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Urge to Film "Snow White"

Founded in Disney's Youth

Saw Grimms' Fairy Tale as Stage Show—Now Produces it
for the Screen

by *Walt Disney*

There were several reasons, one sentimental and the rest practical, why I decided on the folk tale, "Snow White and the Seven Dwarfs," as the basis of our studio's first feature-length animated picture.

In the first place, I can remember seeing "Snow White" as a play when I was a small boy. I saved some of the money I made from my newspaper route to go and see it, and I was so impressed I could have seen it over and over again.

But to get down to practical reasons, here they are: "Snow White and the Seven Dwarfs" is known and beloved in practically every country in the world. The seven dwarfs, we knew, were "naturals" for the medium of our animated pictures. In them we could instill humor, but not only as to their physical appearances, but in their mannerisms, individual personalities, voices and actions.

In addition, with most of the action taking place in and around the dwarfs' cottage in the woods, we realized that there was great opportunity for introducing appealing little birds and animals of the type we've had success with in the past.

Lastly, the human characters were fanciful enough to allow us a great deal of leeway in our treatment of them.

As far as I can say, the whole idea of making this feature crystallized in 1933, although I can't tell how long the seed of the idea had been in my mind.

For several years, we had been receiving an increasing amount of fan mail asking us why we didn't make a longer picture. Naturally, this influenced us to a great extent, for it at least indicated that the time might be ripe for taking such a step.

I didn't call the staff together and tell them point blank we were going to embark on a full-length picture. I tried to drop the idea casually, for nobody realized more than I that it

was going to be a revolutionary step. However, because I work with an unusually visionary and pioneer-spirited bunch, it wasn't long before the thing was under way.

In fact, 1934 found us with a pretty complete adaptation of the Grimm brothers' story, and thousands of sketches, gags, backgrounds, character models and so on had been worked out. Because we had no precedent for this undertaking, we had to discard much of the preliminary material—material which had meant hours of hard work, too.

We tried out hundreds of voices. The ones we chose naturally had to fit the characters we had created. Our composers were at work on songs and trying out background themes.

By 1935 the voices for the characters were decided upon and the detailed preparation of the story was in full swing. Every detail of each character, both as to appearance and personality, was set, which meant that experimental animation of the characters could begin.

Actual animation began in 1936. We took the cream of our artists off the short subjects and put them to work on "Snow White." These included directors, gag men, animators, layout men and background artists.

"Snow White" will be presented at the Uptown, starting next Thursday. A special children's matinee will be held Saturday morning at 10 a.m. Doors will be open at 9.30 a.m.

UPTOWN CINEMAGAZINE

PUBLISHED EVERY THURSDAY
for THE UPTOWN THEATRE PATRONS

THURSDAY MARCH 3rd 1938

GIRLS GOG AND CINEMAGOG

If you're wondering "what to wear" for that afternoon tea—take a tip from Olympe Bradna, Paramount's petite French importation now starring in "Stolen Heaven".

For such an occasion, Olympe selects a smart black velvet frock with short sleeves and a deeply colored orchid corsage. Her turban is of black velvet with a brush feather of glycerined ostrich. A double silver fox scarf, black shoes and white antelope gauntlet gloves complete the ensemble.

— ● —

The heroine of "Snow White and the Seven Dwarfs" has been devised to appear the "ideal girl," for she has been given the qualities which most appealed to Walt Disney's corps of talented young men who pooled their efforts to create her.

In general she had to follow the description in the fairy tale—"hair black as ebony, skin white as snow, lips red as the rose." But, as to her personality, facial expressions and so on, the artists had the freedom of invention. The Snow White of the film is an adorable girl, with her sweetness enhanced by vivacity, a free play of emotion and a definite sense of humor.

Disney took care to assign to artists who were fond of drawing pretty girls the task of turning the basic sketch of the character into a lifelike young woman for the screen.

— ● —

You can think better, concentrate more successfully and be generally more alert, if you keep your fingers busy with a bit of knitting or embroidery, ladies.

At least that is the opinion of Sylvia Sidney, starring with George Raft in "You and Me," a Fritz Lang production for Paramount.

