

Regionalism in Disney Animation

Pink Elephants and Dumbo

by Mark Langer

Abstract Walt Disney's *DUMBO* (RKO, 1941) is shown to contain two disparate animation traditions operating simultaneously within the Disney studio. Sequences alternate between those presented in Disney's West Coast style, an expression of the classic Hollywood tradition, and an imported East Coast style, which emphasized artifice, nonlinear narrative, and "rubbery" graphics. Associated with such New York studios as Fleischer and Van Beuren, the East Coast Style in *DUMBO* is traced to the contributions of specific New York-trained animators, who were able to operate relatively freely due to Disney's own lack of involvement. The "Pink Elephants" sequence is analyzed as a major example of the East Coast influence in the film.

Most literature dealing with animation during the 1930s and early 1940s stresses the Disney influence on other animation studios.¹ Conventional wisdom has it that in this period, Walt Disney set the agenda for the animation industry. Although some recent scholarship defines Disney's studio production as the collective work of a number of talents, the tendency among scholars nonetheless is to ignore discontinuities within the Disney opus.² Instead they confirm the existence of an internally unified style or vision, uninfluenced by the production of other animation studios, until the artistic mantle passed to Warner Bros. and UPA in the mid- to late-1940s.³ Disney is seen as an evolutionary step from an earlier, less sophisticated style of animation. "Such healthy primitives as the Fleischer brothers . . . filled their frames with impossible movements and fantastic visions . . ." writes Steven Schneider. "But when Walt Disney began building his Magic

Kingdom in the 1930s, such outré magic was progressively excluded from the premises."⁴

By the mid-1930s, modernity in American animation became synonymous with the West Coast style—a style that was assumed to be the inscription of Walt Disney. This modern Disney style was described by a contemporary observer as

that same delicate balance between fantasy and fact, poetry and comic reality, which is the nature of all folklore. In Disney's studio a twentieth-century miracle is achieved: by a system as truly of the machine age as Henry Ford's plant at Dearborn, true art is produced. . . . It gives pleasure; it appeals to your simplest emotions, whereas most other films cater to the complex emotions born of this troubled time: your prejudices, your desires, or your curiosity. Moreover, it is moral . . .⁵

In other words, through this style, Disney was perceived as expressing cultural "truths" in the fantastic form of the folktale and was seen as replicating life through an artificial process. Paradoxically, Disney's modernity lay in his ability to preserve the preindustrial conceptions of the artist by rendering invisible the tools and materials of the industrial process.

Recent scholarship has begun to chip away at the monolithic nature of the Disney style by revealing two types of discontinuity in the Disney opus. Visual discontinuities have been observed through Robin Allan's exami-

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nation of the artistic influences of other media on the studio's output. Also, J. B. Kaufman's identification of "sub-auteurs" working as sequence directors has drawn attention to discontinuities in production control.⁶ This article attempts to unite these two streams of current Disney scholarship through an examination of an alternate mode of animation at the Disney studio that was inscribed through the actions of certain key animation personnel who had been trained in New York studios. These animators perpetuated a "New York" style within the discourse of Disney animation.⁷

This New York style was a form of discourse that preceded and stood in opposition to the dominant West Coast style in use by Walt Disney Productions. While West Coast animation was more consistent with the codes of classical Hollywood cinema, the New York style violated those codes through its emphasis on the artificial quality of animation. Rather than replacing this earlier discourse at the Disney studio, the West Coast style coexisted with it. When conditions were right, such as during Disney's early disinterest and later absence from the studio while *DUMBO* (RKO, 1941) was in production, the New York style became more prominent. Through examination of the place of the "Pink Elephants" sequence in *DUMBO*, the existence of this counterstyle within the Disney studio will be examined as an interaction of two discursive systems and their related regional institutions.

WEST COAST STYLE

The West Coast style was a series of visual and narrative/ideological conventions that have become associated with the films of the Disney studio, although these conventions are also exhibited, in varying degrees, by the production of other studios such as MGM or Warner Bros. The West Coast style incorporated a number of strategies, primary of which was the emulation of the narrative and stylistic codes of classical cinema. As Bordwell and Staiger have pointed out, animation adopted the conventions of "depth compositions, complex crane shots, and goal-oriented protagonists."⁸ To this should be added the creation of coherent screen personalities and the replication of lifelike movement. Cases in point are the study of live models, such as deer for *BAMBI* (RKO, 1942), and Disney's encouragement of the use of mirrors by which animators could study their expressions and invest their characters with similar personality cues.⁹ In the words of Don Graham, who trained animators at the Disney studio, the animator

still must go back to a natural action as his source. . . . The important thing to remember is that every primary action must be the result of a thought process either subconscious or conscious. . . . He [the

animator] must have complete understanding and recognition of the fact that it is the emotion and mood that come first.¹⁰

Graham distinguished between caricature and cartoon, noting that caricature was rooted in a detailed observation of the physical world and natural action. Cartoon was based on the study of other cartoons. Caricature, rather than cartoon, was to be the goal of Disney production.¹¹

West Coast style presents a populist and positivist orientation. Although Mickey Mouse began as a rural laborer in such films as *PLANE CRAZY* (Celebrity, 1928) and *STEAMBOAT WILLIE* (Powers, 1928), the character emerged in the early 1930s as an exemplar of an upwardly mobile middle class. In 1931, Louella Parsons noted:

Today, Mickey is the perfect illustration of every Cinderella tale ever written. . . . He has his own visiting cards. A tiny automobile painted yellow, with a painting of Mickey, stands in a miniature garage. Minnie, his sweetheart, too has her garage, but as yet no car fills the empty stall. But soon, Mr. Disney promises, Minnie will have her own motor.¹²

Usually employed in a minor managerial or professional capacity (Mickey conducts an orchestra in *THE BAND CONCERT* [UA, 1935] and *MICKEY'S GRAND OPERA* [UA, 1936], works as a scientist in *THE WORM TURNS* [UA, 1936], or supervises the team of Goofy and Pluto in *CLOCK CLEANERS* [RKO, 1937]), by the mid-1930s Mickey has the accoutrements of position and property consistent with the goals of a Horatio Alger character.

According to Disney, "We like to have a point to our studies, not an obvious moral but a worth-while theme."¹³ Consequently, Disney films were invested with normative ideological meanings, endorsing middle-class values. Moral homilies were common in these pictures, such as Snow White's counsel to "whistle while you work" in *SNOW WHITE AND THE SEVEN DWARFS* (RKO, 1938),¹⁴ or the hard-working pig's adage "I'll be safe and you'll be sorry, when the wolf comes to your door" in *THE THREE LITTLE PIGS* (UA, 1933).¹⁵

West Coast style incorporated a nativist, rural orientation. Richard Koszarski has pointed out that "the common setting of west coast cartoons [is] is 'barnyard' surroundings . . . they are populated with barnyard creatures—ducks, pigs, rabbits, and so on."¹⁶ While both East and West Coast studios intermingled animal and human characters, West Coast studios were far more likely to use them as continuing stars—Mickey Mouse, Donald Duck, Bugs Bunny, Porky Pig, Flip the Frog, Tom and

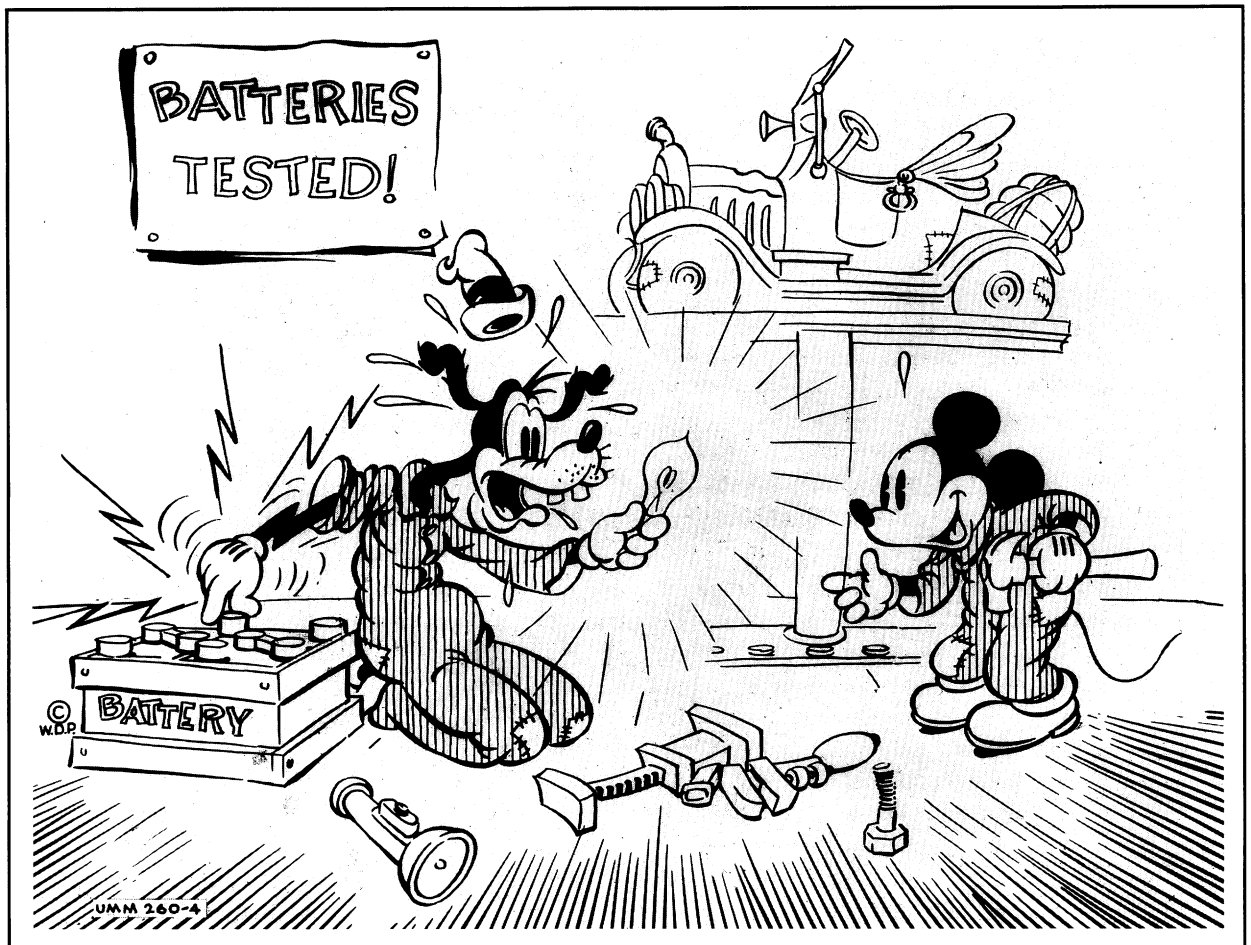


Figure 1. Enjoying the accoutrements of position and prosperity, Mickey Mouse supervises Goofy in *MICKEY'S SERVICE STATION* (UA, 1935). © Walt Disney Co.

