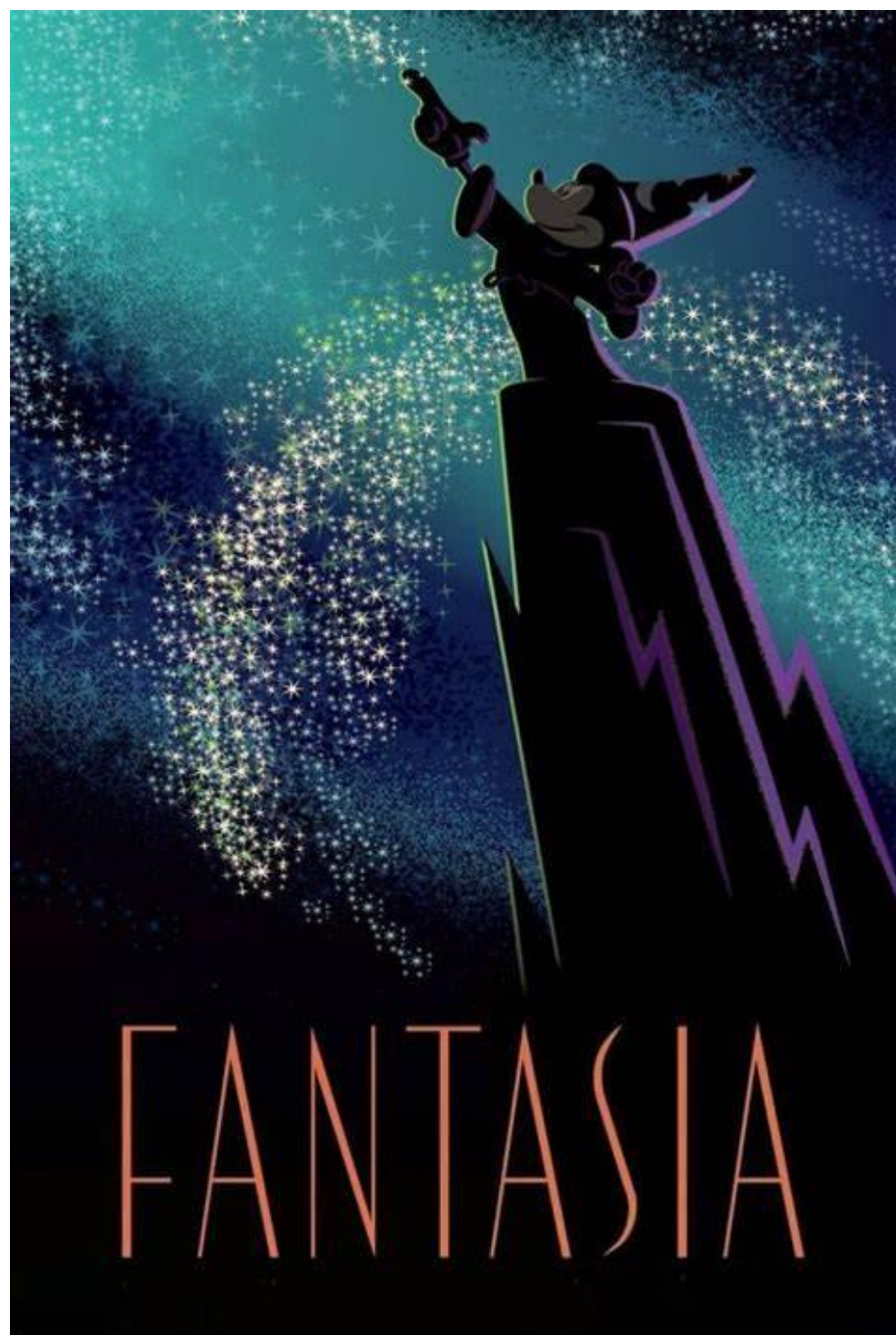
Because of Special Equipment, "Fantasia"

WILL NOT BE SHOWN IN ANY OTHER

THEATRE WITHIN 100 MILES OF N.Y.



