

WESTERN Cine

COLOR
POSITIVE
RELEASE
PRINTING

INTER-
NEGATIVES
with
COLOR
CORRECTION

COM-
PUTERIZED
PRINTING

Complete
Producers' Services!

COLOR PROCESSING
— VIDEO TIMING

"FRONT-END SERVICE"

EASTMAN COLOR NEGATIVES
& POSITIVES

OPTICAL PRINTING 16mm to 16mm
35mm to 16mm — 8mm PRINTING

SOUND RECORDING, DUBBING,
MIXING

EQUIPMENT RENTAL & SALES

A quality-oriented lab —
We do the job right!



DENVER
312 So. Pearl St. - Denver, Colo. 80209
Cine Craft
8764 Beverly Blvd. - Hollywood, Calif. 90048



books reviewed

The Art of Walt Disney

By Christopher Finch. Published (1973) by Harry N. Abrams, Inc., 110 E. 59 St., New York, NY 10022. 458 pp. 763 illus. incl. 351 in color. 12 foldouts. 10½ by 13½ in. Price \$45.

This behemoth of a book — a guided tour through a strange and wonderful and sometimes nightmarish Disneyland — is an exciting visual event as well as an extraordinarily informative biography of Walt Disney and a critical commentary on his major films. Christopher Finch, an art historian, a former curator of the Walker Art Center in Minneapolis, a former editor of *Design Quarterly* and an art critic for *London Vogue*, as well as the author of *Pop Art*, has given us what may well be the definitive treatment of the Disney films — at any rate it is, almost certainly, the most exhaustive and detailed treatment that has been done so far.

The book is divided into four parts — I: A New Art Form; II: Feature Animation; III: Live-Action Films; and IV: The Magic Kingdoms. Part I contains a biography of Walt Disney, beginning with his birth and early childhood; his involvement with animated cartoons, culminating in the creation of Mickey Mouse is meticulously described. Since the book is concerned with the *Art of Walt Disney*, little attempt has been made to examine the Disney personality in depth; nor is there much technical information; the emphasis is on his work and within its self-set limits, the book is entirely successful. It is considerably more than a running commentary on the illustrations, but the text would lose its importance without the superb illustrations and, perhaps, vice versa.

The birth of Mickey Mouse, "a creature of mythic stature [is] shrouded in legend," Mr. Finch tells us, adding, "What we can be reasonably sure of is that the Mickey Mouse who made his debut in New York City in 1928 resulted from a collaborative effort between Disney and Ub Iwerks. It seems probable that Iwerks, easily the best animator of the day, was largely responsible for defining Mickey's physical characteristics."

As we all know, "Mickey and Minnie . . . were creatures invested with special powers," but Mr. Finch goes on to point out what may be obvious to us, but was not necessarily obvious to their creator, that, "in this respect they belonged to a tradition that goes back to Aesop and Aristophanes."

Snow White, the first animated feature film, is an important event in motion-picture history. The mechanics of its crea-

tion, as well as the loving care devoted to every aspect of the film, are described in meticulous detail. The discovery (made by a number of people shortly after the film was released in December 1937) that it is excessively frightening is disposed of by Mr. Finch by his noting (as many people had noted earlier) that Hans Christian Anderson and the Brothers Grimm had provided a few nightmares of their own. *Snow White*, frightening or not, is undoubtedly an impressive achievement.

Pinocchio, "despite the happy ending, presents the blackest vision of any Disney feature." It is, however, "Disney's masterpiece," in the opinion of the author, as well as many critics and many viewers.

A look at the live-action films (including *Mary Poppins*) and the TV series (including *Davy Crockett*, which set coonskin caps to sprouting all over the land) and the many, many other Walt Disney productions elicits an admiring recognition of the enormous energy and inventiveness of a man who was described by both Thornton Wilder and Rene Clair as "one of the two presiding geniuses of the movies." (The other was Charlie Chaplin.)

Part IV: The Magic Kingdoms (Disneyland and Walt Disney World) this reviewer found as frightening as anything in *Snow White*. Perhaps the most frightening bit of information was concerned with the 1964 World's Fair at New York for which Disney constructed "Great Moments With Mr. Lincoln" for the Illinois pavilion. Visitors were confronted with a startlingly life-like facsimile of the nation's sixteenth President, who rose from his chair and addressed his latter-day countrymen. "The Lincoln figure was very complex and posed serious control problems. The President smashed his chair and threw mechanical fits that threatened the safety of the men working on him. But Disney was determined that the figure be ready in time . . ." The tamed Lincoln is now in the Hall of Presidents in Walt Disney World.

Peter Blake, an architect and former editor of *Architectural Forum*, is the author of a 25-page article at the end of the book, "The Lessons of the Parks." He feels that Disney's contribution to city planning has been greatly underestimated. "What a wonderful ironic notion it is," he says, "that in this turbulent century, urban man might, just possibly, be saved by a mouse." Of course, Mr. Blake does not mean that Disney was a mouse, although such strange changes of identity between the artist and his creation have not been unknown, but if it had not been for the "mythic" little Mickey — if Mickey had died aborning — the whole wierd, wonderful Disney world with its possibilities for the future would not have existed.

This is a fine book. For those who can afford it, it will supply many nostalgic, illuminating and enjoyable hours. The Harry N. Abrams publishing house, known for its exceptionally fine art books, has added to its reputation with this book's extraordinarily fine illustrations. We understand that more than 200,000 copies of *The Art of Walt Disney* were ordered before the publication date (16 October) which must be significant. — *Edit.*

Thank You, I.F.P.A.

We are proud and grateful to be recipients of this coveted award. We pledge ourselves to continue our intensive efforts in the development and manufacture of new and better products to serve the motion picture film industry.

magnasync

moviola

magnasync/moviola corporation

A Subsidiary of Craig Corporation

5539 RIVERTON AVENUE / NORTH HOLLYWOOD, CALIFORNIA 91601 / (213) 877-2791



The CINDY Award
Alan Gordon Award for Technical Achievement 1973
Informational Film Producers of America, Inc.
14th Annual Cindy Awards Banquet