Jerry, Droopy, and so forth. Such human characters as Willie Whopper and Bosko did inhabit West Coast films, but they were used relatively infrequently. The Disney studio was particularly rigorous in its definition of separate worlds for animals and humans. The two rarely interacted on the same level, as would Betty Boop and Bimbo, or Farmer Al Falfa and Kiko.¹⁷

Disney films exhibited linear narratives that tended to deal with such children's concerns as relations with the parent (*THE UGLY DUCKLING* [RKO, 1939], *SNOW WHITE AND THE SEVEN DWARFS*, and *DUMBO*), the creation of an independent personality (*FERDINAND THE BULL* [RKO, 1938], *PINOCCHIO* [RKO, 1940], and *BAMBI*), or conformity to social rules (*THE WISE LITTLE HEN* [UA, 1934], *THE FLYING MOUSE* [UA, 1934], *THE GRASSHOPPER AND THE ANTS* [UA, 1934], *THE GOLDEN TOUCH* [UA, 1935], *THE*

TORTOISE AND THE HARE [UA, 1935], and *DUMBO*). The Story Department was the organ of Disney's control of production.¹⁸ Consequently, during the 1930s, Disney narratives became highly structured, as seen in such films as *MICKEY'S SERVICE STATION* (UA, 1935), *THREE ORPHAN KITTENS* (UA, 1935), *MOVING DAY* (UA, 1936), or *CLOCK CLEANERS*, which break the action down into three different subplots and return these subplots to a single climax. Narrative concerns have been seen as crucial to the development of feature-length animation at the Disney studio.¹⁹

The success of this "modern" approach was measured by the financial and critical success of the Disney product. In scholarly representations of this period, mastery of this West Coast style is equated with survival. The two most commonly cited examples are the failures of the Van Beuren and Fleischer studios, which are generally as-

cribed to their inability to modernize their aesthetics in conformity with the agenda set by Disney.²⁰

NEW YORK STYLE

Stylistic influence was not necessarily a one-way street, nor did the Disney studio speak in the voice of Walt Disney alone. Indeed, the output of Walt Disney Productions did not confirm to a single hegemonic style. While certain elements of the studio did proceed along the road to the "classical Hollywood style," culminating in the lifelike animation of *BAMBI*, there was a countervailing tendency seen in examples such as the hall of mirrors in *BONE TROUBLE* (RKO, 1940), the "Dance of the Hours" sequence in *FANTASIA* (RKO, 1940), the "Baby Weems" sequence in *THE RELUCTANT DRAGON* (RKO, 1941), the song slides in *THE NIFTY NINETIES* (RKO, 1941), or "Pink Elephants" in *DUMBO*. The "Pink Elephants" sequence is possibly the clearest example of this counter tendency, which can be looked at, in part, as a survival of the New York style of animation, perpetuated through the inscriptions of a number of Disney personnel.

Initially, most American animation studios were to be found in New York, and a good part of the senior staff at the Disney studio had begun their animation careers there.²¹ New York style animation has a number of characteristic features. Most early New York studios were founded by practitioners of newspaper and magazine cartooning and illustration, such as Raoul Barré, John Bray, Pat Sullivan and Max Fleischer. By the early 1930s, the chief New York studios were the Fleischer Studios, the Van Beuren Studio, Terrytoons, and the Charles Mintz Studio, which, even after its 1930 move to Los Angeles, was almost entirely staffed by New Yorkers such as Manny Gould, Ben Harrison, Dick Huemer, and Sid Marcus.

True to its heritage, the New York style was predominantly a "cartoony" style, where the artificiality of the characters and their drawn nature were emphasized through design, movement, and dialogue. One thinks of the animated series derived directly from newspaper cartoons, such as the Fleischers' "Popeye the Sailor," Van Beuren's "Little King," and "Toonerville Trolley" or Mintz's "Krazy Kat." Original characters developed by these studios conformed to a stylized, "cartoony" format. Betty Boop, Cubby Bear, and Scrappy were simple designs similar to those used in newspaper cartoons, and graphic descendants of earlier animated characters like Ko-Ko the Clown or Felix the Cat.

Ethnic and working-class characters were common in these films. Human figures abound, with protagonists such as Colonel Heeza Liar, Bobby Bumps and Dinky Doodle at Bray; Tom and Jerry, the Little King, Amos and Andy, the great Katrinka, and The Terrible-Tempered Mr. Bang at Van Beuren; Popeye, Olive Oyl, Bluto,

Wimpy, Betty Boop, and Grampy at the Fleischer Studios; Farmer Al Falfa at Terrytoons; and Oopie and Scrappy at Mintz. Barnyard environments appeared far less frequently than in West Coast films. Gritty urban streets were the abode even of such animal characters as Bimbo and Cubby Bear.

In New York style films, perspective retained the flatness of a drawing, or foregrounded its existence through exaggerated effects. Outstanding examples of this would be the Fleischer Studios' Rotoscope or its later Stereoptical Process, both of which combined flat animated characters with three-dimensional backgrounds.²² Disney's Multi-plane camera smoothly integrated flat drawings with the idea of three-dimensional space by blurring distinctions among different planes of action. Through the contrast of two- and three-dimensional images, the Fleischer processes foregrounded the very existence of a three-dimensional process.

Often, in New York films, there was an acknowledgment of the cartoon as an artificial device or a manufactured object (e.g., Ko-Ko the Clown and Dinky Doodles appeared as characters originating on a drawn sheet of paper, interacting with a world outside the drawing). At the Fleischer Studios, this convention lasted until the film *GOONLAND* (Paramount, 1938). In *GOONLAND*, Popeye and Pappy are locked in a losing battle with the Goons. So violent is the struggle that the film "breaks." The Goons tumble out of the bottom of the frame. The hands of (presumably) an animator enter the screen, place Popeye and Pappy securely back in the frame, and repair the film with a safety pin. Popeye mutters "that was a lucky break," and the picture continues.²³

Rather than utilizing character animation,²⁴ until about 1934, New York studios tended to use a style called "rubber animation" in which both animate and inanimate objects moved with bouncy flexibility as if they were made of rubber. Objects took on the function or characteristics of other things, emphasizing mutability and metamorphosis. Morbid imagery and themes of death, violence, and mutilation were common in New York series. Examples include "Felix the Cat" cartoons such as *SURE-LOCKED HOMES* (Educational, 1928), or the later "Talkartoons," like *BIMBO'S INITIATION* (Paramount, 1931).

New York animated films were far less likely to demonstrate moral homilies than those of West Coast studios. In an unfavorable comparison with the Disney product, William Kozlenko deplorably opined of Popeye:

Here is a man who, after swallowing the contents of a can of spinach (a remarkable symbol, incidentally, of metamorphosis) goes completely berserk and with a series of powerful punches destroys buildings, knocks down trees, and annihilates men normally stronger than himself. His philosophy of action is the doctrine



Figure 2. Human figures abounded in the East Coast animation studios. A Fleischer studio model sheet for Betty Boop, circa 1932.

that with physical strength man can overcome every obstacle; and his justification for this display of unbridled power usually takes the form of saving his girl from the unsavory clutches of the gargantuan villain. We are speedily convinced by all this that if a man cannot get satisfaction by persuasion, he can certainly get it by a knockout blow.²⁵

Many New York films expressed other forms of forbidden behavior, such as cheating, in Van Beuren's *OPENING NIGHT* (RKO, 1933) and Fleischer's *BETTY BOOP M.D.* (Paramount, 1932), or homosexuality in *DIZZY RED RIDING HOOD* (Paramount, 1931) and *BETTY BOOP'S PENTHOUSE* (Paramount, 1932). Compared to the West Coast animation houses, New York studios were less likely to use the fable convention of animal or child characters.²⁶ Instead, New York animation tended to present adult characters with adult concerns, including employment, sex, and death.

Few, if any, of the New York studios had formal story departments before 1932. Often, a vague outline would be improvised, but bits of business would be left to head, or even individual, animators. Consequently, narratives were loose aggregations of illogical gags, or, as seen in the "Popeye" series, ritualized through endless repetition. Often narrative existed as a simple illustration of the lyrics to a song. The best known example of this would be the Fleischer "Song Car-Tunes" that used the "Bouncing Ball." But many other films were made as a series of gag actions apparently motivated by songs, such as the "Krazy Kat" cartoon *PROSPERITY BLUES* (Columbia, 1932), in which the action is determined by the lyrics to "Smile Darn Ya, Smile." This convention not only prevailed in later films such as the Fleischer "Color Classics" *DANCING ON THE MOON* (Paramount, 1938) or *HOLD IT!* (Paramount, 1938), it also survived in such postwar cartoons as Famous Studios' *MUSICAL LULU* (Paramount, 1947) or *A BOUT WITH A TROUT* (Para-

mount, 1947). In many of these films, motivation and causality tended to be discarded in favor of dreamlike connections between events.