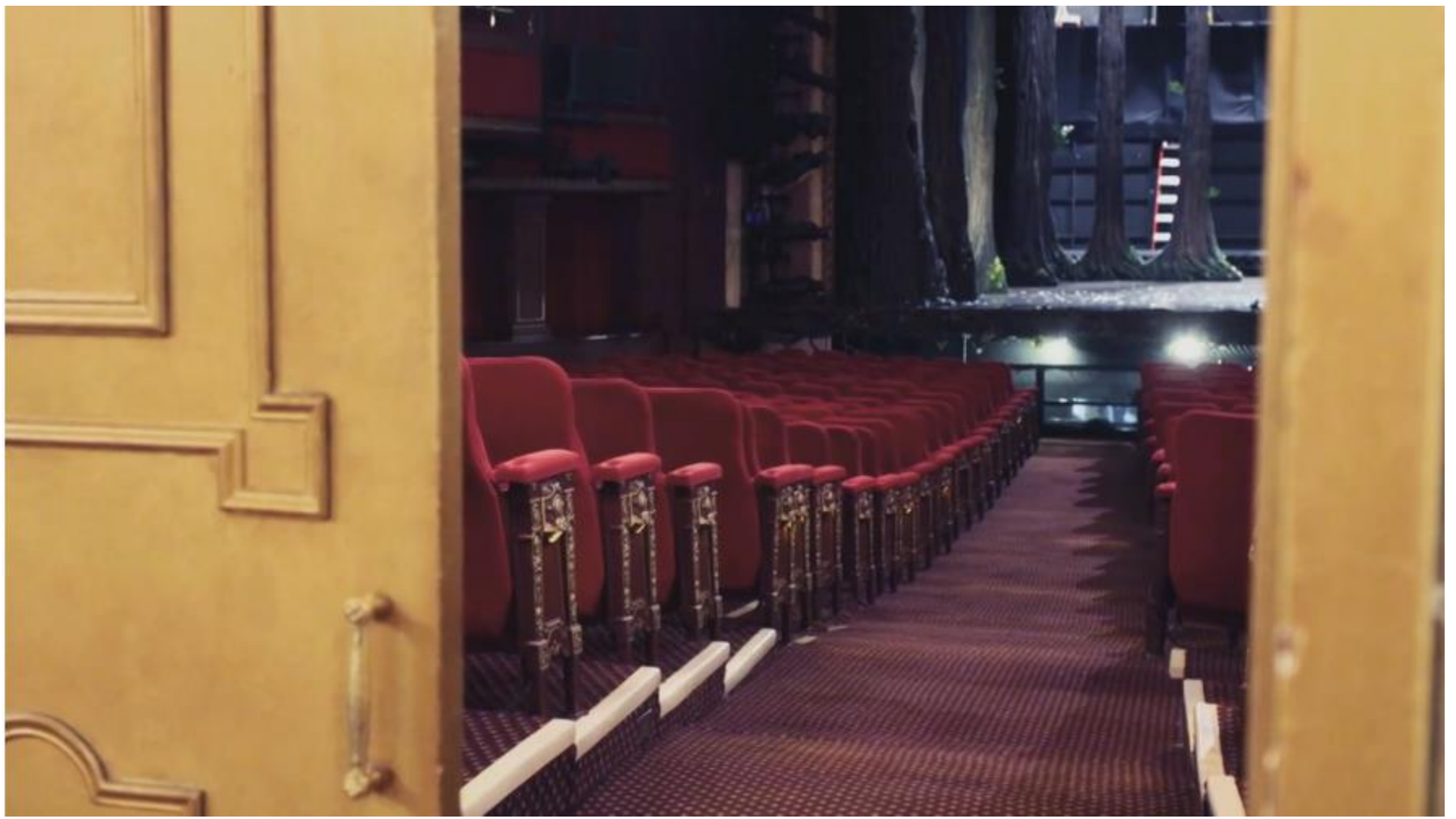
















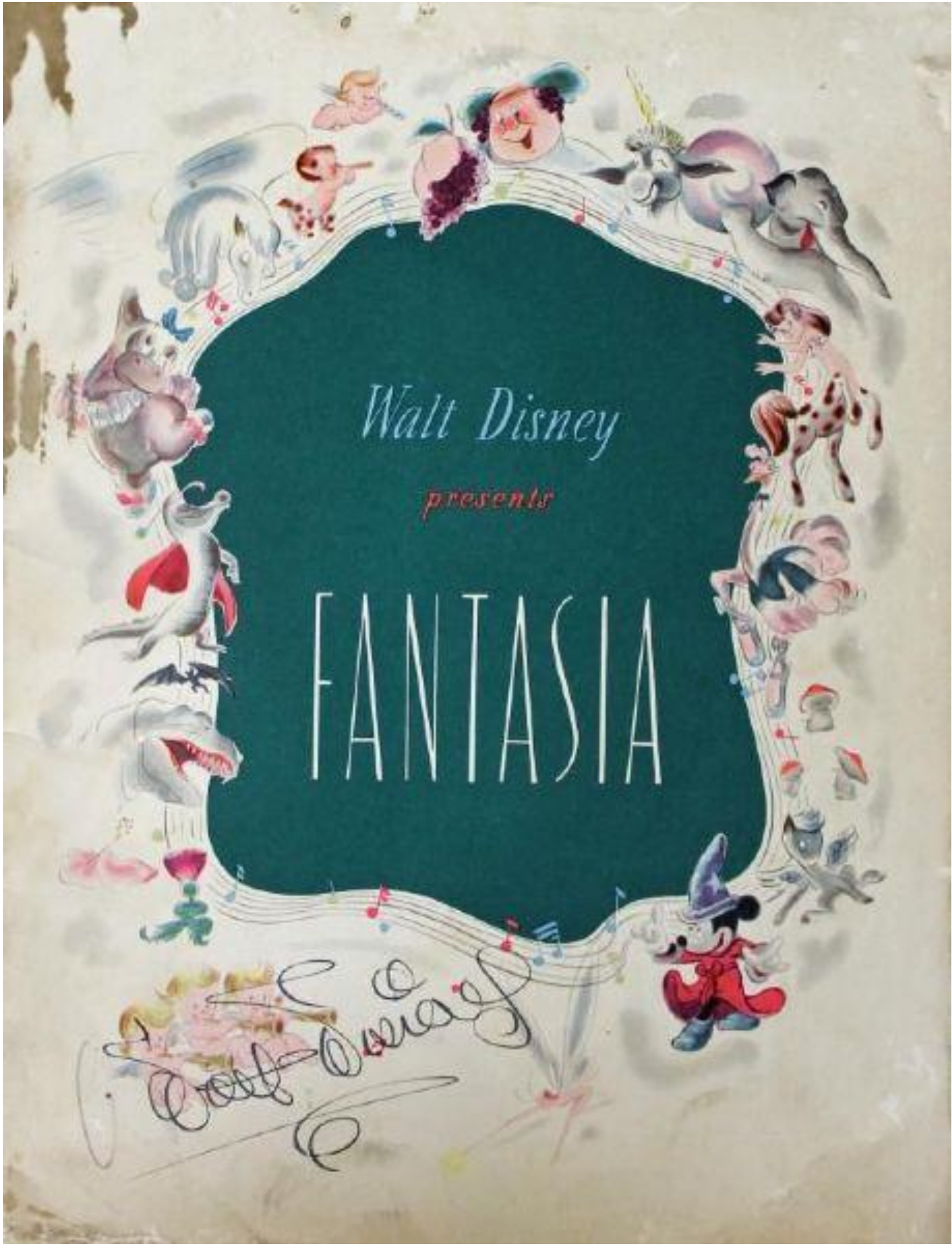












