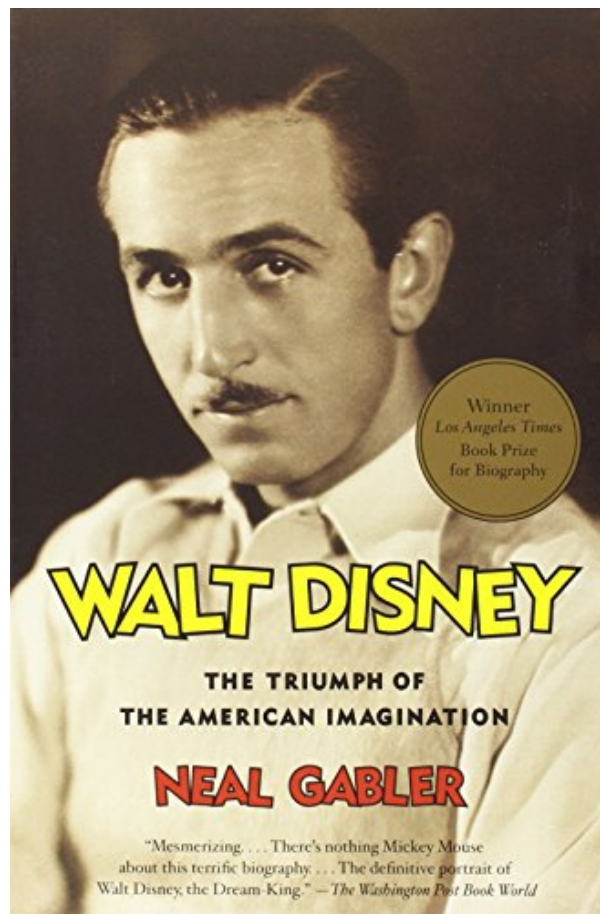
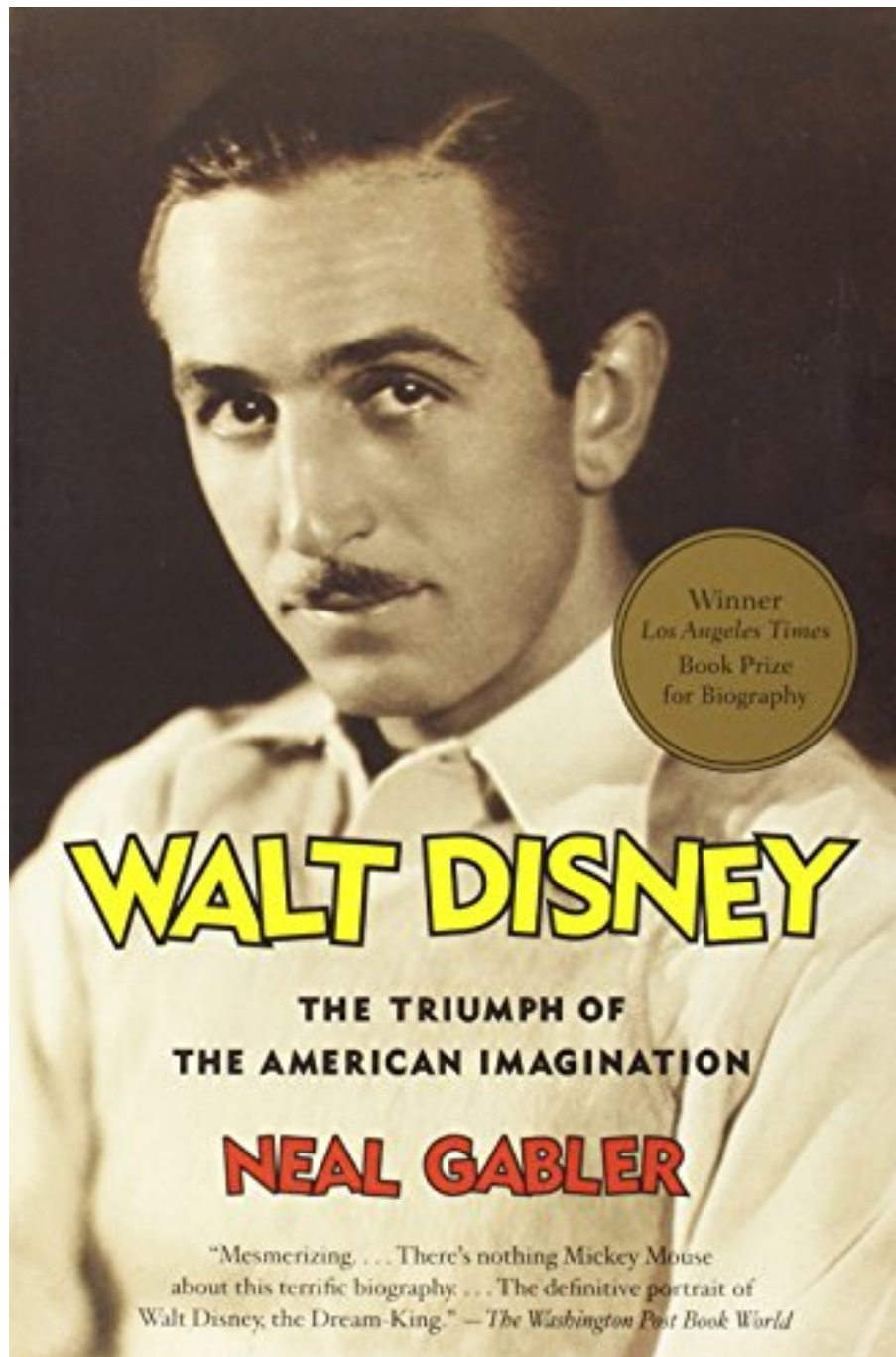