Sylvia practices what she preaches, what's more. And with a heather scarf which she is knitting to match the smart cap just finished and now being worn by the star; her script of "You and Me," two interviewers in interested conversation and a low-tuned victrola with her favorite symphony "on"—the star seems to come under the classification "versatile."

In other words—don't be idle. You'll either get groggy or think up something akin to mischief.

— ● —

The worst housekeeper in the world will be greatly cheered after she sees Walt Disney's first feature-length production, "Snow White and the Seven Dwarfs," for until Snow White joins the little band, they have the most untidy house on record.

When the birds and animals of the forest guide Snow White to the dwarfs' cottage, after she has run away from the wicked Queen who had planned to kill her, she and her forest friends go to work and make the little house as clean as a new pin. Squirrels use their bushy tails as brooms to sweep the dust out; dirty clothes are scrubbed by Snow White and the animals, with a turtle turning himself upside down to serve as a washboard. Birds fly with the clothes and hang them up to dry.

The consternation of the dwarfs when they behold the change in their abode accounts for many a laugh.

Continued on page 11

The Critics Review Snow White

Westbrook Pegler, foremost Editorial Columnist, says in the N.Y. World Telegram:

You may think it an extravagant opinion, but I will say that Walt Disney's new film, "Snow White and the Seven Dwarfs," is the happiest thing that has happened in this world since the armistice and stand on that. There are no words on my keyboard capable of appreciating, much less exaggerating, the beauty of this great artist's achievement in a work which took three years.

And it would be futile to try to communicate in print the enchantment which, for an hour and a half, soothes the souls of those who go to the theatre confidently expecting to be entertained, of course—for this is Disney who never fails—and presently find themselves disembodied and adventuring in a realm that never did exist before. Not even the great authors of fairy tales could have visualized anything like this, and the imagination of children could not hear the songs of the dwarfs or see the fawns and chipmunks, the rabbits and the squirrels tidying up the little house deep in the enchanted forest.

Many Concealed Tears.

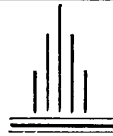
When the play was over and the rather hard-boiled professional audience in the balcony reluctantly stirred to go, slowly as if loath to return to reality, there were some who made no effort to conceal the moisture in their eyes and others who honked in their handkerchiefs while furtively drying their tears. Disney had made these characters real while retaining the lovely unreality of fancy which may have the sound of a laborious paradox but is only an apologetic attempt to describe a miracle.

As Miss Pelswick wrote in the Journal "Where other producers in attempting imaginative flights become self-consciously arty and pound out poetic significances with sledge-hammer strokes, Disney presents the most artistic or far-fetched idea in so simple and understandable a form that the impossible seems perfectly na-

tural." Yes, but he also seems to drug you with a potion which prepares the spirit to accept the loveliest illusions as reality and to overcome for the moment the last, lingering thought that all this is too good to be so. He makes it so.

It seems to me that if Mr. Disney and those who worked with him do not mind our muscling in to that extent we all should claim and acclaim this moving picture film as a national achievement, because no other country on earth has produced anything that is even comparable, and any other country that did would be busting its buttons with national pride. The Americans used to have a reputation abroad as braggarts, but since the war we have become self-critical to a fault and the neighbors have taken us at our word, while many of them have gone to boasting in a manner

Continued on page 6



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CRITICS REVIEW SNOW WHITE

Continued from page 5

that makes our most offensive claims of the old days seem like apologies. **Really Modest by Comparison.**

George M. Cohen's war song "Over There" offended the British and French on the ground that up to the time of its writing the United States had done nothing to justify such self-appreciation, but it was really a modest little thought by comparison with some of the songs and speeches and writings of the Fascists and the Nazi in later years.

When Mussolini's son thought of entering the movie business his career was hailed in Italy as an accomplished fact and another triumph for Fascism, and the Nazis have been eating their hearts out waiting for Max Schmeling to win the heavyweight championship so that the title may be claimed as a national treasure and Max exalted to the status of state idol of the Hitler youth. In Hollywood, however, the most ordinary produc-

ers turn out as routine jobs films which would call for national honors and some more ribbons for the tunic of the Duce's kid if done by him in Italy. And the heavyweight championship—which has always lived here except, briefly, when Carnera and Schmeling dubiously held the title—has never been an article of national pride with us.