INSTITUTIONAL INTERACTION

From the time of John Bray's first films, cel animation offered no real American alternatives to the New York style. Indeed, Disney's first animated cartoons were more strongly influenced by New York style than the alternative model offered by most live-action films. The debts of the "Alice in Comedies" series to the Fleischers' "Out of the Inkwell" films, and the "Oswald the Rabbit" series to Sullivan and Messmer's "Felix the Cat" films are well known.²⁷ Until Ub Iwerks' departure in 1930, many Disney cartoons retained characteristics of the earlier style (e.g., the rubbery animation, morbid themes, and dreamlike narratives of such films as *SKELETON DANCE* [Columbia, 1929] or *THE MERRY DWARFS* [Columbia, 1929]).

Although West Coast style became more uniformly established at the Disney studio during the 1930s, it is clear from existing evidence that Disney and his animators were not only aware of the films from the Fleischer Studios in New York, but also studied these films in preference to the films of West Coast studios such as Harman-Ising, Iwerks, or Warner Bros. Beginning in 1935, Disney arranged screenings for study purposes on alternate Tuesday nights.²⁸ In a memo to Roy Scott on 18 September 1935, Disney stated: "I think it is all right to show Fleischer's stuff, but I would keep away from the local product . . ."²⁹

Much of the literature dealing with the Disney studio has stressed the harmony that reigned at that institution up until the strike in 1941. Speaking of the studio in the 1930s, animator Marc Davis has recalled that ". . . it was a perfect time of many things coming together in one orbit. Walt was that lodestone."³⁰ This model of prestrike harmony may be questioned. Animators Shamus Culhane and Jack Kinney have both pointed out that there were clear New York and California factions at the studio. According to Shamus Culhane, the Californians kept together. "The New Yorkers never joined them."³¹ Disney veterans were not particularly hospitable to newcomers. As Hicks Lokey recalled, "Disney's was a place at that time that if you didn't know anybody who wanted you . . . and if [you] were stuck in there, they weren't very happy about it. So I had a pretty hard time on that."³² Remarking on the studio's artistic tendency to imitate life, Culhane states: "Nobody from New York wanted to do that. It was the Californians who practiced this . . . the New Yorkers . . . were all the innovators. They were looking for new things and were willing to take some chances."³³

The related divisions in personnel and style are dem-

onstrated by the film *DUMBO*. *DUMBO* was not the singular case of New York style at the Disney studio, but it appears to be the clearest example during this period. Production on *DUMBO* began under the supervision of Walt Disney. The original story was based on Helen Aberson and Harold Pearl's *Dumbo, the Flying Elephant* (NY: Roll-A-Book Publishers, Inc., 1939).³⁴ After the preliminary storyboard work was finished, Disney dropped the project. This may have been a cost-cutting measure. The war in Europe had affected foreign earnings, cutting potential picture profits in half.³⁵ Revenue from *PINOCCHIO* was lower than expected, and *FANTASIA* turned out to be a financial disaster. This caused Disney to abandon his plans to release as many as nine animated features over the two years following *PINOCCHIO*.³⁶ The abandonment of *DUMBO* and other projects was made necessary by a net loss of \$1,259,798 for the 1940 fiscal year.³⁷

DUMBO was taken over by storymen Dick Huemer and Joe Grant, who rewrote the story, added the "Pink Elephants" sequence, and received Disney's approval to complete the film as part of a new strategy to recover ground financially by the production of lower budget features.³⁸ Occupied with the production of *BAMBI*, the escalation of labor problems into a strike that began on May 28, 1941, the planning for a series of films for the government, and preparations for the State Department-financed trip through Latin America that began on 17 August 1941, Disney's supervision of *DUMBO* was tenuous at best. Production control was chiefly exercised by Joe Grant and Dick Huemer.³⁹

Dick Huemer began his career in New York. As a senior animator with the Fleischer Studios, Huemer had animated Ko-Ko the Clown and Fitz in the "Out of the Inkwell" cartoons. Leaving the Fleischers for a brief sojourn at Mintz, Huemer joined Disney in 1934, where he worked on such films as *THE TORTOISE AND THE HARE* (UA, 1935). Much of Huemer's work at Disney exhibits characteristics of the earlier New York style. For example, the tortoise's ungainly body, stretchable neck, small head with hat, and the beads of sweat that indicate exertion or alarm, are completely consistent with the earlier design of Ko-Ko the Clown.⁴⁰ A similar conception informs Huemer's animation of the rubbery, malleable spirits whose disembodied antics confound ghostbuster Goofy in *LONESOME GHOSTS* (1937). The design and movement of the Pink Elephants in *DUMBO* is not dissimilar to those of Huemer's characters in his earlier films with the infinitely metamorphosing Ko-Ko.⁴¹ At Disney's, Huemer maintained a rare degree of expressive autonomy. Recalls Shamus Culhane, "Dick Huemer was one of the intellectuals in our business. Walt was in awe of Dick Huemer."⁴²

Sequence direction of "Pink Elephants" was assigned to Norman Ferguson, who supervised the animation of



Figure 3. Walt Disney, Mickey Mouse, and the Academy Award for *FLOWERS AND TREES* (UA, 1932). © Walt Disney Co.

Hicks Lokey and Howard Swift. Both Ferguson and Lokey had been animators on Terry's "Aesop's Fables" in New York in the 1920s. Ferguson went on to the Disney studio, while Hicks Lokey worked in Myron Waldman's unit, creating "Betty Boop" cartoons for the Fleischers until 1938. Howard Swift was Disney trained. Lokey had been an animator for about 10 years by the time that he

approached the Disney studio for employment. Initially, he was offered a job as an assistant animator, following the customary procedure with most new staff. Lokey declined the position. Due to Ferguson's intercession, Lokey was hired as an animator on *FANTASIA*. As a result, he managed to avoid the usual Chouinard Art Institute or Don Graham training classes at the Disney studio, as well as

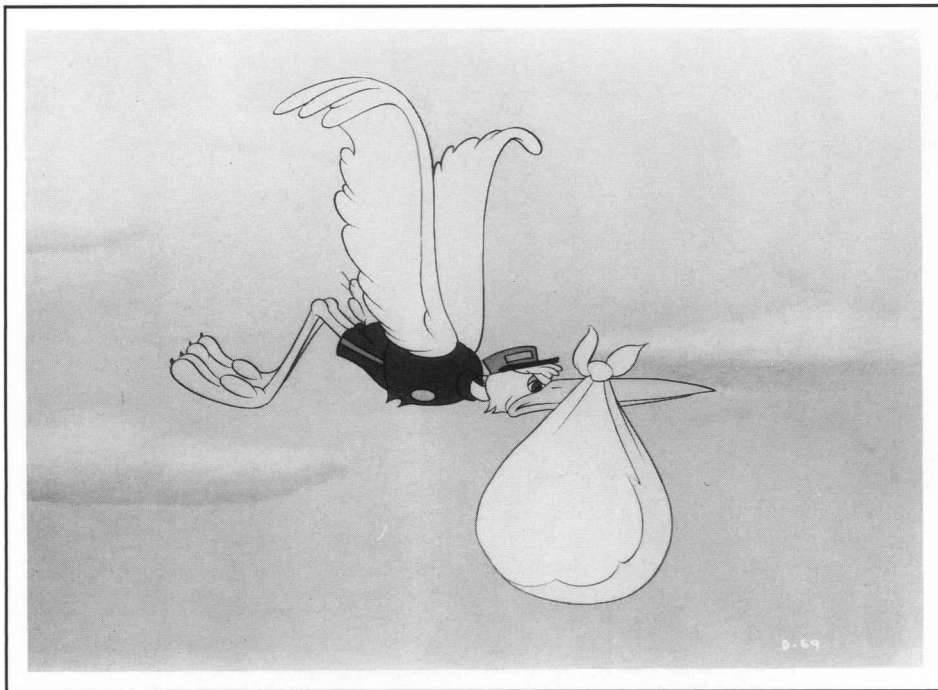


Figure 4. *The Sterling Holloway stork caricature drawn by Art Babbitt in DUMBO (RKO, 1941). © Walt Disney Co.*

the apprenticeship in short films. Lokey later recalled: “Norm Ferguson was my angel.”⁴³

DUMBO

From the standpoint of simple narrative, *DUMBO* has many of the hallmarks of West Coast style seen in earlier Disney features. The spine of the narrative concerns Dumbo’s large ears—a disability that separates him from society and eventually from his mother. Like the protagonist of *PINOCCHIO*, Dumbo must reestablish the family unit through the performance of an extraordinary act. This is a goal-oriented success story common to many Disney films. Obstacles must be overcome in order to attain the goal. *PINOCCHIO*’s quest to create a family by becoming a “real boy” is threatened by a series of challenges, such as being turned into firewood by Stromboli, being turned into a beast on Pleasure Island, or being digested by Monstro. Dumbo faces a similar challenge,⁴⁴ but one that is informed by the conflict between the New York and West Coast styles at the Disney studio.

“Pink Elephants” exists as one of a number of stylistically discontinuous sequences in *DUMBO*. During this period, Disney films began to move away from the seamless narrative and uniform visual style of the earlier fea-

tures *SNOW WHITE AND THE SEVEN DWARFS* and *PINOCCHIO*. Although not as episodic as *FANTASIA* or *THE RELUCTANT DRAGON*, *DUMBO* announces a stylistic dialectic almost from the first few minutes.