WALT DISNEY: THE TRIUMPH OF THE AMERICAN IMAGINATION BY NEAL GABLER



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As we stated in the past, the innovation aids us to constantly acknowledge that life will certainly be always much easier. Reviewing e-book *Walt Disney: The Triumph Of The American Imagination By Neal Gabler* habit is additionally one of the perks to get today. Why? Innovation can be used to provide the publication *Walt Disney: The Triumph Of The American Imagination By Neal Gabler* in only soft file system that can be opened every single time you want as well as everywhere you require without bringing this *Walt Disney: The Triumph Of The American Imagination By Neal Gabler* prints in your hand.

Amazon.com Review

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The definitive portrait of one of the most important cultural figures in American history.

Walt Disney was a true visionary whose desire for escape, iron determination and obsessive perfectionism transformed animation from a novelty to an art form, first with Mickey Mouse and then with his feature films—most notably Snow White, Fantasia, and Bambi. In his superb biography, Neal Gabler shows us how, over the course of two decades, Disney revolutionized the entertainment industry. In a way that was unprecedented and later widely imitated, he built a synergistic empire that combined film, television, theme parks, music, book publishing, and merchandise. Walt Disney is a revelation of both the work and the man—of both the remarkable accomplishment and the hidden life.

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Most helpful customer reviews

99 of 112 people found the following review helpful.

Look Auntie! They're Paying me to Draw Pictures! They're Paying me to Draw Pictures!

By Nancy Beiman

Walt Disney has become a legendary character of the twentieth century. So much was written about him, and

so much was inaccurate, that the legends often attained a currency that was not deserved. How many times have we heard that he was frozen? Gabler (who was the first of Walt's biographers to work with rare Disney family records) opens the book with this statement (it's not true.)

The truth is much more interesting than that.

Disney was an optimistic, hardworking go-getter with an astounding capacity for concentration who fell in love with the early twentieth century's high technology--motion pictures. Motion pictures drawn by hand.

He had the perseverance to start over again every time he failed artistically and financially. And fail he did. This is one of the most unlikely success stories ever told, since the Disney Brothers studio was working in a marginal field (animation) in a minor city (Kansas, then Hollywood, when the animation studios were all in New York), and attempting to make it as an independent producer just as the big studios were forming, eliminating independent competition in all but a few areas by 1928.

He made it because he had the unfashionable idea that quality would out, he had a tremendous amount of luck and he knew how to make appealing entertainment (Mickey Mouse was NOT the first successful character he created). Disney also had a real genius for hiring talented people. A surprising number of remarkable artists started with him in Kansas City, others were trained right on the studio lot.

Mr. Gabler's book is readable and contains much new information. Who would have thought that Charlie Chaplin was, at one time, Snow White's Prince? Chaplin, one of the few independent producers left by 1936, loaned his books for MODERN TIMES to the Disneys to help them ask fair prices for their landmark feature. For Disney's weak spot was running the business--he once actually forgot to add on the profit to the budget for a job in Kansas City, and was forced to work for cost of materials, with no salary for him or his animators! The 1941 strike by his artists was seen as a personal betrayal--but this strike can be predicted when you read about that early project. The Dream was the goal but (as an old cartoon states) coal is still somewhat important. Disney had his head in the clouds, and his brother Roy, who played the father's role to his sibling since childhood, was a major reason why Walt's feet were kept on the ground. It was a fine partnership and this is really a dual biography.

The truth about Disney is not sensational or scandalous--just refreshing after decades of inaccuracy and outright fabrication that somehow passed for fact.

The weakest part of the book is Gabler's attempts to psychoanalyze Walt's obsession with animation production as a desire to control his world. Of course he controlled his world. This is what all artists do. We animators love creating characters that APPEAR to think and move for themselves. They are really just an expression of our own sentiments and desires; we create life. That's what animation means. It's wonderful being able to control every aspect of the film's production--to be leading man, leading woman, and sets as well! Disney is hardly exceptional in this respect and the psychological insights don't ring true for me.