I am not overtelling you of the splendor of "Snow White and the Seven Dwarfs." The whole country will be gasping over it soon, but it is an achievement which seems to justify some strutting. Yet when it happened in New York in the Radio City Music Hall—a theatre which in any other land would be a clamorous national boast—how did it happen?

This is how it happened:—At 11 o'clock in the morning a movie operator slipped the first spool on the axle, snapped on the switch and let it run. And that was the premiere of the greatest moving picture ever made.

Continued on page 7

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Continued from page 6

**Extract from
Roly Young Column,
in the Globe and Mail.**

* * * * *

SNOW WHITE AND THE SEVEN DWARFS

Starting to review Walt Disney's "Snow White and the Seven Dwarfs" at this time is an almost impossible task if one has any ideas about being original on the subject. Personally, I can't think of a thing to say that has not already been said about this film. That line of stars in the rating is not new, for a New York critic used the same device to express his enthusiasm. Another described it as "the happiest thing that has happened to the world since the Armistice," while the staid old New York Times opined that if you miss "Snow White" "you'd be missing the ten best pictures of 1938." Still another critic declares the film is as important to the industry as "The Birth of a Nation" was a decade ago. In the face of all this enthusiasm all I can think of to do is make a bow to these critics who saw it earlier, and say "You Said It!"

There is nothing sissy about "Snow White" and adults will probably like it even better than youngsters. It has all the action of a melodramatic western, and lots of priceless comedy. You could see it a dozen times and find new items to enjoy at every screening.

In short: "Snow White" is a masterpiece.

— ● —

HELEN ALLEN SAYS

In the Toronto Evening Telegram.

The date is March 3.

The place is the Uptown Theatre.

The picture is Walt Disney's "Snow White and the Seven Dwarfs."

It is worth waiting for.

This is not an "ad," just an advance on our enthusiasm which will break out at length a little nearer the opening date. In the meantime, believe everything complimentary you hear about "Snow White." None of the remarks can possibly do it justice.

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Snow White At Last Comes To T As Latest

By George T. Pardy

An event, surely not the least of those marking the incessant progress of motion picture entertainment, is the current advent to the screen of the sumptuously produced full-length animated feature, "Snow White and the Seven Dwarfs" in Technicolor, with music and dialogue, a challenge to the major dramatic features of Hollywood. This remarkable example of the work of Walt Disney—creator of "Mickey Mouse" and the "Silly Symphonies"—as an evolution from the



(Above) Jacob Ludwig and Wilhelm Carl Grimm, authors of the classic fairy tale. . . . Three scenes from the Walt Disney production of the legend. . . . Inset is a miniature of an old New York theatre program relating to a Christmas season staging of the story.



Uptown Wonder Of The Picture Screen

half-reel, one-reel and two-reel subjects, has struck the amusement world with a force parallel to the effect made by the transition of pictures from "silent" to sound.

"Snow White and the Seven Dwarfs," three years in the making, had its origin between the covers of one of the most widely circulated and popular books known to civilization — the Grimms' tales. This compilation of legendary folk lore and the madcap, magical doings of sprites, goblins, and other mysterious Little People, first appeared in print about 100 years ago. It was translated into every civilized language and brought undying fame to its brother-authors, Jacob Ludwig and Wilhelm Carl Grimm. It is now delighting its wider public in Walt Disney's achievement, admittedly the climax of all animated screen treatment of fanciful characters.

Since 1934 five hundred and seventy artists were employed on the production, which, completed in December, 1937, runs over an hour on the screen. At a conservative estimate 2,000,000 sketches were made for the picture, every drawing having been redrawn three or four times.