The film begins with the “Stork Sequence,” supervised by Sam Armstrong,⁴⁵ which appears to be a parody of the mimetic style then being used in *BAMBI*. An announcer speaks in stentorian tones of the difficult mission of these birds who deliver babies in the worst of weather. Well-detailed storks fly out of a storm that demonstrates the best work of the effects animators. The storks are drawn with heavy modeling and highlighting to emphasize their three-dimensionality. The graphic style of this opening changes during the “Look Out for Mr. Stork” number, as the storks circle down to a panorama of Florida drawn as a cartoony map.⁴⁶ These birds also contrast with the appearance of a few minutes later of a straggling stork—an obvious caricature of Sterling Holloway in delivery uniform, with disproportionately large feet and beak. This character utterly lacks the modeling and highlighting of the earlier birds. Its graphic style emphasizes the two-dimensional and artificial quality of the design. This straggling stork was mainly drawn by Art Babbitt, who had earlier animated for Paul Terry in New York. The gangly, loose-limbed design and movement of the stork

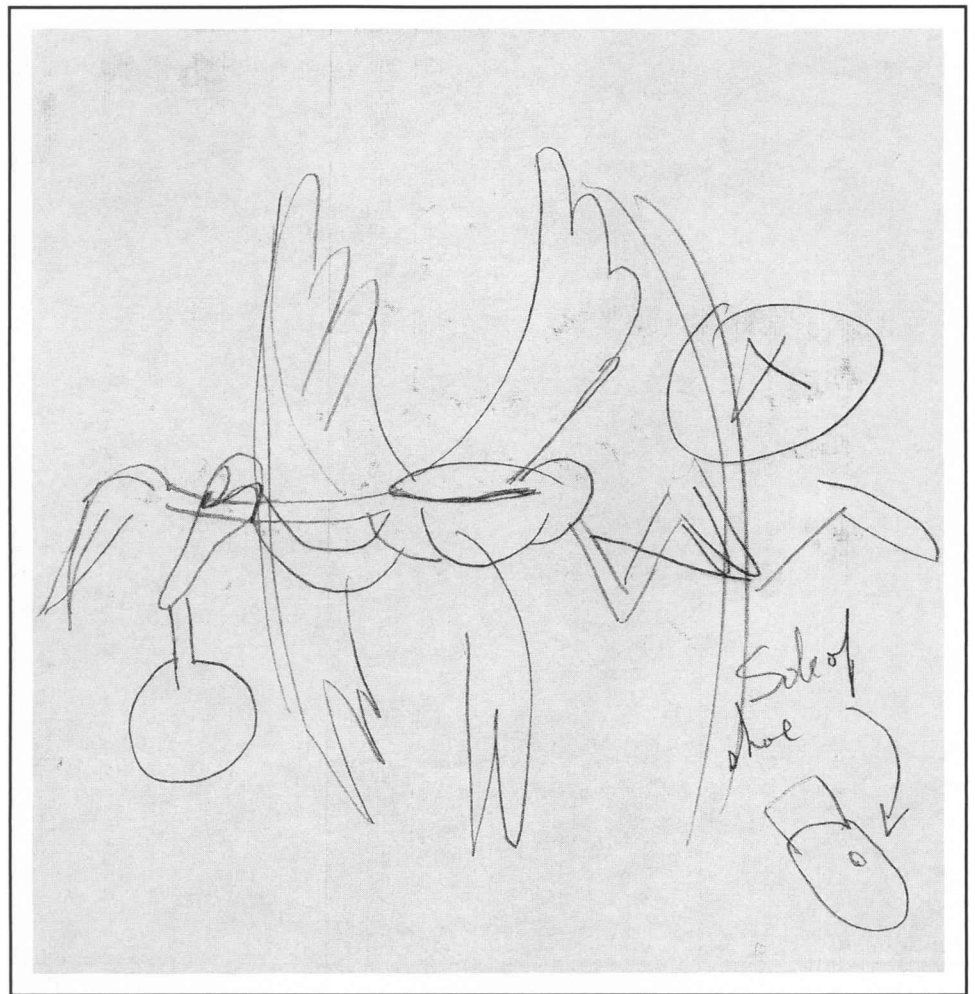


Figure 5. Art Babbitt, stork sketch for *HER FIRST EGG* (Educational, 1931).

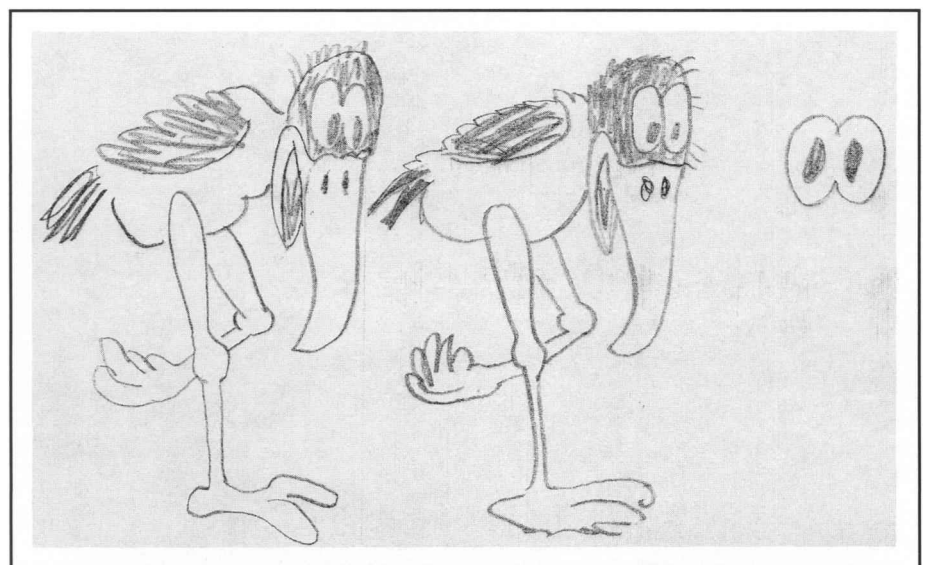


Figure 6. Art Babbitt, bird sketch for *RAZZBERRIES* (Educational, 1931).



Figure 7. When his oversized ears exclude him from the company of elephants, Dumbo is consigned to the “cartoony” world of the clowns. © Walt Disney Co.

bears an uncanny resemblance to Babbitt’s animated sky pan of a stork flying with a bundle in Terry’s *HER FIRST EGG* (Educational, 1931) and his bird designs for *RAZZBERRIES* (Educational, 1931)⁴⁷ (see Figures 5 and 6).

From these opening scenes, *DUMBO* presents a pattern of alternating New York and West Coast sequences. A West Coast-style tent-raising sequence supervised by Sam Armstrong⁴⁸ depicts elephants and humans working during a storm. Here mimesis is stressed through extensive use of movement into the frame, and through the use of modeling and highlighting to produce a three-dimensional effect. Naturalistic replication of the human figure, an emphasis on mass, and detailed rain and lightning effects also achieve this end. The human laborers’ song explains their low status in populist terms: “We work all day to earn our

pay, and when we do, we throw our pay away.” In keeping with Disney’s moral vision, the low status of the circus roustabouts is depicted as a result of their own character defects. The narrative of this sequence is tightly organized around the erection of the circus tent, intercutting the parallel actions of animals and humans in a manner similar to the editing found in earlier shorts with Mickey, Goofy, and Donald.

A New York-style circus parade, supervised by Norman Ferguson, follows the tent raising.⁴⁹ Here movement is two-dimensional, largely from right to left. Modeling and highlighting are absent, emphasizing the flatness of the image. Human figures consist of brightly costumed, cartoony clowns who are presented without the accurate physical proportions of the workers in the previous sequence. Instead of a linear narrative, we are presented

with a series of spot gags—the cowardly gorilla, the bored hippo, and so forth. Obvious cycling of the movement of the hippo emphasizes the artificiality of its movement.

These contrasts of style are central to *DUMBO*. As the film progresses, it becomes clear that Dumbo belongs to the mimetic world of West Coast style, but is prevented from succeeding within that world by his “cartoony” features. As a stylized character, Dumbo is excluded from the company of the more mimetic elephants. Dumbo begins his show business career as the climax to the “pyramid of pachyderms.” Tripping on his ears, Dumbo causes the pyramid to collapse, creating pandemonium and bringing down the big top. Later, as the elephants nurse their wounds, it is revealed that Dumbo has become a clown. “From now on,” declares the doyenne of the herd, “he is no longer an elephant.” Subsequently, Dumbo appears in clown makeup in a “Fireman Save My Child” act that

lacks differentiated characters, and that is portrayed against flat black or red backgrounds. Most action in the act takes place on a single plane. Within the hierarchy of the circus, the clowns represent the lowest class to which one can sink. This outcast status is expressed clearly in terms of New York style.⁵⁰

Norman Ferguson’s pivotal “Pink Elephants” sequence is preceded by Dumbo’s visit to his imprisoned mother in the “Timothy and Dumbo Visit Jail” sequence. There Dumbo’s mother sings to him.⁵¹ This sequence is in West Coast style, a relatively naturalistic mood piece that draws on sentiment and atmospheric lighting in order to elicit an emotional response in the viewer. The illusion of three-dimensionality is emphasized when Mrs. Jumbo’s modeled trunk emerges from the prison to cradle her child. But “Timothy and Dumbo Visit Jail” is bracketed by two clown sequences (animated by Fleischer veteran