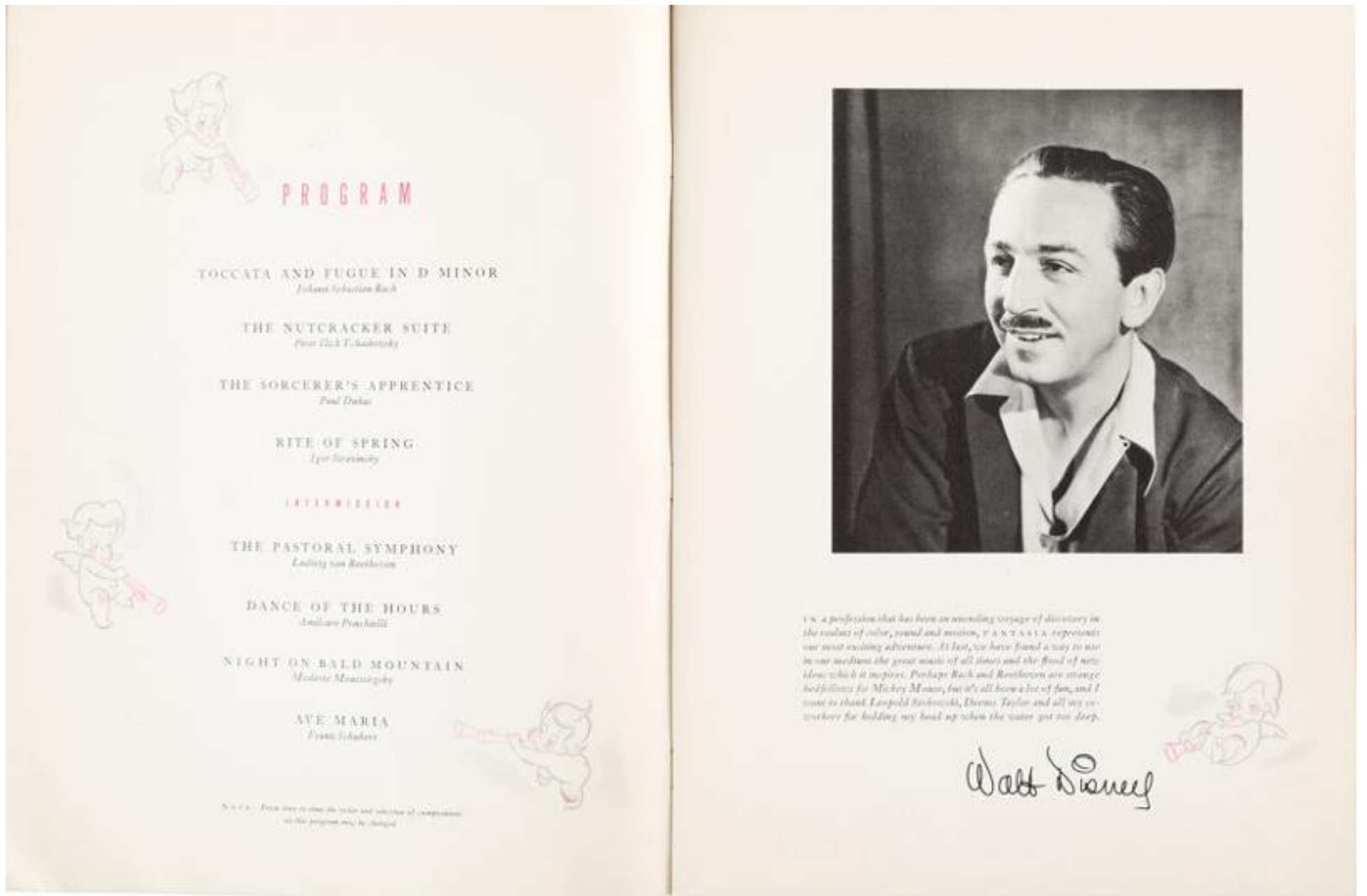
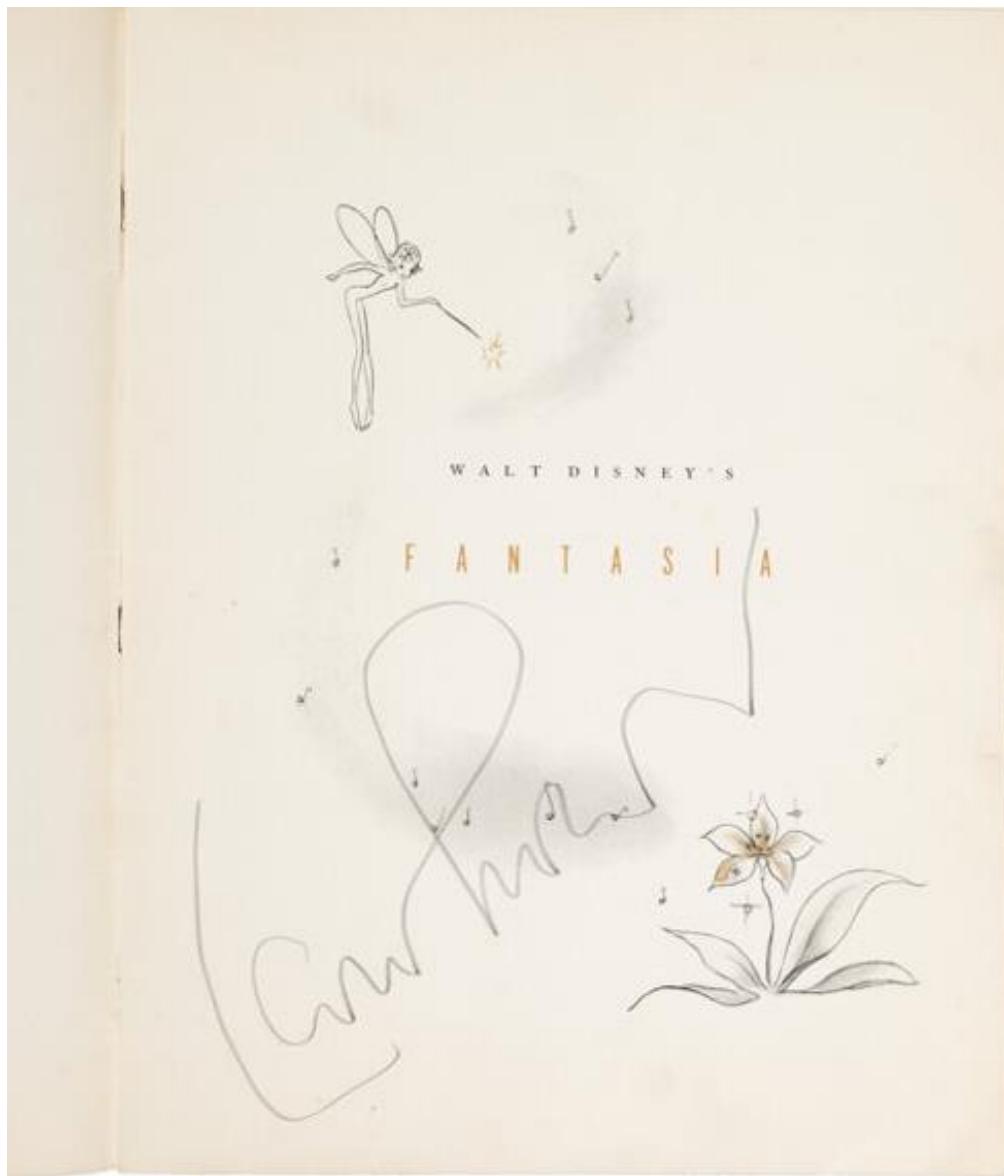
Walt Disney