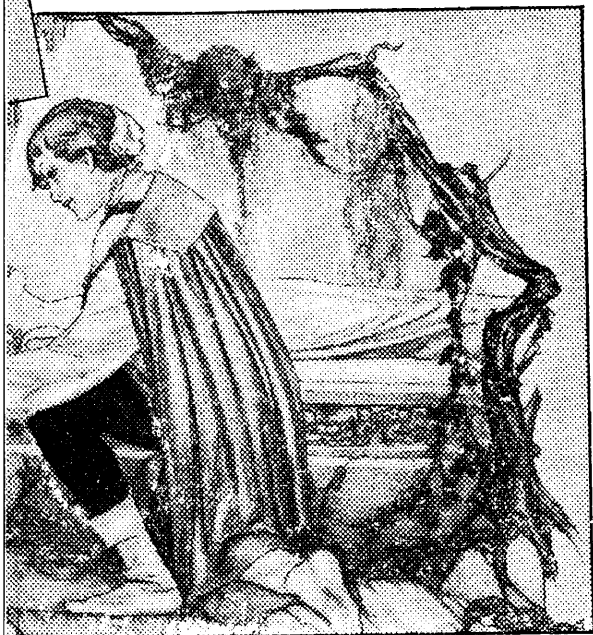
Millions of fans who revelled with unrestrained delight at the whimsical adventures of "Mickey Mouse" will discern a similar spirit of scintillating fun in "Snow White and the Seven Dwarfs," especially when birds and animals take part in the action. But the full-length feature, operating over a wider range, provides diverse entertainment of a kind the screen has never offered before.

One hardly expects to find the strength of virile drama among the audience-pleasing attributes of such a flight into the realms of fancy as "Snow White and the Seven Dwarfs." Yet it is there in generous quantity, carrying a double appeal to juveniles and adults. The rare feat has been accomplished of combining dramatic thrills and infinite pathos with the exquisite, delicately enchanting atmosphere of fabled Gnomeland, lilting tunes, merry catchy songs and bewil-deringly graceful dances.

An essential factor in successful drama is the early arousing of audiences sympathy for hero or heroine. Snow White, the little Princess, gets that much-desired sympathy because she is from the first, almost to the last, a victim of undeserved persecution, a sympathy heightened and sustained by her innocent charm.

You see her under the iron rule of the wicked Queen, degraded from her royal state to that of a scullery maid, dressed in ragged garments. For the Queen is jealous of the fast budding beauty of Snow White which she fears will some day surpass her own imperial loveliness.

Daily the Queen's vanity is appeased by the flattery of her familiar demon in the magic mirror she consults, and she is content with the assurance that she is "the fairest in the land!" Until the fateful hour when she is told that Snow White, even in rags, is fairer than the wearer of the crown. (Con. page 12.)



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Major Andros.....Nigel Bruce

KlariLynn Bari

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GIRLS GOG AND CINEMAGOG

(Continued from page 4)

"Our dishes are stolen!" cries one.

"They ain't stole, they're HID in the CUPBOARD!" discovers another.

Still another rescues his favourite cup and runs his finger around in the bottom of it, only to report mournfully that the sugar's gone!

Snow White's aptitude at stirring up gooseberry pies, apple dumplings and plum pudding soon reform the dwarfs and they are willing that cleanliness should enter their lives.

— ● —

On behalf of you groaners who can't go to sleep when you want to, your obliging scribe inquired and obtained a statistical count of the sheep-counters in Hollywood. Clark Gable's trick sounds like a good idea. He recites Longfellow's famous "Evangeline", which he memorized as a schoolboy, and along about the tenth canto, he always drops off. Claudette Colbert, of all things, mentally counts her fingers and toes over and over again. It's her one sure cure for insomnia. Ginger Rogers has a tiny table radio at her bedside as a sleep catcher-upper. When drowsiness doesn't come on schedule, she tunes in on the Los Angeles police radio station. She says it's the monotonous tone of the police announcer's voice that soothes her like a lullaby. Bette Davis has a repeating phonograph in her room. She piles on a series of Beethoven sonatas and such and by the time the fifth or sixth record gets going, she's off in dreamland. Joel McCrea recites Lincoln's Gettysburg address. Dorothy Lamour mentally goes over the names of all the trans-Atlantic liners she can remember, spelling each one carefully. Binnie Barnes counts in German. John Barrymore tries to think up suitable names for Pullman cars. Bing Crosby sneaks down to the kitchen and makes himself a cup of coffee, trundles back to bed and invariably goes to sleep at once. Bob Burns' formula is to count—not sheep—but pigs! And now after this wholesale tip-off of sleep-getting secrets, if you can't go to sleep to-night don't blame us.