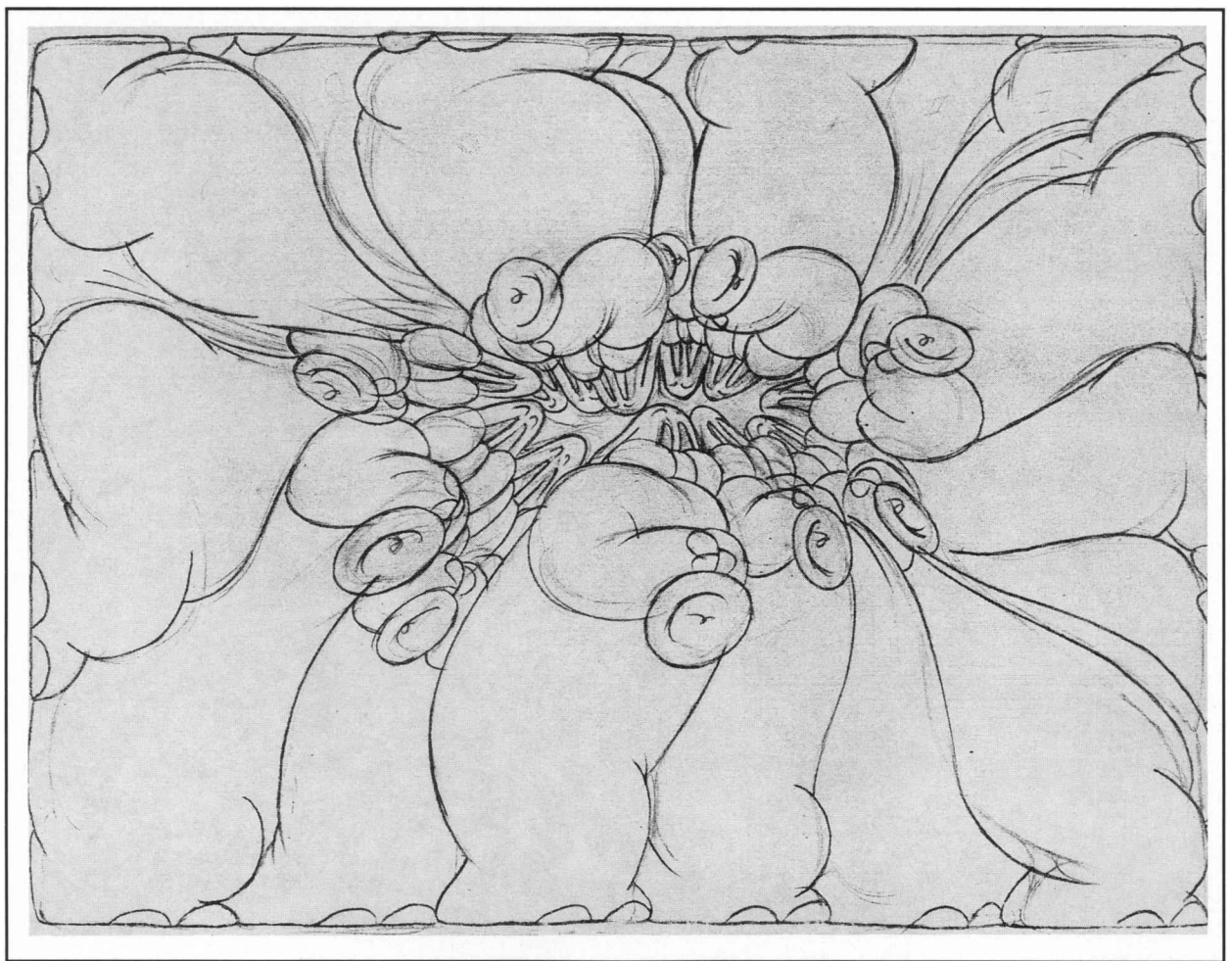


Figure 8. Hicks Lokey, sketch for the “Pink Elephants on Parade” sequence in DUMBO. © Walt Disney Co.

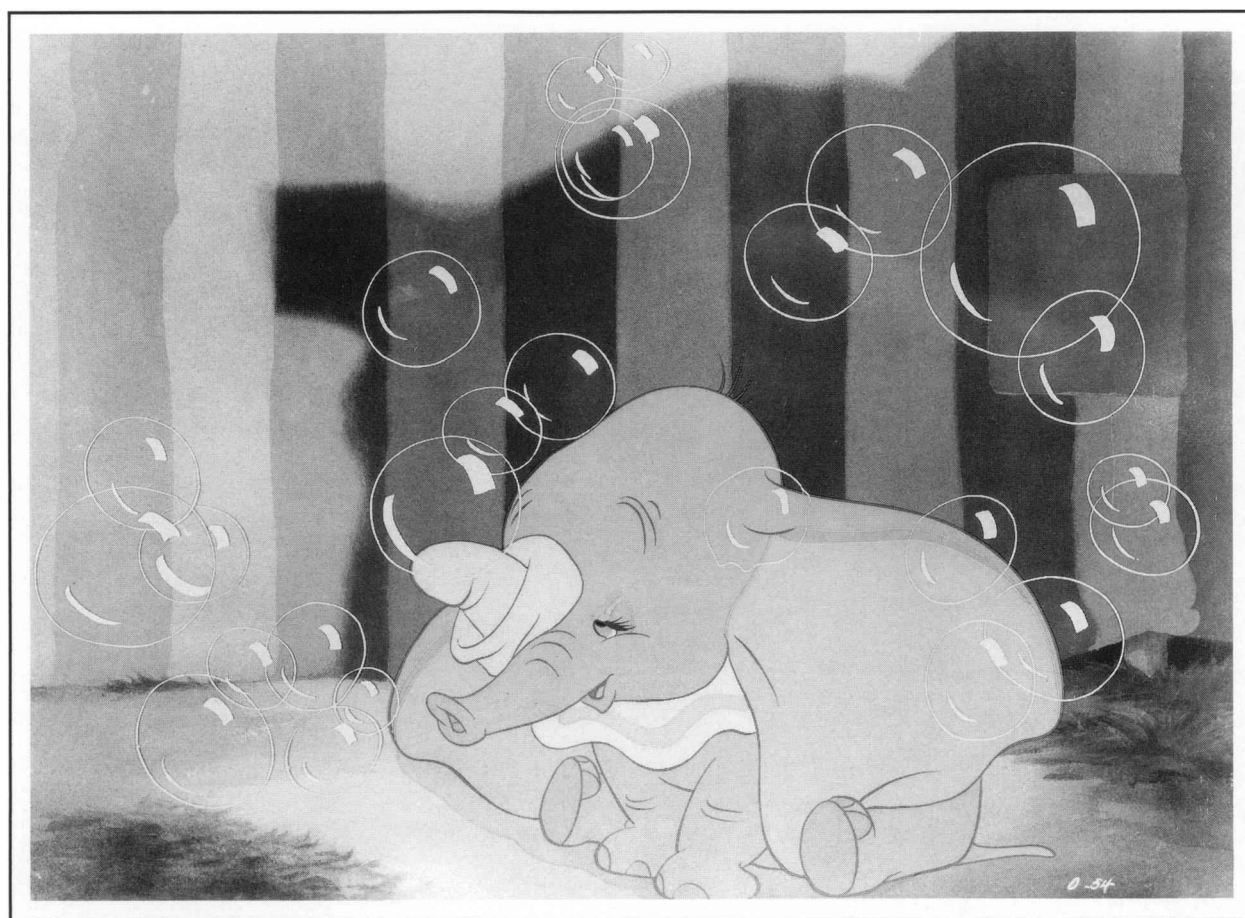


Figure 9. *DUMBO*. Bendable bubbles usher in the “Pink Elephants” sequence. © Walt Disney Co.

Berny Wolf and Art Babbitt)⁵² that present shots of the yellow wall of a circus tent. These framing sequences reintroduce the more “cartoony” style. Three-dimensionality is discarded in favor of silhouettes of circus clowns, who drink in celebration of the success of their act. When a clown suggests that they make Dumbo jump from a 1000-foot platform, one of their company cautions, “Be careful, you’ll hurt the little guy.” Others respond that “Elephants ain’t got no feelings. They’re made of rubber.” Dumbo has not only been reduced to the parish status of a clown, he is also described in terms of the artificial world of New York style. The clowns leave to “Hit the Big Boss for a Raise.” As they exit, a liquor bottle is thrown from the tent and lands in a water barrel.

At this point, Ferguson’s supervision of “Hiccups and Cure” and the following “Pink Elephants” begins.⁵³ The unsuspecting Timothy the Mouse⁵⁴ leads Dumbo to the barrel for a drink to cure Dumbo’s hiccups. Dumbo drinks the tainted water and begins to act in a peculiar manner.

Timothy investigates, but accidentally falls into the water, with predictable results. The inebriated Dumbo begins to hiccup and blow bubbles of increasingly bizarre form. As he does so, the three-dimensional background turns to a flat black surface, starting the “Pink Elephants” sequence.

“Pink Elephants” shows many hallmarks of New York animation, particularly in the first half animated by Hicks Lokey. Lokey’s elephants are more obviously drawings—the image of the initial pink elephant retains the lines of the pencil roughs. Lokey’s elephants lack the extensive highlighting of Howard Swift’s elephants. While Swift’s elephants retain the characteristics of three-dimensional bubbles, Lokey’s rarely do. Instead, they appear as drawings, as two-dimensional outlines against a solid color field. Lokey’s segment is extremely self-conscious of the image *as an image*, as demonstrated by the pink elephants who march around the border of the frame. Despite these differences, both sections have the dreamlike continuity of New York animation, in which the actions

are determined by the lyrics of the song, rather than by the larger narrative of the film.