presents

FANTASIA

Walt Disney





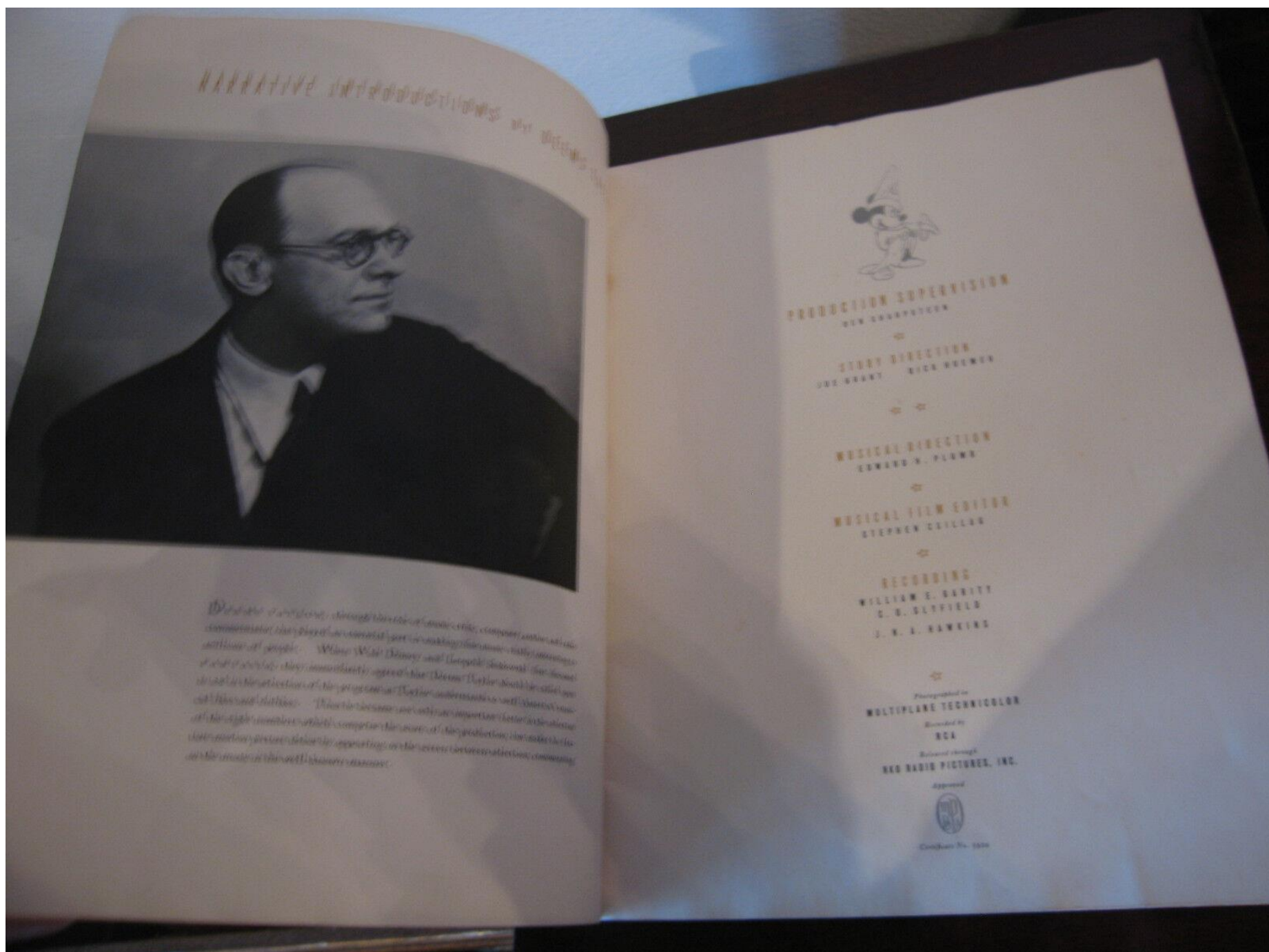




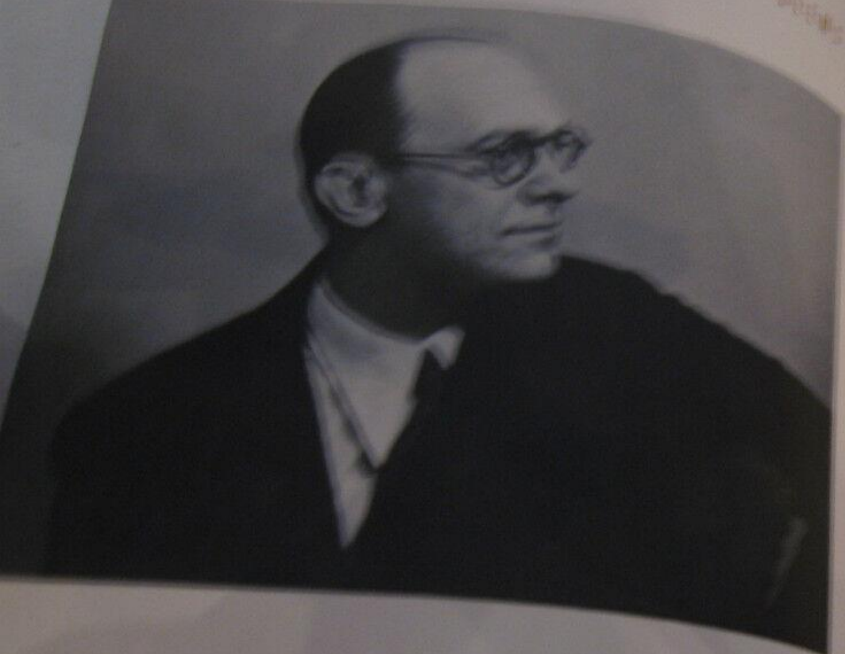
*Fantasia in the making*




- 1 As soon as the plans for FANTASIA were selected, Disney again turned the wheels of his mind to considering the moral and story of each composition in the program. Then, Ken Anderson, one of the pre-arranged illustrators, explains the program of his response to Walt Disney, Anderson and Taylor.
- 2 Each scene of the completed program requires weeks of hard work. Out of "swallow" scenes (small scenes) come new angles, revisions, and special techniques of film. FANTASIA's production supervisor, Ben Sharpsteen, shows with love of his response to the film. (Right: Ben Sharpsteen, with Mickey Mouse, Jiminy Glick, and the Blue Bird.) (Left: Walt Disney.)
- 3 When the program is almost as "done as the done," shows show Taylor some photographic pointers for the Disney staff.
- 4 Although Disney himself has to often give to look like the characters they create, someone Bill Tybur, responsible for the final film character in "Night on Bald Mountain," usually receives the very same thing in quickly unobtrusive.
- 5 For the first time on the Disney lot, "live action" scenes photographed human characters for certain purposes in FANTASIA. First to go before the Disney camera was Leopold Godowsky. Hollywood musicians were the most of ordinary mortals.
- 6 The greater part of FANTASIA was made in Disney's new studio in Burbank, California. Disney has built a tremendous, air-conditioned home for his personal of over 1,000,000 sq ft.
- 7 Artistic records were made of each of the FANTASIA compositions and given to their personal supervisors. Dick Huemer and Joe Grant, the program's main supervisors, and Disney Taylor take in a meeting of the Disney's Personal Symphony.
- 8 When Taylor and Anderson first checked in at the studio, they gave time with Walt Disney, leaving to the central scenes of the new type of picture up which they were to work. Pictures were drawn by hand Disney and his team.
- 9 The obviously unobtrusive artist who does this sketch of the Blue Bird of "I don't like it!" With Disney's facial expression is not that his staff frequently see when he confirms something that is good, but not good enough.