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MAIN MEZZANINE

"Snow White" at Last Comes

Continued from page 9

The bud has blossomed into full flower and the Queen's fury is intensified when she secretly witnesses an interlude of romance where Snow White is approached in her sordid surroundings and serenaded by a handsome Prince. The outraged sovereign's vengeance strikes swiftly. At her command her huntsman takes Snow White to the forest to kill her. But pity touches his heart, and he allows her to escape.

She runs on fast-faltering feet into the darkening wood until she fails exhausted, sobbing and helpless. Then from out the shadows emerge birds and animals that cheer her with song and sympathy and finally guide her to a place of refuge—the house of the Seven Dwarfs.

It is so small a dwelling that Snow White thinks it must be the home of children. Helped by the birds and beasts, she gives it a thorough house-cleaning. The dwarfs come singing from their labors in the diamond mine. She wins the little men's hearts with her sweetness, charm, and good cooking, and they adopt her as their pet and housekeeper.

Meanwhile the Queen learns from her magic mirror that Snow White still lives. With arts of sorcery she changes herself into an old witch, finds her rival, and persuades the little Princess to take a bite of an apple which is supposed to grant any wish made by the person who eats it. The fruit is enchanted, and Snow White falls into a sleep like death.

The birds and animals seek the dwarfs and inform them that their little housekeeper is in danger. The dwarfs each mount a deer and gallop furiously through the forest. As they near the house the witch takes to flight. They pursue her through a blinding rainstorm. She is trapped on a high cliff. There a lightning bolt strikes her and she falls to destruction over the precipice.

The dwarfs find their Princess seemingly dead, but she looks so sadly beautiful that they cannot bear the idea of burying her in the earth. So Snow White is laid to rest in a case

of glass and gold, surrounding which her loyal little friends keep watch.

But now the Prince Lover appears. His kiss awakens the pretty Princess to life again. Together the two sweet-hearts go to their castle home, while the Seven Dwarfs speed them on their way with exultant farewells.

So much for the story's drama and pathos, enhanced by the glories of its musical, Technicolor and multiplane three-dimensional camera effects. But the films' greatest claim to popularity perhaps lies in the exquisite comedy angles that pervades the entire picture. Birds, animals and little men are irresistibly comical and bizarre. Each dwarf stands out in bold relief with some oddity of behavior that makes one remember him separately. Doc, Happy, Sneezy, Dopey, Grumpy, Bashful and Sleepy are characteristic in each case of the peculiar traits of the individual.

No spectator can ever forget those tiny chaps and the laughter provoked by their wrangles. The grownups, from whom the greatest enthusiasm is anticipated, will look upon "Snow White and the Seven Dwarfs" through children's eyes. For this is the sort of imagery that makes the old grow young, and the young meet the older generation on a common level of unrestrained delight.

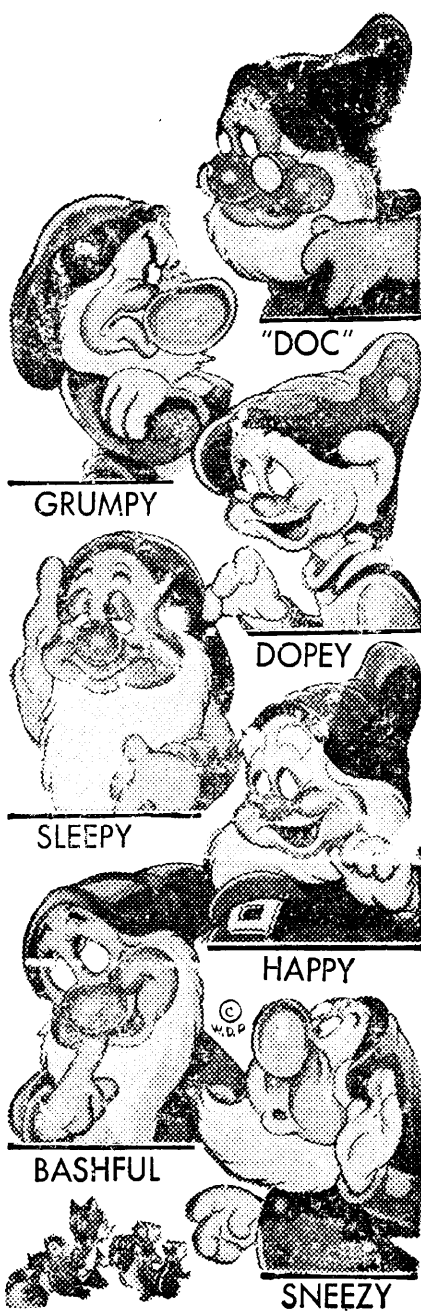
"SNOW WHITE" STILL EN- THRALLING ON SECOND VISIT