In “Pink Elephants,” Dumbo has had a vision suggested by the clowns’ statements that elephants are made of rubber and have no feelings. Bendable, stretchable bubbles without psychological characteristics float through the air in a ballet of mutilation and metamorphosis. Not only are these elephants a spectre of Dumbo’s descent to the New York style associated with the clown underclass, vulgarity, and cruelty, but they also indicate Dumbo’s true talent, that is, the ability to fly through the air. This turning point in the story is expressed in terms of New York animation, posing an internal contradiction to the central thrust of the narrative. Dumbo’s realization of his ability to fly can result in the fulfillment of his desire to be united with family and society through society’s recognition of the reality of his emotions, and the establishment of a higher place for him in the class hierarchy of the circus. Yet these goals cannot be achieved in terms of a “cartoony” style,

since that style has been presented in opposition to the protagonist’s desires.

The following sequences, “Up in the Tree” and “I’ve Seen Everything”⁵⁵ recoup Dumbo’s talent into the West Coast style. The Pink Elephants metamorphose into clouds. The protagonists return from their artificially induced vision to a world of nature. Dumbo and Timothy awaken from their hallucination in a natural environment, a tree, where Timothy is greeted by a black crow as “Brother Rat.”⁵⁶ Timothy, in denying kinship with the crows, asserts his class difference, removing himself and Dumbo from their outcast status. Through their provision of the psychological device of “the magic feather,” the crows enable Dumbo to translate the “anything can happen” nightmarish quality of the “Pink Elephants” into a demonstration of the power of positive thinking, a form of animated Couéism that is consistent with the narratives of other Disney films.⁵⁷ During the “Big Town—Dumbo Triumphs” sequence, Dumbo realizes his identity through

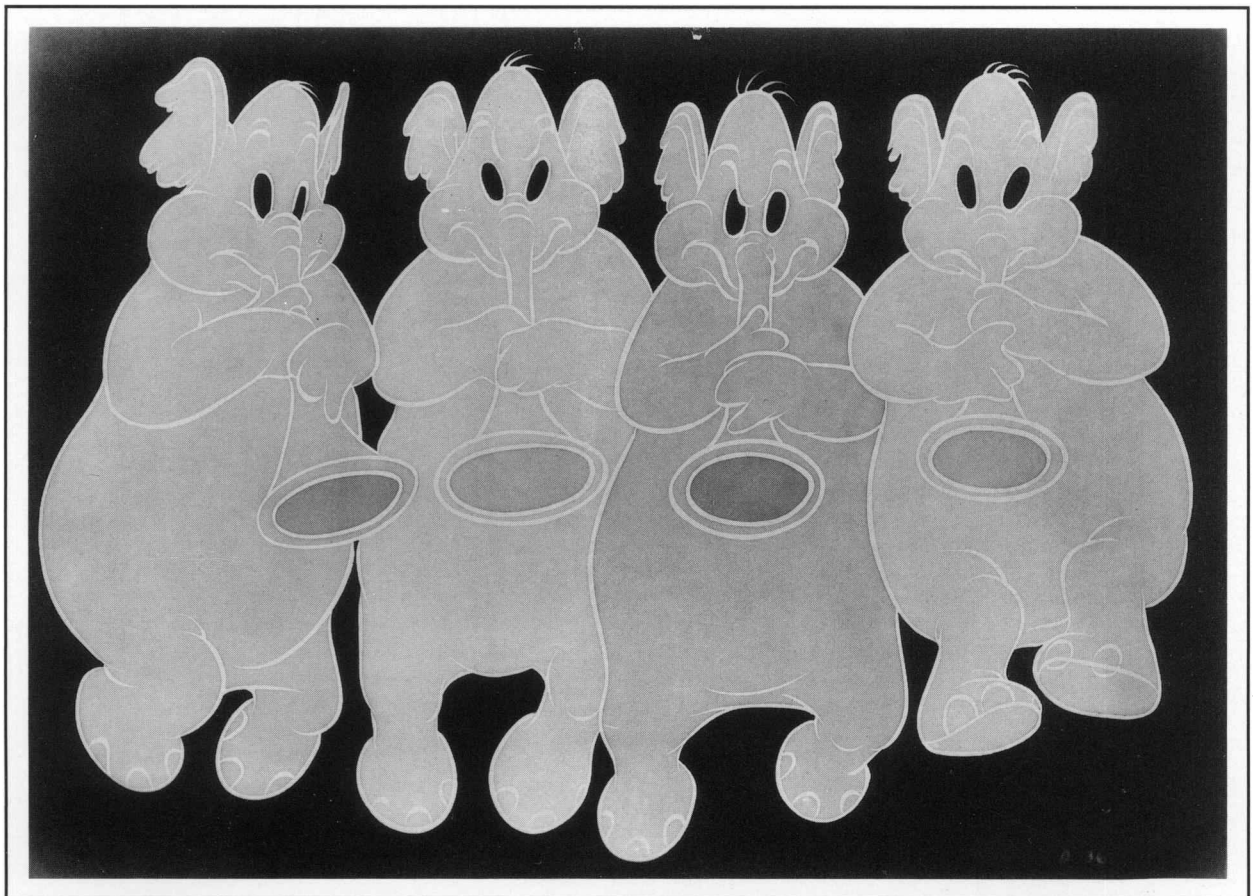


Figure 10. DUMBO. The bubbles transform themselves into rough sketches of elephants. © Walt Disney Co.

the achievement of self-knowledge.⁵⁸ With his talent restated in terms of psychological naturalism, Dumbo escapes the “cartoony” life of a clown by demonstrating his ability to fly, by demolishing the clowns’ act, and by scattering the clowns in confusion.

The New York solution presented by the Pink Elephants is normalized by the West Coast ending of the “Success Montage.”⁵⁹ DUMBO’s conclusion is not only a celebration of the typical Disney restoration of family and prosperity (with headlines proclaiming “Wonder Elephant Soars to Fame” and “Miracle Mammoth Startles World”), it also celebrates the triumph of the West Coast style. The anarchism of “Pink Elephants” is recouped into an American success story, complete with Timothy on the cover of *The National Weekly*, Dumbo Bombers for Defense, and a streamlined observation railroad car for Dumbo and his mother. Temporarily subsumed in the conclusion of DUMBO, the New York style would reemerge with greater vigor in such later films as THE THREE CABALLEROS (RKO, 1945) and MAKE MINE MUSIC (RKO, 1946). ●

ACKNOWLEDGMENTS

The author wishes to thank Richard Koszarski, Paul Attallah, Martin Rubin, Harvey Deneroff, Shamus Culhane, Robin Allan, J. B. Kaufman, Nancy Barnes, Charles Silver, Ron Magliozzi, Robert Macmillan, Russell and Karen Merritt, Eric Smoodin, and Susan Ohmer for their assistance, suggestions, and insights. The author is particularly indebted to Greg Ford for discussions which led to this article, and to the late Hicks Lokey, who generously contributed to the author’s research in spite of ill health. This article is dedicated to him. Some information contained herein was presented as a paper at the Society for Cinema Studies Conference in Washington on 26 May 1990.

NOTES

1. Examples include Leslie Carbage, *The Fleischer Story* (NY: Nostalgia Press, 1976), 87, 131; Shamus Culhane, *Talking Animals and Other People* (NY: St. Martin’s Press, 1986), 199–227; Richard Holliss and Brian Sibley, *The Disney Studio Story* (NY: Crown, 1988), 33, 134; Mark Langer, “Max and Dave Fleischer,” *Film Comment* 11(1)(January–February 1975):54; Leonard Maltin, *Of Mice and Magic* (NY: Plume, 1980), 114–115, 219; Ralph Stevenson, *The Animated Film* (London: Tantivy, 1973), 44–45.
2. The view of the studio’s production as the fusion of a number of talents underlies the analyses of the individual styles of Disney animators in Frank Thomas and Ollie Johnston, *Disney Animation: The Illusion of Life* (NY: Abbeville, 1981) and in John Culhane, *Fantasia* (NY: Abrams, 1983). The attribution of narrative characteristics in PETER PAN (1953) to such members of the story department as Dorothy Ann Blank and Joe Grant informs Donald Crafton, “The Last Night in the Nursery: Walt Disney’s *Peter Pan*,” *The Velvet Light Trap* 24(Fall 1989):35–38. Similar attribution is a concern of Leo Salkin, “Disney’s PIGS IS PIGS: Notes from a Journal, (1949–1953)” in John Cane-maker, Ed., *Storytelling in Animation: The Art of the Animated Image, Vol. II* (LA: The American Film Institute, 1988), 11–20. Robin Allan expresses a paradigm of the tendency to smooth over authorial discontinuities. “Disney put his stamp on all the animated work. ‘I make films to please myself,’ he said, and while we can now identify some of the talents at the Studio, the overriding influence is that of Walt Disney himself . . .” Robin Allan, *Picture Books & Disney Pictures* (Manchester: Portico Library and Gallery, 1990), 2.
3. The disenchantment of critics in the 1940s with Disney probably begins with Manny Farber’s “Saccharine Symphony—*Bambi*” in *The New Republic*. 29 June 1942, reprinted in Danny and Gerald Peary, Eds., *The American Animated Cartoon: A Critical Anthology* (NY: E.P. Dutton, 1980), 90–91.
4. Steven Schneider, *That’s All Folks! The Art of Warner Bros. Animation* (NY: Henry Holt, 1989), 20.
5. “The Big Bad Wolf,” *Fortune* 10(5)(Nov. 1934):88.
6. Robin Allan, “European Influences on Early Disney.” Unpublished paper: Given at the Society for Animation Studies Conference, U.C.L.A., 27 October 1989; J. B. Kaufman, “Norm Ferguson and the Latin American Films of Walt Disney.” Unpublished paper: Given at the Society for Animation Studies Conference, U.C.L.A., 28 October 1989.
7. Animators are not solely responsible for the design of a film. While this article focuses on animators, screenwriters, and sequence supervisors, the important roles of layout men, character designers, background artists, special effects animators, color stylists, and others remain subjects for further exploration. In particular, the contributions of layout men (credited in DUMBO as art directors) A. Kendall O’Connor, Herb Ryman, Terrell Stapp, Donald Da Gradi, Al Zinnen, Ernest Nordli, Dick Kelsey, and Charles Payzant, or character designers John P. Miller, Martin Provensen, John Walbridge, James Bodrero, Maurice Noble, Earl Hurd, and Elmer Plummer to DUMBO should be acknowledged. Kendall O’Connor did the layouts for Ferguson’s sequences in DUMBO, including the “Circus Parade,” the “Pyramid Act,” “Hiccups and Cure,” and “Pink Elephants.” Other “cartoony” sequences were laid out by Ernest Nordli (“Fireman Save My Child”), Al Zinnen (“Clowns Celebrate” and “Clown Sequence”) and Terrell Stapp (“Stork Chases Train”). *Dumbo Drafts*, Cane-maker Collection, Series 1, Subseries B, Box 9, File 72. Bobst Library, New York University: 7, 20, 42, 53, 57, 65, 69.
8. David Bordwell and Janet Staiger, “Historical implications of the classical Hollywood cinema.” In David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* (NY: Columbia University Press, 1985), 379. It should be noted that Disney’s first series character in “Alice in Comedies” was live-action, while the central characters in competing animation series, even those that mixed live-action and animation, were drawn figures. By emphasizing Alice, rather than an animated character like Fleischer’s Ko-Ko or Earl Hurd’s Bobby Bumps, Disney consciously was using some