NARRATIVE INTRODUCTIONS BY WALT DISNEY



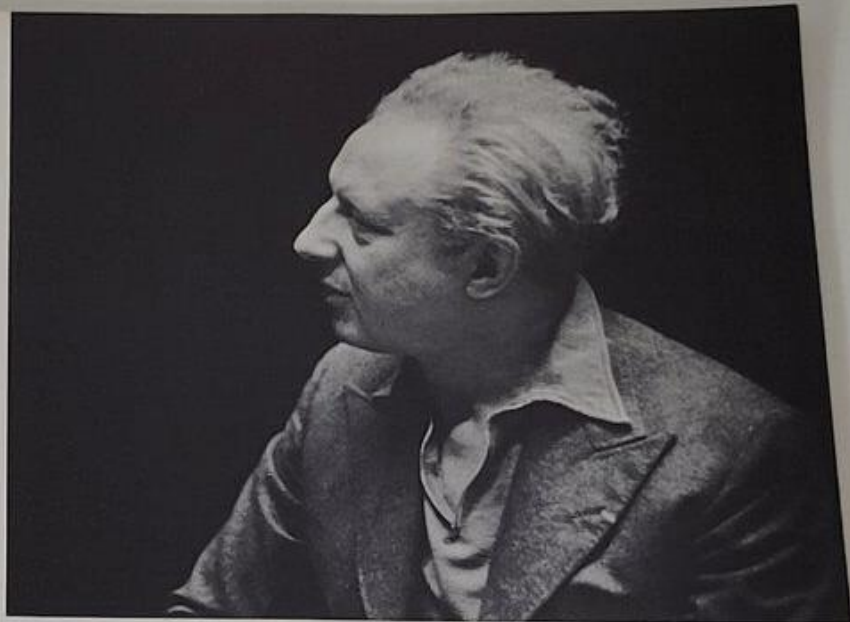
*Walt Disney, through his life of music, film, comedy, and the art of animation, has been an essential part in making the most colorful and interesting picture of people. When Walt Disney and Joseph Anderson, the director of the picture, they immediately agreed that Disney Taylor should be called upon to do the introduction of the program. Taylor's answer was to call upon the artist's talents. This is because an artist's imagination is not limited to the right number of his computer's work. In the production, the artist's imagination is not limited to the right number of his computer's work. In the production, the artist's imagination is not limited to the right number of his computer's work.*

  
 PRODUCTION SUPERVISION  
 BY WALT DISNEY  
 STORY DIRECTION  
 JOE GRANT RICH HAGEMAN  
 MUSICAL DIRECTION  
 EDWARD H. PLUMB  
 MUSICAL FILM EDITOR  
 STEPHEN COLLIER  
 RECORDING  
 WILLIAM E. GABETT  
 C. G. SLYFIELD  
 J. N. S. HAWKINS

Photographed on  
 MULTIPLANE TECHNOLOGY  
 Released by  
 RCA  
 Released through  
 RKO RADIO PICTURES, INC.  
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 Certificate No. 1300



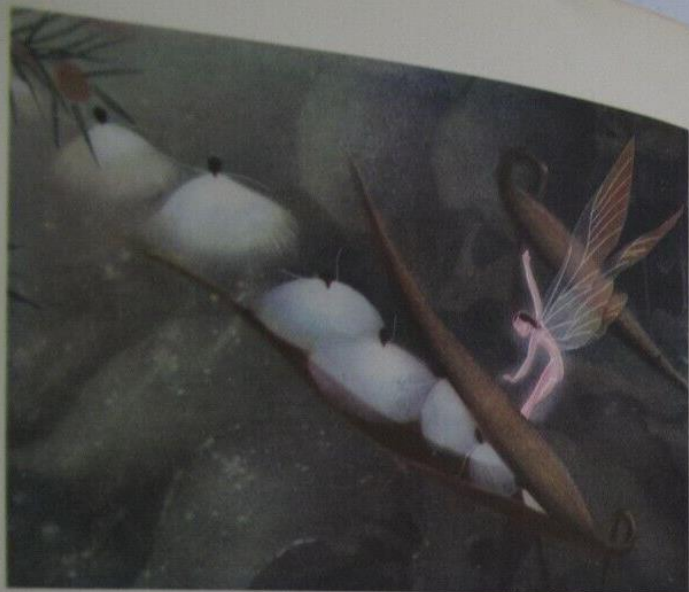
WITH  
**LEOPOLD STOKOWSKI**  
 AND MUSIC AS PLAYED BY  
**THE PHILADELPHIA ORCHESTRA**



THE beauty and inspiration of music must not be restricted to a privileged few but made available to every man, woman and child. That is why great music associated with motion pictures is so important, because motion pictures reach millions all over our country and all over the world. Their influence is immensely powerful and deep. We cannot measure how greatly music and motion pictures contribute toward a higher standard and enjoyment of living, increasing the well-being of each one of us, as well as our nation, by giving us not only recreation and pleasure, but stimulation and nourishment of the mind and spirit.



*Leopold Stokowski*



THE **NUTCRACKER SUITE**

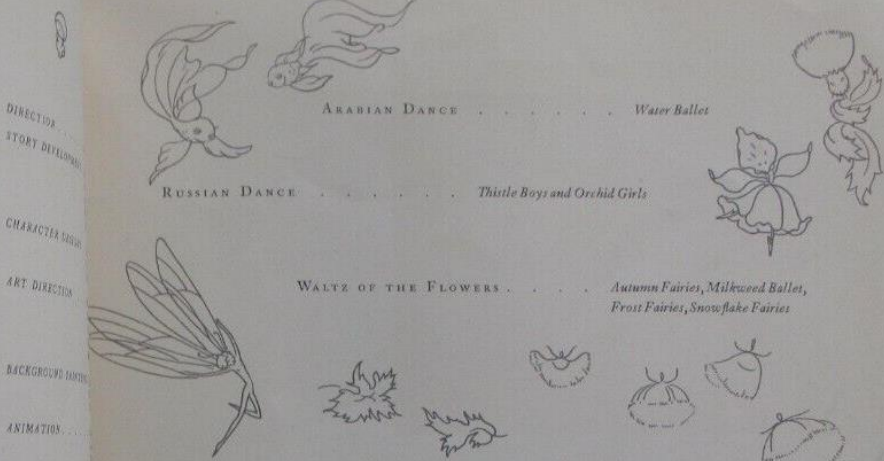
*Chaikovsky*

DANCE OF THE SUGAR PLUM FAIRY *The Dewdrop Fairies*

CHINESE DANCE

DANCE OF THE REED FLUTES

*Blossom Ballet*



THE MUSIC of the *Nutcracker Suite* takes you to a realm of purest fantasy where the things you've dreamed about become reality. You won't see the little girl and the handsome nutcracker-prince of the old tale around which the music was written, for they're in the audience, having their glimpse of this enchanted fairyland with you.

With a master of imagination as your guide, you'll discover why the flowers and grasses sparkle in the sunshine . . . what goes on beneath the surface of a quiet stream . . . what makes the leaves change colors . . . what snowflakes really are . . . and that a clump of thistles or a cluster of mushrooms may not be just what they seem.

This triumph of beauty has also been a triumph of technical skill. When Disney started work on *FANTASIA*, many of the problems presented by the *Nutcracker Suite* were not only unsolved, they were unheard of. No one at that time knew how to light a scene with incandescent dewdrops or how to animate the intricate geometrical patterns of a host of dancing snowflakes. But when the artists demanded such effects, the Disney technicians achieved them.

They devised new ways of handling paints and pastels. They explored new methods of manipulating the giant multiplane camera, new developments in lighting, unusual process shots and many spectacular tricks that go under the general heading of "special effects." In short, the artists conceived the impossible and then the technicians made it not only possible but practical, until finally the fairyland of their imagination was captured and brought to you in *FANTASIA*.





# THE SORCERER'S APPRENTICE

## Dukas

IT ALL started about twenty centuries ago when a Greek writer named Lucian made up a story about a powerful magician and his little assistant. A thousand years later, the German poet, Goethe, liked the story and wrote a poem about it. A hundred years or so after that, Dukas, a Frenchman, turned the poem into music. And now, an American named Disney has put the whole thing into the movies!

