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Fantasia 2000: Visions of Hope. When Walt Disney created Fantasia in the late 1930s, it was his plan to update the animated feature film with classical music and state-of-the-art animation techniques. But a disappointing box office showing forced him to shelve those plans -- until now.

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Fantasia 2000: Visions of Hope A welcome

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book: Author: John Culhane: Contributor:  
Roy E. Disney: Edition: illustrated:  
Publisher: Disney Editions, 1999: Original  
from: the University of California: Digitized:  
16 Aug 2010: Length: 192 pages: Subjects

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Fantasia 2000: Visions of Hope. by. John  
Culhane, Roy E. Disney. , James Levine  
(contributor) 4.52 · Rating details · 23  
ratings · 7 reviews. When Walt Disney  
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plan to update the animated feature film  
with classical music and state-of-the-art

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animation techniques.

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Walt Disney's dream will come true on January 1, 2000, when "Fantasia" is reborn as "Fantasia 2000," with six fresh musical pieces and sparkling new animation. His vision of hope and resurrection highlights this collection of stunning artwork from the film.

~~Fantasia 2000: visions of hope (Book, 1999)~~  
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An inspiring book, full of hope for the planet and spectacular reproduction of the animation in the 2000 Fantasia. The book is full of the same type of art work and preliminary sketches that served as the jumping off point for the brilliant animation that is Fantasia 2000. Highly recommended!

~~Fantasia 2000: Visions of Hope: John~~

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~~Culhane, Roy E...~~

Fantasia 2000: Visions of Hope. by. John Culhane, Roy E. Disney. , James Levine (contributor) 4.52 · Rating details · 23 ratings · 7 reviews. When Walt Disney created Fantasia in the late 1930s, it was his plan to update the animated feature film with classical music and state-of-the-art animation techniques.

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Fantasia 2000 : Visions of Hope / Foreword by Roy E. Disney ; Commentary by James Levine ; Text by John Culhane [Variant Title: Fantasia Two Thousand] Unknown Binding – January 1, 1999. 4.9 out of 5 stars 14 ratings. See all formats and editions.

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book, "Fantasia 2000: Visions of Hope."



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This book features 180 pages that detail the art of the film with accompanying text that elaborates on the production of each short. The book is signed by numerous people involved in the making of the film, including Roy E. Disney, Don Hahn, and Eric Goldberg.

A look at the revamped, re-edited, and remastered Fantasia 2000 reveals how the film was updated with new animation and music, while restoring never-before-seen footage from the original

A noted film historian presents an informative look at Disney's innovative animation classic, with more than 170

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dazzling illustrations capturing the delightful Disney characters as they dance to the world's great music

## Disney 's Aladdin: The Making of an Animated Film

This colorful adaptation of a Hollywood favorite provides a behind-the-scenes look at how a classic literary icon is transformed into Disney's newest box office sensation. Full color.

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney 's films and music function as a tool of the Western elite that shapes the views of those less empowered.

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Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

What do Franklin Roosevelt, Dr. Seuss, the

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U.S. Navy, and Mr. Magoo have in common? They are all part of the surprising story of the pioneering cartoon studio UPA (United Productions of America).

Throughout the 1950s, a group of artists ran a business that broke all the rules, pushing animated films beyond the fluffy fantasy of the Walt Disney Studio and the crash-bang anarchy of Warner Bros. Instead, UPA ' s films were innovative and graphically bold—the cartoon equivalent to modern art. When Magoo Flew is the first book-length study to chronicle the complete story of this unique American enterprise. The book features cameo appearances by Aldous Huxley, James Thurber, Orson Welles, Judy Garland, Robert Goulet, Jim Backus, Eddie Albert, and Woody Allen, as well as a select filmography of the best of UPA. Ebook Edition Note: The ebook has three images redacted: figures 1, 2, and 51.

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When the first Disneyland opened its doors in 1955, it reinvented the American amusement park and transformed the travel, tourism and entertainment industries forever. Now a global vacation empire, the original park in Anaheim, California, has been joined by massive complexes in Florida, Tokyo, Paris, Hong Kong and Shanghai. Spanning six decades, three continents and five distinct cultures, Sabrina Mittermeier presents an interdisciplinary examination of the parks, situating them in their proper historical context and exploring the distinct cultural, social and economic landscapes that defined each one at the time of its construction. She then spotlights the central role of class in the subsequent success or failure of each venture. The first comparative study of the Disney theme parks, this book closes a significant gap in existing research and is an important new contribution to the field, providing the first

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discussion of the Disney parks and what they reveal about the cultures they are set in. There has been a lack of focus on cross- and trans-cultural analyses of theme parks generally and Disney theme parks specifically, until now. It is also particularly interesting – and will be welcomed for it – for the non-United States context of the study. This is a thorough examination of all of the existing Disney Parks and how they function within their respective cultures. While Disney themes and characters attempt to be universal, the author does a good job of arguing for where this is not possible and how glocalization is crucial to the parks' successes. The writing is academic, but it is not inaccessible. It will have wide disciplinary appeal within academia, as tourism studies cross into a variety of fields including history, American studies, fandom studies, performance studies and cultural studies. It will be invaluable to those working

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in the field of theme park scholarship and the study of Disney theme parks, theme parks in general and related areas like world ' s expositions and spaces of the consumer and lifestyle worlds. It will also be of interest to Disney fans, those who have visited any of the parks or are interested to know more about the parks and their cultural situation and context.

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