- of the conventions of classical Hollywood cinema as a means to differentiate his product from the products of other animation companies. Walt Disney, *Letter to Margaret Winkler*, in David R. Smith, "Up to Date in Kansas City," *Funnyworld* 19(Fall 1978):33.
9. Robert Sklar has noted that the establishment of this style begins around 1932, after an earlier period which utilized a more "fantastic" style. *Movie-Made America: A Social History of American Movies* (NY: Random House, 1975), 197-205. No matter how the pre-1932 films appear today, the press began to treat Disney characters (albeit with tongue in cheek) as if they were real beings a few years before this. A typical account reads, "Through the open window, as Mr. Disney and I sipped our cool drinks, suddenly came a voice. A queer, shrill little voice. Instantly I was on my feet. 'It's Mickey,' I gasped. 'Isn't it Mickey?' 'Yes, he's rehearsing this afternoon,' Walt calmly announced. And somehow, not for one moment did one of us sitting there doubt that Mickey, who is only a drawing, was solemnly rehearsing his part in that next room." This attitude was encouraged by the Disney Studio, which proclaimed in a press release, "Nowhere else is Mickey Mouse such a real person as he is around the Disney studio. He has a distinct personality, which his stories must always fit . . . Minnie likewise is allowed to be temperamental and her little foibles must be a part of each scenario. The same is true of Pluto the Pup, and all the rest." Sarah Hamilton, "The True Life Story of Mickey Mouse," *Movie Mirror* (Dec. 3, 1930):122; *Biographical Sketch of WALT DISNEY*. RKO publicity release, circa 1936:11, Walt Disney Files, Film Study Center, Museum of Modern Art, New York.
 10. Don Graham, "Action Analysis: Lecture I." (22 Feb. 1937):4, 6. Isidore Klein Collection. Action Analysis Lectures/Courses. FSC Box D No. 110, Film Study Center, Museum of Modern Art.
 11. *Ibid.*, 2-3.
 12. Louella Parsons, "Mickey Mouse, 'Host' to Writer, Explains How He Lives His Life," *New York Journal and American* (27 Sept. 1931):n.p.
 13. Quoted in Douglas W. Churchill, "Disney's 'Philosophy': His Creatures of the Screen, He Says, Are Simply Laughing at Our Human Weaknesses," *The New York Times Magazine* (6 Mar. 1938):9.
 14. Jonathan Rosenbaum, "Walt Disney," *Film Comment* 11(1)(January-February 1975):66.
 15. Barnet Braver-Mann observed of the "Silly Symphony" *SPRINGTIME* (1931), "Possibly one could find in this film a fitting symbol for the 'rugged individualism' and *laissez faire* tradition in economics that persist in our social thinking." Another critic hailed *THE THREE LITTLE PIGS* as "a great moral lesson." Barnet Braver-Mann, "Mickey Mouse and His Playmates," *Theatre Guild Magazine* (March 1931):14; "Pigs and Moral Lessons," *New York World-Telegram* (25 Sept. 1933):n.p.
 16. Richard Koszarski, Letter to the author, 1 July 1990. See also, William Paul, "Art, Music, Nature and Walt Disney," *Movie* 24(Spring 1977):47.
 17. The most significant exceptions to this West Coast practice were Flip the Frog, Elmer Fudd, and Yosemite Sam. Flip became increasingly more and more humanized into a young boy figure, and logically led to the design of Willie Whopper. Although neither Elmer Fudd or Yosemite Sam were the protagonists of their own series, arguably the two characters, in their free association with animal characters, are part of a later Warner Bros. fusion of West Coast and New York styles. Most California-made cartoons contemporary with the period covered by this article followed the Disney practice. For example, MGM's Tom and Jerry cannot speak to Mammy Two-Shoes—a convention clearly copied from the kittens and black maid in Disney's *THREE ORPHAN KITTENS*. A different perspective of this West Coast practice is presented in "Art, Music, Nature and Walt," 47.
 18. PINOCCHIO may appear problematical according to this schema. Pinocchio interacts freely with Jiminy Cricket, Honest John, and Gideon, all of whom are animals. But Pinocchio is not yet a "real boy," and many of the incidents that threaten to frustrate his ambitions do so by reducing him to an animal state (e.g., consorting with a fox and cat, being turned into a donkey on Pleasure Island, and being swallowed like a tuna by Monstro). Becoming a "real boy" means living in an all-human society, as we can see in the descending panoramic shot of the village when Pinocchio first sets off to school. Jiminy Cricket begins and ends the story as an extra-diegetic presence, conscripted into service as Pinocchio's conscience near the beginning of the film. Once Pinocchio attains his goal, Jiminy steps back out of the diegesis. Now that Pinocchio has internalized his own self-control through the development of a conscience, the natural order of separate realms for man and beast is restored.
 19. For a fuller discussion of the role of the Story Department in the institutional hierarchies of the Fleischer and Disney studios, see Mark Langer, "Institutional Power and the Fleischer Studios: The *Standard Production Reference*," *Cinema Journal* 30(2)(Winter 1991):3-22.
 20. Christopher Finch, *The Art of Walt Disney* (NY: Abrams, 1973), 165, 167, 170-172; *Disney Animation: The Illusion*, 80, 90. Story development occupied about half of the production schedule of a Disney short during the mid-1930s. William Kozlenko, "The Animated Film and Walt Disney," *New Theatre* III(8)(Aug. 1936):16-19. The ability to fly is a common narrative motif in Disney films, seen in such works as *PLANE CRAZY* (1928), *THE FLYING MOUSE* (1934), *WYNKEN, BLYNKEN AND NOD* (1938) and *GOOFY'S GLIDER* (1940).
 21. "The Big Bad Wolf," 91; *Talking Animals*, 226; Douglas Gomery, *The Hollywood Studio System* (NY: St. Martin's, 1986), 48-49; Izzy Klein, "Cartooning Down Broadway," *Film Comment* (January-February 1975):62-63; Maltin, *Of Mice and Magic*, 114-115, 195-204.
 22. In addition to those cited in this paper, the staff working on *DUMBO* included Fleischer alumnus Ben Sharpsteen (supervising director) and John Bray's former partner Earl Hurd (character design). Other East Coast veterans at the studio included such key personnel as director David Hand, story man Ted Sears, animators Grim Natwick, Shamus Culhane, Ugo D'Orsi, Al Eugster, Izzy Klein, Bert Gillett, Rudy Zamora, Bill Tytla, etc.
 23. The Rotograph combined animated images with a live-action background by means of a rear-projection system on the animation camera rostrum. The Stereoptical Process combined animated characters with three-dimensional model backgrounds and, occasionally, foregrounds.
 24. Isolated instances of this convention can be found at Warner Bros. in such films as *YOU OUGHT TO BE IN PICTURES* (1940), *PORKY'S PREVIEW* (1940), or *DUCK AMUCK* (1953). These West Coast examples dif-