Walt Disney has been experimenting with the idea of turning music into pictures since his first Silly Symphony, *The Skeleton Dance*, released in 1929. The tale of the Sorcerer's Apprentice had always amused him and obviously only his unique medium could realize the full humor of its situations.

DIRECTION . . . . . JAMES ALGER  
 STORY DEVELOPMENT . . . . . PERC PERAZZ  
 CARL FALLBERG  
 ART DIRECTION . . . . . TOM COHRICK  
 CHARLES PHILIPPI  
 ZACK SCHWARTZ  
 BACKGROUND PAINTINGS . . . . . CLAUDE COATES  
 STAN SPORN  
 ALBERT DEMPSEY  
 ERIC HADREN  
 ANIMATION SUPERVISION . . . . . FRED MOORE  
 VLADIMIR TYTLA  
 ANIMATION . . . . . LES CLARK  
 RILEY THOMPSON  
 MERVIN WOODWARD  
 PASTON BLAIR  
 EDWARD LOVE  
 UGO DICHI  
 GEORGE ROWLEY  
 CORNETT WOOD



So, with an orchestra of players individually chosen from the finest instrumentalists in Los Angeles, and with Leopold Stokowski conducting, the Dukas music was recorded and Walt Disney's artists started to work. The role of the apprentice was a natural for Mickey Mouse. The studio staff became fascinated by the possibilities which this new venture opened up. When the preliminary sketches and test reels had been made, Disney called in everyone he could lay his hands on in order to get a typical audience reaction. The carpenters and gardeners were invited, the traffic boys and the girls from the Inking department, visiting celebrities and the woman who ran the hamburger stand across the street. Everyone was enthusiastic, and the encouraging thing was that these people were not trained musicians. They didn't know any more about classical music than the Disney artists themselves.

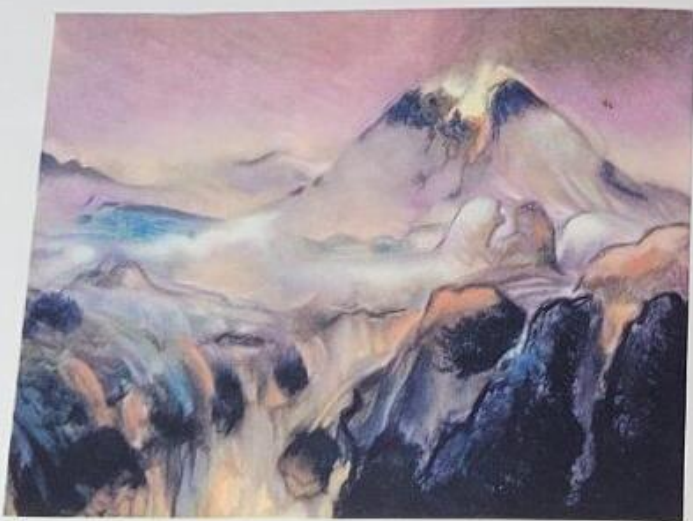
That is how *FANTASIA* began, and just as the magic in the story went far beyond the little apprentice's original intention, so did the idea of making great music visual grow into the revolutionary kind of entertainment that is *FANTASIA*.



# RITE OF SPRING

## Stravinsky

DIRECTION . . . . . BILL ROBERT  
 PAUL SAPPENHELD  
 STORY DEVELOPMENT &  
 RESEARCH . . . . . WILLIAM MARTIN  
 LEO THORPE  
 ROBERT FRENKEL  
 JOHN FARMER McLEOD  
 ART DIRECTION . . . . . McLEOD STEWART  
 DICK KILLEY  
 JOHN HUBLEY  
 BACKGROUND PAINTINGS . . . . . ED STARR  
 BRUCE MACK  
 EDWARD LEVITT  
 ANIMATION SUPERVISION . . . . . WOLFGANG REUTEMAN  
 JUDITH MANNOR  
 ANIMATION . . . . . PHILIP DUNCAN  
 JOHN McMANNY  
 PAUL BUNN  
 ART PALMER  
 DON TORCH  
 EDWIN AARAL  
 PAUL R. KRUMHOLTZ  
 SPECIAL CAMERA  
 EFFECTS . . . . . GAIL PAPINAY  
 LEONARD PICKLEY



THE RITE OF SPRING has been called modern music's Declaration of Independence. Yet, its premiere in Paris was never finished. The audience hooted, whistled and yelled until the curtain had to be rung down. The explosive impacts of discordant sound, its raw violence, its brutal, pounding rhythms were too much for the outraged audience. That was in 1913. Today, the music is better understood, and many musicians, including Stokowski, consider it one of the greatest and most significant compositions of all time.

As originally staged, *The Rite of Spring* represented primitive life in a series of tribal dances and rituals. But Disney and his artists heard in this awesome music the vast pageant of the primitive, and so, in impressionistic sweeps through time and space, this visualization tells a story of the first two billion years upon our planet. Music less violent and shocking than Stravinsky's would be inadequate to express what is unfolded in *FANTASIA*—convulsions of a new-born world, cataclysmic upheavals that remoulded the face of the earth, and the death battles of incredible monsters who several hundred million years ago roamed over what is now Paris, New York, Hollywood . . . and our own backyards.

In picturing a primitive world, Disney has let Science write the scenario. Such world-famous authorities as Roy Chapman Andrews, Julian Huxley, Barnum Brown and Edwin P. Hubble volunteered helpful data and became enthusiastic followers of the picture's progress.

Scientists tell us that the fifty-ton monsters and flying dragons and sea-serpents you will see are creatures which once actually lived and looked as they appear on the screen. But while scientific authorities have been able to reconstruct the skeletons of the long-extinct dinosaurs so that we have an accurate picture of their size







### WELL-KNOWN VISITORS PREVIEW FANTASIA



- 1 Kirsten Flagstad, one of the world's truly great singers, was thrilled with the musical interpretations worked out by Disney and his staff. Walt Disney shows Marlene Dietrich one of the character models for FANTASIA.
- 2 Actress Katharine Cornell is introduced to some FANTASIA "action" by director T. Hee, artist James Beirner, and director Hamilton Luske.
- 3 Choreographer George Balanchine delightedly shows Igor Stravinsky one of the ballet dancer models from "Dance of the Hours." A leading ballet figure of the country, Balanchine declared that the Disney treatment of the dance reached a new high in technique.
- 4 Walt Disney shows Dr. Edwin Hubble of the Mt. Wilson Observatory and Dr. Julian Huxley, the biologist, a model of "Tritonopsis," one of the characters in "Rite of Spring." Scientists who visited the studio appreciated the efforts toward prehistoric authenticity in the Stravinsky sequence.
- 5 During a trip to Hollywood, members of the much-discussed Association of American Artists visited the studio in a body. George Hiddle, association director Kerens Levernthal, Thomas Hart Benton, Ernest Young, Grant Wood, and Georges Schreiber have a field day with models for FANTASIA characters.
- 6 Igor Stravinsky as sketched by a Disney caricaturist. Stravinsky was delighted . . . and now possesses the original.