By William Boehnel

No other film of recent times has possessed the freshness and gaiety, the utter enchantment and perfection of Walt Disney's "Snow White and the Seven Dwarfs," and a second visit—which most assuredly will not be the last—to the Music Hall, where it is enthralling young and old alike, only serves to confirm one's first impression that here, if ever there was one, is a cinema masterpiece.

Frankly, the film simply must be seen at least a second time—incidentally, seeing it over again in no way takes away from its sparkle and charm pathos and excitement—because then and only then can one appreciate how brilliant in its conception and execution the photoplay really is.

What Disney and his associates



have done here is to give us the perfect blend of all the elements that go to make up a superior motion picture entertainment—color, music, dialogue, action and illusion.

Consequently, it straightway goes to the top of the list of films which it would be grievous for one to miss.

SNIPS, SNOOPS AND SNAPS

Chatting on the Mezzanine last week: Mr. and Mrs. Boris Hambourg, Mrs. Jim McCaffrey, Mr. and Mrs. Jas. Cosgrave, Mrs. Wm. and Helen Robson, Mr. and Mrs. Boddington, Mr. and Mrs. Mark Hambourg, Mr. and Mrs. Vic Christie, Rev. J. L. Murray, Mr. and Mrs. Fred Rogers, Mr. and Mrs. Burton, Col and Mrs. Pellatt.

James Cagney will have Ginger Rogers opposite in "On Your Toes," the Richard Rodgers-Lorenz Hart musical, which Warners will film on a weighty budget.

Picture will probably follow "Boy Meets Girl" and "Angels With Dirty Faces," already set for Cagney.

S. S. Van Dine has been contracted by Paramount to author an original yarn for George Burns and Gracie Allen under the title of "The Gracie Allen Murder Mystery."

Warner Brothers have announced the elevation of Hugh Herbert, Wayne Morris and Anita Louise to stardom, making a list of 27 players accorded "star" rating at the studio.

Walter Winchell says the town's newest enchantress is Sonja Henie, who is better described as Sonja Honey.

So you think everything about the life of a Hollywood actress is glamorous, do you?

Then step on my magic carpet and let me whisk you to the set where Dorothy Lamour, who willingly takes chances from which many stars recoil, is riding a giant white crocodile in "Her Jungle Love" at Paramount studio.

Seated on the back of the restive monster, Miss Lamour reaches forward, grabs his snout, yanks it until the crocodile opens his mouth with a menacing hiss. Miss Lamour hangs on courageously until the shot is completed, then comments:

"No wonder I'm having nightmares these days!"

Months of research were spent by the chemists in the paint laboratory at the Walt Disney studios to find new shades of color for "Snow White and the Seven Dwarfs."

As a result of the work involved, fifteen hundred different colors and shades of paint went into the making of the seven-reel Technicolor production.

Fund for Ted Healey's widow and infant son, through benefit and donations, totaled \$21,000. Money will be placed in a trust fund for youngster to assure an education and also available for widow to draw on for 14 years.

Healey's sister was also given \$1,000.

What a galaxy of grand troupers! And they're all in this up-to-date romance, with music, "Sally, Irene and Mary." Meet the principals: Joan Davis and Jimmy Durante, Alice Faye and Tony Martin, Marjorie Weaver, Gregory Ratoff, Louise Hovick and the one and only Fred Allen. William A. Seiter, who earlier in the season megaphoned "Life Begins in College," directed this one.

Jack Dunn and Andrea Leeds are getting more and more romantic.

"Snow White" will open at the Uptown Theatre next Thursday, March 10th.

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