As one other animator told me, Disney was remarkable because 'he was the only man in the world who ever got 500 artists to work together in one building without KILLING each other!'

Buy this book.

185 of 217 people found the following review helpful.

Not exciting but lots of data - and many errors...

By Hans Perk

Having collected and read about Walt Disney and animation for 30+ years, I found that the only proper way to read Gabler's biography is as follow-up to the great book by Michael Barrier, "An Animated Man", also available on Amazon. Barrier gives the structure of Walt's life as centered on Walt's true loves: his animation and his parks. While Barrier's book is a very pleasant read, and gives insight in what made Walt tick. As a contrast, Gabler recites data as if it was a class in Latin and represents Walt as a kind of nut. Gabler clearly neither likes nor understands Walt. He also has no knowledge of--or love for--the medium of animation, and he keeps talking of Walt's "animations," an expression that is only used by people who have no idea what they are talking about. But he did have access to the Archives, and thus some things are only to be found in his book. There are many, many factual errors in Gabler's book. A huge list can be found on Barriers's site (Google "GablerErrata"). And as a final note, on that same site, one can read that Diane Disney Miller herself thinks the Gabler book is a gross misrepresentation of her father (Google "Diane_On_Gabler"). So buy both books, read Barrier first, then Gabler, and then make up your own mind!

24 of 26 people found the following review helpful.

It was never really about the money...

By J. Green

...well, almost never. Walt Disney was always more interested in "the next thing," and making money on a venture was usually just a way to finance his projects. Initially drawn to drawing and animation but burned by dishonest partners, he created his own studio to produce animated "shorts" - short Mickey Mouse and Silly Symphony cartoons shown before regular feature movies. But he was always pushing for better animation and better quality, eventually creating "Snow White," the first feature-length animated movie, with the best quality animation for the time. But even then, he wasn't breaking even and eventually had to cut corners just to pay the bills, and some movies were made purely to generate income ("Dumbo" and some of the live-action movies). As Walt became bogged down in the studio and trying to make too many movies at once and always striving to create something bigger or better (realism in "Bambi" and high-class art in "Fantasia"), plus with WWII forcing him to rely on government work just to keep going, he became discouraged and turned his attentions elsewhere. As a result, the animation that was once the top in the industry lost it's edge, and Walt became more interested in trains and eventually television and Disneyland. In the end though, Walt left a legacy of memorable characters and family-friendly entertainment.

A very enjoyable biography about one of the most influential people of the 20th century and our present-day culture, although it often bogs down in too much detail about finances. I was surprised that he was always financially strapped and borrowing wherever he could until after Disneyland. But it was especially interesting while reading the book to go back and watch some of the movies, like "Three Little Pigs" and "Snow White" (which I had never really cared for before) and compare the styles, knowing what went into them and what made them great. I even visited Disneyland after reading about it in the book, and noticed some of the details I hadn't before. It certainly gave me a new appreciation for some of the Disney movies, even if he wasn't particularly involved in some of my favorites. But I was also surprised to learn that the genius behind "the happiest place on earth" usually wasn't a very happy man himself. Mr. Gabler describes Walt's constant need to create "control" in his surroundings that drove his efforts at perfection. Animation, his trains, and Disneyland each in turn provided his escape from reality into an environment where he had near-total control.

Most books about Walt Disney either paint him as a saint or an evil tyrant, and I guess he was both. Gabler is careful to point out where the "legends" were embellished, and that "Walt Disney" became more of a brand than a man, but in my opinion he portrayed him fairly and honestly. He didn't shy away from his faults, telling about his ego and the complaints many of his employees had, but he also honestly tried to tell why he did what he did and what motivated him. In the end, if you're looking for a book that only tells the good things or only the bad things, this book will leave you a bit disappointed. But if you want a fair biography

that not only documents his numerous accomplishments but shows that he was as human as all of us, I think you'll enjoy this. I did.

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A: It is very difficult to determine exactly when Walt hatched the idea for Disneyland, though he seems to have been thinking about it for a long time, at least since the early 1930s. Certainly by the time he was taking his daughters, Diane and Sharon, to amusement parks on Sunday afternoons in the late 1940s, he had formulated the idea to establish a park that was clean and wholesome and where parents wouldn't be afraid to take their children. The original plan was to build the park on a plot adjacent to the studio in Burbank, where there would be a train, a town square, an Indian village and kiddieland rides, but as Walt's ideas expanded, so did the need for a bigger plot. As for the reactions to his idea, Roy was initially reluctant, as usual, and Walt's wife, Lillian, was firmly opposed, though she had also been opposed to his making Snow White. Still, Walt exaggerated the opposition as a way, I think, of elevating his own foresight and determination. In fact, as the plan grew closer to realization, corporations sought to be included as lessees, and even banks, that had been skeptical, became more receptive. When the park opened, it was an instant success.