- fer from their New York counterparts in that the boundary between animation and live-action is blurred. The New York films make a distinction in kind between a human animator and his cartoon creations. Animated and live-action characters maintain the same status in West Coast films. For example, in *YOU OUGHT TO BE IN PICTURES*, Porky and Daffy are contract players who have essentially the same relationship to a live-action world as Oliver Hardy or Errol Flynn. In *PORKY'S PREVIEW* and *DUCK AMUCK*, both the animators and the animated figures are cartoon characters. Similar tendencies can be seen in other West Coast productions, such as *DESIGNS ON JERRY* (1955) at MGM, or Woody Woodpecker's appearances with "My boss, Walter Lantz" beginning in 1957 on television's *THE WOODY WOODPECKER SHOW*.
24. Character animation means that a character's personality is expressed in terms of its movement. This psychologically oriented style of animation was commonly used at the Disney studio, where it was called personality animation.
 25. "Animated Film and Disney," 17-18.
 26. While some New York animation studios named their series "Phables" (Raoul Barré) or "Aesop's Fables" (Paul Terry), these films could only loosely be termed fables. Often satirical axioms might arbitrarily be grafted onto the ends of films in these series. However, the telling of a tale with a strong moral message infrequently was a central concern. At the Fleischer Studios, with the possible exception of one or two films like *POOR CINDERELLA* (1934), fairy tales were not recounted as linear narratives. Instead, they formed a preexisting text around which a hallucinatory group of narrative improvisations would be created. This is demonstrated by a film like *SNOW WHITE* (1932) where the tale is lost in Cab Calloway's performance of "St. James Infirmary Blues" and the subsequent chase of the characters by a dragon—hardly traditional elements of the Grimm brothers' tale of Snow White. The Brothers Grimm, "Snow-White," in *Grimm's Fairy Tales*. Trans., E. V. Lucas, Lucy Crane, and Marian Edwardes (NY: Grosset and Dunlap, 1945), 166-177.
 27. Donald Crafton, *Before Mickey: The Animated Film 1898-1928* (Cambridge: MIT Press, 1984), 281, 292; *Of Mice and Magic*, 30.
 28. Walt Disney, Memo. copyright October, 1935 in Robin Allan, *Letter to the author*, 1 May 1990.
 29. Disney, Memo., 18 Sept. 1935, in *Ibid.* Screenings of animation from the Fleischer Studios were conducted infrequently at the Disney studio. Most film studies were of live-action clips or of earlier Disney animation.
 30. Quoted in *The Disney Studio Story*, 29.
 31. Jack Kinney, *Walt Disney and Assorted Other Characters* (NY: Harmony Books, 1988), 56, 64-65; Shamus Culhane, Interview, 16 Aug. 1990.
 32. Hicks Lokey, Interview, 18 Nov. 1989.
 33. Shamus Culhane, Interview, 16 Aug. 1990.
 34. "Hal Pearl, 61, Co-Author of 'Dumbo, Flying Elephant,'" *The New York Times* (19 Dec. 1975):42; *Walt Disney's Dumbo: The Story of the Little Elephant with the Big Ears* (LA: Walt Disney Productions, 1941):1.
 35. After *SNOW WHITE*, the Disney payroll had risen to \$3 million per year. Disney's production policy of one feature film every two years had resulted in high costs (about \$3 million for *PINOCCHIO*). Even though *PINOCCHIO* was successful at the box-office, it failed to recover its cost on its first release. Through the more frequent production of cheaper features, such as *THE RELUCTANT DRAGON* and *DUMBO*, Disney hoped to improve his cash flow and profitability in order to subsidize the more ambitious productions of *FANTASIA* and *BAMBI*. The number of these cheaper features eventually was considerably less than originally envisaged. Walt Disney, "Growing Pains," *American Cinematographer* 22(3)(March 1941):141; "Disney Cartoons Remaining RKO; Reissue Plans," *Variety* 146(5)(8 April 1942):6.
 36. "Growing Pains," 141; "Disney Banks on Santa," *Variety* 145(2)(17 Dec. 1941):5; Maltin, *The Disney Films*, 37, 45; Richard Shale, "Donald Duck Joins Up: The Disney Studio During World War II," *Funnyworld* 17(Fall 1977):9, *Fantasia*, 11.
 37. "Disney Loss Cut," *Variety* 145(7)(21 Jan. 1942):20.
 38. David R. Smith, "Dumbo," *Lincoln Center's Walt Disney 50th Anniversary Film Retrospective* (NY: Lincoln Center for the Performing Arts, 1973):13; Maltin, *Of Mice and Magic*, 65. Grant and Huemer were proponents of the simpler animation style called the "Baby Weems technique" after the use of limited animation in *THE RELUCTANT DRAGON*. Dick Huemer, "The Battle of Washington," *Funnyworld* 22:23.
 39. Joe Adamson, "With Disney on Olympus: An Interview with Dick Huemer," *Funnyworld* 17(Fall 1977):45; Finch, *Art of Walt Disney*, 256; "Rockefeller and Whitney Hire Disney to Make Goodwill Films," *Motion Picture Herald* 146(3)(10 January 1942):14.
 40. I am indebted to Greg Ford for this observation.
 41. Ko-Ko the Clown was a character remarkable for an almost complete lack of physical integrity. Although it is difficult to say with certainty which Ko-Ko sequences were animated by Huemer for the Fleischers, transformational gags were so frequent that it is inconceivable that Huemer would not have created many of them. For example, in *MODELING* (1923), Ko-Ko is created out of formless inkspots. Later he enters and takes on the form of a blob of putty. In *KO-KO'S EARTH CONTROL* (1928), the hero's head is replaced by the head of a demon. The severed heads of Ko-Ko and Fitz sprout legs and walk back to be rejoined to their bodies in *KO-KO'S GERM JAM* (1928). The inkwell from which Ko-Ko and Fitz are created in *KO-KO'S HAUNTED HOUSE* (1928) is stretched into a house. In *KO-KO'S HOT INK* (1929), Fitz metamorphoses out of a hot stove. Huemer's work at Disney's appears to have maintained much of this quality. In this regard, the concept of the "Pink Elephants" sequence appears consistent with that of the "Out of the Inkwell" films.
 42. Culhane, Interview.
 43. On *FANTASIA*, Lokey had been assigned a section of the "Dance of the Hours" sequence. Jack Kinney claims to have been director of the "Pink Elephants" sequence. This claim is unsupported by the evidence examined in this article. Kinney, *Disney and Other Assorted Characters*, 139; Lokey, *Dumbo Drafts*; Dick Huemer, "Thumbnail Sketches," *Funnyworld* (21):28; John Canemaker, *Treasures of Disney Animation Art* (NY: Abbeville, 1982), 181-186; J. B. Kaufman, Interview, 11 Dec. 1989; Maltin, *The Disney Films*, 129.
 44. *DUMBO*'s story of a small elephant being excluded from society because of a physical disability, and his integration into that society through an extraordinary act was re-used

- by Walt Disney Productions in GOLIATH II (1960). A similar premise with different species occurs in LAMBERT THE SHEEPISH LION (1951).
45. Animation of this sequence began 26 May 1941. *Dumbo Drafts*, 1-3.
 46. Animation of the "Stork Chases Train" sequence began on 6 Jan. 1941. It was the first of the sequences to be animated for the film. *Ibid.*, 7. There may be some significance to the location chosen. The Fleischer Studios, Inc., had moved to Florida in 1938. As an industry in-joke, did Disney's studio associate the cartoony style with the Fleischer Studios in Miami?
 47. *Ibid.*; *Her First Egg; Production #38* and *Razzberries: Production #26*. Production Books. Paul Terry Collection, Special Collections, Film Study Center, the Museum of Modern Art.
 48. *Dumbo Drafts*, 13-19.
 49. Animation of this sequence began on 21 Feb. 1941. *Ibid.*, 20-21. The "cartoony" style of this circus parade is in stark contrast to the aquatic circus scenes in MERBABIES (1938). The animation in the earlier film emphasizes mimesis through more lifelike design, and a concentration on modeling and highlights. The later use of New York style in DUMBO is inconsistent with evolutionary views about Disney style.
 50. The "cartoony" "Pyramid Act" was directed by Norman Ferguson. Animation of this began on 27 Feb. 1941. The more mimetic "Gossips Disown Dumbo" sequence, directed by Wilfred "Jaxon" Jackson commenced animation on 27 March 1941. This is followed by the more "cartoony" "Fireman Save My Child," sequence, directed by Bill Roberts and John Elliotte. Animation of this sequence began on 11 Feb. 1941. *Ibid.*, 42, 51, 53.
 51. This sequence, directed by Roberts and Elliotte, was animated beginning 28 March 1941. Most of Mrs. Jumbo was animated by Bill Tytla, who specialized in movement depicting mass, e.g., the demon in the "Night on Bald Mountain" sequence in FANTASIA. *Ibid.*, 58-60; *Disney Animation: The Illusion*, 497.
 52. Berny Wolf animated "Clowns Celebrate" beginning on 18 Feb. 1941. Most of the animation of "Clown Sequence" was done by Babbitt, beginning 28 Feb. 1941. *Dumbo Drafts*, 57, 63, 64.
 53. "Hiccups and Cure" began on 24 Feb. 1941. "Pink Elephants" was one of the first sequences done for the film. It was started on 29 Jan. 1941. *Ibid.*, 65-68, 69-75.
 54. Timothy the Mouse was animated by Fred Moore. *Disney Animation: The Illusion*, 372, 375. The relatively naturalistic rendering of Dumbo in "Hiccups and Cure" was animated by John Lounsbury. *Dumbo Drafts*, 65-68.
 55. Both sequences were directed by Jack Kinney, and largely were animated by Ward Kimball, with contributions from Walt Kelly, Fred Moore, and Don Towsley. Animation began on "Up in a Tree" on 23 June 1941. "I've Seen Everything" was started on 25 June 1941. *Ibid.*, 76-85.
 56. This sequence is introduced by a camera movement into the frame, associated in Disney films with discovery of the self (e.g., PINOCCHIO). Timothy's rejection of kinship with the black crows mirrors an earlier rejection of the black bats by the protagonist of THE FLYING MOUSE.
 57. Similar sentiments of positive faith are seen in such numbers as "Who's Afraid of the Big Bad Wolf" in THE THREE LITTLE PIGS; "Some Day My Prince Will Come" in SNOW WHITE AND THE SEVEN DWARFS; and "Give a Little Whistle" in PINOCCHIO.
 58. This sequence was directed by Roberts and Elliotte. Animation began on 21 Mar. 1941. *Dumbo Drafts*, 89-95.
 59. Begun on 31 Mar. 1941, this ending was directed by Ben Sharpsteen. *Ibid.*, 96-97.