### DANCE OF THE HOURS

## Ponchielli

**DIRECTION** . . . . . T. HEE  
NORM FERGUSON

**CHARACTER DESIGNS** . . . . . MARTIN PROFFENBER  
JAMES BEIRNER  
DUKE RUBELLE  
KARL HURD

**ART DIRECTION** . . . . . KENDALL O'CONNOR  
HAROLD DROUGHTY  
ERNEST NOBBLI

**BACKGROUND PAINTINGS** . . . . . ALBERT DEMPITTA  
CHARLES CONNER

**ANIMATION SUPERVISION** . . . . . NORM FERGUSON

**ANIMATION** . . . . . JOHN LOUNIBERY  
HOWARD SWIFT  
PRESTON BLAIR  
HUGH FRAZER  
HARVEY TOOMBS  
NORMAN TATE  
LUCKY LOKEY  
ART ELLIOTT  
GRANT SIMMONS  
RAY PATTERSON  
FRANKLIN GRUNDEN

ALTHOUGH Ponchielli's *Dance of the Hours* was first performed at La Scala, Milan, in 1876, it remains today a glorious example of the *dance classique* at the pinnacle of its full fruition. The ballet occurs in the third act of the opera *La Gioconda* (The Smiling One) as the Duke Alvisi entertains his guests with a divertissement in the grand ballroom of the palace. The distinctive choreography, so charmingly baroque, yet at the same time so daringly conventional, is permeated with the true spirit of the early idiom and presents a significant commentary on the eternal struggle between the powers of light and darkness.

As the curtain rises, Mlle. Upanova, *solo ballerina*, symbolizes the dawn as she summons her dancers, the early hours, to her side in a series of graceful *arabesques*. The ballet chorus, in classic patterns, *sur les pointes*, follows her about the spacious hall until, in a lovely tableau, they kneel at the edge of a sunken pool. Then, as a nymph arising from the waves, Hyacinth Hippo emerges from the pool. Her hand-maidens circle about her in the vivacious *faux pas*, executed from the second position, portraying with tender nuances the languor of the day.

Now, to the music's *mode minor*, a new *corps de ballet* interprets the twilight hours, and although there is still a gay abandon in the superb *promenade* of Elephanchine, there is a hint of something to come, a half-veiled, illusive mood of breathless desire. And it comes! Ben Ali Gator, *maitre de ballet*, sweeps in with his sinister band, heralding the sullen approach of the hours of the night. In a magnificent *cherchez la femme*, the chorus leaps about in bold *double entendres*, while their leader executes the brilliant *triple entente* with virile grace.

The music's quickened tempo foretells the return of Hyacinth Hippo. She is timorous before Ben Ali Gator as he, entranced with her beauty, makes a *pas-de-pasouri* in her direction. Then, suddenly infatuated, she surrenders to him in the electric measures of the *adagio* as he lifts her triumphantly above his head in a swift *demi-nelson*. In the grand finale, the *tout ensemble* expresses the transience of night and the victory of day in a spirited *allons a buffalo*.

When we see what this talented troupe does to *Partie des danses* in the true classic tradition, we can only marvel at what the future may hold.



### NIGHT ON BALD MOUNTAIN AND

## Moussorgsky

NO MUSIC approaches *Night on Bald Mountain* in the feel of sheer, elemental terror. It reeks with Death; it howls, shrieks and thunders Evil. It could have been conceived only in the imagination of a genius like Moussorgsky. Once, as he listened to *Bald Mountain*, Moussorgsky cried out to the gods of pagan Russia for the power to see the demons and monsters which he heard racing through this music.



**DIRECTION** . . . . . WILFRED JACKSON

**STORY DEVELOPMENT** . . . . . CAMPBELL GRANT  
ARTHUR HEINEMANN  
PHIL DIKE

**ART DIRECTION** . . . . . KAY NIELSEN  
TERRELL STAPP  
CHARLES PATZANT  
THOR PUTNAM

**BACKGROUND PAINTINGS** . . . . . MERLE COX  
RAY LOCKREM  
ROBERT SPURKI  
W. RICHARD ANTHONY

**ANIMATION SUPERVISION** . . . . . VLADIMIR TYTLA

**ANIMATION** . . . . . JOHN McMANUS  
WILLIAM N. SHULL  
ROBERT W. CARLSON, JR.  
LEITEK NOVOSI  
DON PATTERSON

**SPECIAL ANIMATION EFFECTS** . . . . . JOSHUA MEADOR  
MILES E. PIKE  
JOHN F. REED  
DANIEL McMANUS

**SPECIAL CAMERA EFFECTS** . . . . . GAIL PAPINEAU  
LEONARD PICKLEY

**AVE MARIA CHORUS:** Charles Henderson, Director  
Julietta North, Soloist

### AVE MARIA

## Schubert



Bald Mountain is near Kiev in Southern Russia. In pagan times, according to tradition, the worshippers of Evil gathered on its wind-swept summit to do homage to Tchernobog, the Black God. One of these demonic revels which Moussorgsky's music describes has been re-created by Disney's artists.

Just as Moussorgsky was a pathetic child of Darkness, the genial, guileless, lovable Schubert was a child of the sun. The two compositions associated in *FANTASIA* are reflections of their violently contrasting personalities. This very dramatic contrast undoubtedly appealed to Disney, the dramatist: *Bald Mountain*, the epitome of universal Despair and Evil; the *Ave Maria*, a universal symbol of Hope and Good; the fundamental conflict between Good and Evil, Life and Death.

Then, too, it was felt that the sacred beauty of the *Ave Maria* would provide an emotional relief to audiences tense from the shock of Moussorgsky's malignant music and its grim visualization.

In a universal language, music, the *Ave Maria* sings of peace and hope and life. Schubert himself said it was written as an act of spontaneous devotion springing from an overpowering emotion.

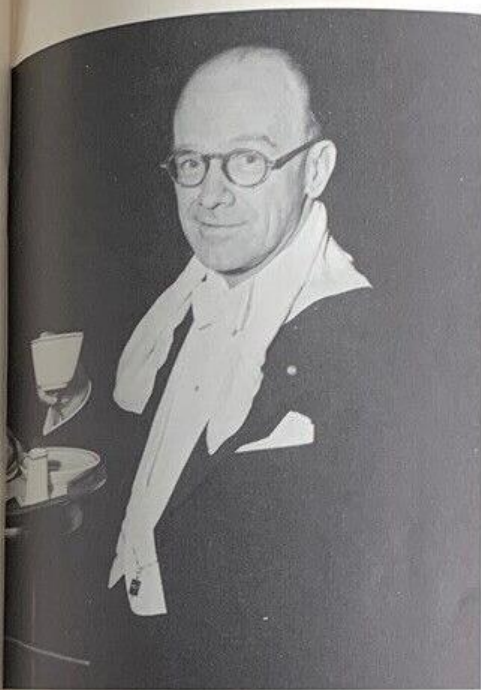




Igor Stravinsky, the only contemporary composer represented in *FANTASIA*, has long been an admirer of Walt Disney's work. When the "Rite of Spring" was chosen, the composer watched its interpretation with keen interest.

and shape and weight, it was not until *FANTASIA* that anyone had seen such monsters live and breathe and move and die. And only after long months of study of skeletal remains, of balance and weight, were the Disney artists able to conclude how these creatures must have moved. Stegosaurus and pterodactyl became as familiar to them as their own pets. Eustacopteron became plain old Eustace, and all the strange creatures of *The Rite of Spring*, from the one-celled microscopic organisms to the giant killer Tyrannosaurus Rex, were as living personalities to the studio staff.