Q: What do you think has been Walt's most lasting impact/legacy on American culture?

A: One could answer this question in a dozen different ways depending on one's priorities, but I think his largest bequest is a matter of the American mind. Walt Disney helped change the national consciousness. He got people to believe in the power of wish fulfillment--in their own ability to impose their wills on a recalcitrant reality. That's what Walt Disney did all his life. He managed to replace reality with his illusions--what some people now refer to disparagingly as Disneyfication. He sold us on the idea of control because Walt Disney was himself a master of control. We see the results everywhere--from film to theme parks to virtual reality to virtual politics.

You Don't Know Disney: 10 Things That May Surprise You

1. He is not frozen. His body was cremated, and his ashes are interred at the Forest Lawn Cemetery in Glendale, California, near his studio.
2. Mickey Mouse's original name allegedly was Mortimer but Disney's wife Lillian objected because she thought it too "sissified."
3. Some of the names originally considered for the dwarfs in Snow White were: Deafy, Dirty, Awful, Blabby, Burpy, Gabby, Puffy, Stuffy, Nifty, Tubby, Biggo Ego, Flabby, Jaunty, Baldy, Lazy, Dizzy, Cranky and Chesty.
4. Walt Disney suffered a nervous breakdown in 1931 and descended into depression after the war, concentrating his attention on model trains rather than on motion pictures.
5. Fantasia was the result of a chance meeting between Walt Disney and symphony conductor Leopold Stokowski at Chasen's restaurant.
6. During World War II the Disney studio became a war factory with well over 90% of its production in the service of government training, education and propaganda films.
7. The studio stopped production for six months on Pinocchio because Walt felt the title character wasn't likable enough. During this time he devised the idea of introducing Jiminy Cricket as Pinocchio's conscience.
8. Walt Disney received more Academy Awards than any other individual--32.
9. Disney modeled Mickey Mouse on Charlie Chaplin and that Chaplin later assisted the Disneys by loaning them his financial books so they could determine what kind of proceeds they should be getting from their distributor on Snow White.
10. MGM head Louis B. Mayer once rejected the opportunity to distribute Mickey Mouse cartoons shortly after Walt had invented the character because Mayer said that pregnant women would be frightened by a giant mouse on screen.

From Publishers Weekly

Starred Review. Few men could be said to have as pervasive an influence on American culture as Walt

Disney, and Gabler (Winchell) scours the historical record for as thorough an explanation of that influence as any biographer could muster. Every period of Disney's life is depicted in exacting detail, from the suffering endured on a childhood paper route to the making of *Mary Poppins*. The core of Gabler's story, though, is clearly in the early years of Disney's studio, from the creation of Mickey Mouse to the hands-on management of early hits like *Fantasia* and *Pinocchio*. "Even though Walt could neither animate, nor write, nor direct," Gabler notes, "he was the undisputed power at the studio." Yet there was significant disgruntlement within the ranks of Disney's employees, and Gabler traces the day-to-day resentments that eventually led to a bitter strike against the studio in 1941. That dispute helped harden Disney's anticommunism, which led to rumors of anti-Semitism, which are effectively debunked here. At times, Gabler lays on a bit thick the psychological interpretation of Disney as control freak, but his portrait is so engrossing that it's hard to picture the entertainment mogul playing with his toy trains and not imagine him building Disneyland in his head. 32 pages of photos. 100,000 first printing. (Nov. 6)

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From Bookmarks Magazine

Neal Gabler, who penned a well-received biography of journalist Walter Winchell and *An Empire of Their Own: How the Jews Invented Hollywood*, among other books, is the first writer to have complete access to the Walt Disney archives. Much of that wealth of information makes its way into this hefty tome. At nearly 900 pages (including 200 pages of notes), the author risks losing all but the most devoted Disney fans. Gabler uses engaging prose, numerous anecdotes, and firsthand accounts of the events of Disney's life, however, to balance the more mundane details about production budgets and the day-to-day workings of Disney's empire. For the most part, Gabler succeeds. The book works best when he focuses on Disney's often contradictory and mercurial character.

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As we stated in the past, the innovation aids us to constantly acknowledge that life will certainly be always much easier. Reviewing e-book *Walt Disney: The Triumph Of The American Imagination By Neal Gabler* habit is additionally one of the perks to get today. Why? Innovation can be used to provide the publication *Walt Disney: The Triumph Of The American Imagination By Neal Gabler* in only soft file system that can be opened every single time you want as well as everywhere you require without bringing this *Walt Disney: The Triumph Of The American Imagination By Neal Gabler* prints in your hand.