The combination of Stravinsky's stark music with Disney's dramatic portrayal of the primitive carries such a terrific impact that it was decided to place *The Rite of Spring* just before the intermission so that audiences might have time to recover from the tension of its violent mood.



## Off Beats

- 1 On the set at the Disney studio, Deems Taylor steps from the Technicolor shadows of his feature film debut for a sandwich-and-coffee snack.
- 2 To Bambi and Faline, the live models for Walt's forthcoming feature *BAMBI*, Stokowski, Taylor and Disney were not three famous personalities, but rather a trio of affable gentlemen who came calling almost daily.
- 3 Deems Taylor "adjusts" his makeup before facing the camera for his part in *FANTASIA*. This shot should steady, somewhat, those confused people who have heard Taylor say: "Well, I'm in *FANTASIA* and yet I'm not."
- 4 Robert Benchley, frequent studio visitor, seems to be weighing the ballet as a possible theme for a future dissertation entitled "How to Enjoy the Ballet or Should I Give Up Watching?"
- 5 Deems Taylor as he looked to a Disney caricaturist who was slightly under the influence of Beethoven's *Pastoral Symphony*.



## FANTASOUND

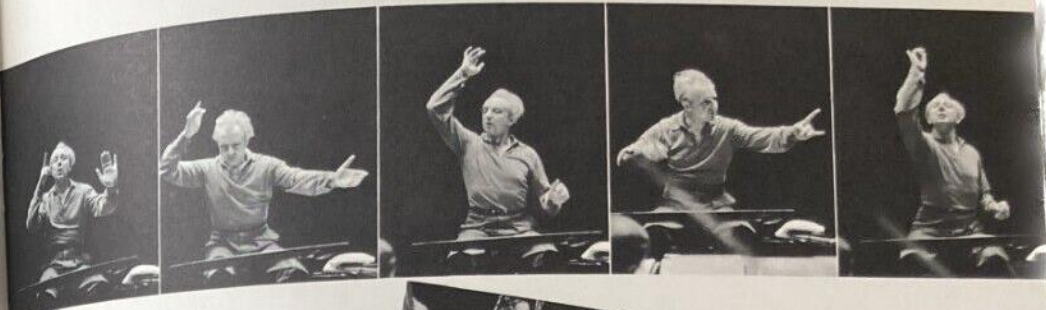
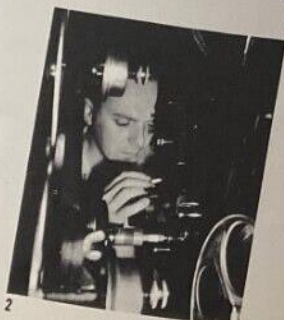
*FANTASOUND* is a revolutionary achievement in sound reproduction. Its development by RCA and the Disney Studio was a natural outgrowth of a desire to bring to motion picture audiences the dynamic range and true tone color of the symphony orchestra . . . freed from the mechanical limitations of ordinary methods of recording and reproducing.

In *FANTASIA*, you will be able to experience the orchestra's full richness of tone and subtlety of phrasing just as though you were hearing an actual concert in the Philadelphia Academy of Music or in Carnegie Hall.

The performance of the Philadelphia Orchestra, under Stokowski, was simultaneously recorded by nine sound cameras. One camera concentrated on the overall blend and the other eight obtained "close-ups" of the individual instrumental choirs. By the separation of the orchestral components, fullest advantage may be taken of the dramatic possibility of the musical compositions.

"Fantasound" points the way toward new developments in the future of entertainment and its use in *FANTASIA* is only the beginning.

- 1 Leopold Stokowski watches while Bill Garity, Disney's chief engineer, synchronizes the recording of *FANTASIA*'s sound tracks. Intensely interested in the improvement of music recording and reproduction, Stokowski believes that the new *Fantasound* will revolutionize the presentation of music in motion pictures.
- 2 Not only must an expert music cutter be able to "read" a complete orchestral score, but he must know how to find corresponding notes on a film sound track. Stephen Collage, Disney's musical film editor, uses a Moviola to locate a bassoon note for one of *FANTASIA*'s sequences.
- 3 In recording the music for *FANTASIA*, the Philadelphia Orchestra was divided into eight instrumental choirs. The music was then recorded through nine channels and thirty-three separate microphones. Deems Taylor and Ed Plumb, musical director, examine one of the nine sound track projectors which were used in the re-recording of the music.



## RECORDING IN PHILADELPHIA

- 1 Leopold Stokowski in rehearsal. In Philadelphia's Academy of Music, he leads the members of the Philadelphia Orchestra through the complex score of *FANTASIA*. The candid camera does much to capture the dramatic force so widely associated with Stokowski.
- 2 Walt Disney and some of the studio staff made a special trip to Philadelphia for the recording of *FANTASIA* music. Walt and musical director Ed Plumb talk over the next day's recording plans with Stokowski, just before an evening performance of the Philadelphia Orchestra.
- 3 On the stage of the Academy of Music, Stokowski conducts the forceful music of Stravinsky's "Rite of Spring." Only in rehearsals does he use a score . . . in concert, never.
- 4 Musical beats for an animated picture must be strictly timed before Disney artists take up the task of drawing. Walt inspects the tempo-recording machine as some of the music is played back.
- 5 The intricacies of recording call for a little relaxation now and then. During the momentary absence of the harp player, Walt Disney tries his hand on this instrument, while Deems Taylor confuses him with the mystery of the glissando.





Crossing the natural bridge of music from *Bald Mountain* to *Ave Maria*, far away in the dim light of first dawn is seen a band of hooded pilgrims carrying torches. They move through avenues of tall-trunked trees. As the light increases, the trees take on natural gothic forms until the forest seems to have become the interior of a cathedral, immense, stately and beautiful beyond the dreams of human architects.

Disney's treatment of *Bald Mountain* and the *Ave Maria* will be recognized by creative people as surpassing in technique, imagination, power and freedom of conception, anything which the animator's art so far has brought to the public. In thirteen superb minutes, one sees the new horizon of animated pictures, a great art which can be at the same time pure entertainment.

It should be noted that the lyrics sung in *FANTASIA*'s version of the *Ave Maria* are not those from Sir Walter Scott's "*Lady of the Lake*," which Schubert used, but were written for the picture by the distinguished American novelist and poet, Rachel Field.



Four color plates used in this program are from the book  
"*Walt Disney's Fantasia*" by Doris Taylor and  
are loaned through the courtesy of the  
publishers, Simon and Schuster.

For additional copies of this program send thirty cents to  
WALT DISNEY PRODUCTIONS, 1370 South Avenue, New York, N. Y.

