Walter Elias Disney (/ˈdɪznə/;[1] December 5, 1901 – December 15, 1966) was an American entrepreneur, animator, voice actor and film producer. A pioneer of the American animation industry, he introduced several developments in the production of cartoons. As a film producer, Disney holds the record for most Academy Awards earned by an individual, having won 22 Oscars from 59 nominations. He was presented with two Golden Globe Special Achievement Awards and an Emmy Award, among other honors. Several of his films are included in the National Film Registry by the Library of Congress. Born in Chicago in 1901, Disney developed an early interest in drawing. He took art classes as a boy and got a job as a commercial illustrator at the age of 18. He moved to California in the early 1920s and set up the Disney Brothers Studio with his brother Roy. With Ub Iwerks, Walt developed the character Mickey Mouse in 1928, his first highly popular success; he also provided the voice for his creation in the early years. As the studio grew, Disney became more adventurous, introducing synchronized sound, full-color three-strip Technicolor, feature-length cartoons and technical developments in animation. The results, seen in features such as Snow White and the Seven Dwarfs (1937), Fantasia, Pinocchio (both 1940), Dumbo (1941) and Bambi (1942), furthered the development of animated film. New animated and live-action films followed after World War II, including the critically successful Cinderella (1950) and Mary Poppins (1964), the latter of which received five Academy Awards. In the 1950s, Disney expanded into the amusement park industry, and in 1955 he opened Disneyland. To fund the project he diversified into television programs, such as Walt Disney's Disneyland and The Mickey Mouse Club; he was also involved in planning the 1959 Moscow Fair, the 1960 Winter Olympics, and the 1964 New York World's Fair. In 1965, he began development of another theme park, Disney World, the heart of which was to be a new type of city, the "Experimental Prototype Community of Tomorrow" (EPCOT). Disney was a heavy smoker throughout his life, and died of lung cancer in December 1966 before either the park or the EPCOT project were completed. Disney was a shy, self-deprecating and insecure man in private but adopted a warm and outgoing public persona. He had high standards and high expectations of those with whom he worked. Although there have been accusations that he was racist or anti-Semitic, they have been contradicted by many who knew him. His reputation changed in the years after his death, from a purveyor of homely patriotic values to a representative of American imperialism. He nevertheless remains an important figure in the history of animation and in the cultural history of the United States, where he is considered a national cultural icon. His film work continues to be shown and adapted; his studio maintains high standards in its production of popular entertainment, and the Disney amusement parks have grown in size and number to attract visitors in several countries.

Contents

1 Biography


2 Honors 3 Personality and reputation 4 Notes and references

4.1 Notes 4.2 References 4.3 Sources

5 External links

Biography Early life: 1901–1920

Walt Disney was born on December 5, 1901, at 1249 Tripp Avenue, in Chicago's Hermosa neighborhood.[a] He was the fourth son of Elias Disney—born in the Province of Canada, to Irish parents—and Flora (née Call), an American of German and English descent.[3][4][b] Aside from Disney, Elias and Call's sons were Herbert, Raymond and Roy; the couple had a fifth child, Ruth, in December 1903.[7] In 1906, when Disney was four, the family moved to a farm in Marceline, Missouri, where his uncle Robert had just purchased land. In Marceline, Disney developed his interest in drawing when he was paid to draw the horse of a retired neighborhood doctor.[8] Elias was a subscriber to the Appeal to Reason newspaper, and Disney practiced drawing by copying the front-page cartoons of Ryan Walker.[9] Disney also began to develop an ability to work with watercolors and crayons.[4] He lived near the Atchison, Topeka and Santa Fe Railway line and became enamored with trains.[10] He and his younger sister Ruth started a newspaper delivery route for the Kansas City Star and Kansas City Times. Disney and his brother Roy woke up at 4:30 every morning to deliver the Times before school and repeated the round for the evening Star after school. The schedule was exhausting, and Disney often received poor grades after falling asleep in class, but he continued his paper route for more than six years.[14] He attended Saturday courses at the Kansas City Art Institute and also took correspondence courses in cartooning.[15] In 1917, Elias bought stock in a Chicago jelly producer, the O-Zell Company, and moved back to the city with his family.[16] Disney enrolled at McKinley High School and became the cartoonist of the school newspaper, drawing patriotic pictures about World War I.[17][18] He also took night courses at the Chicago Academy of Fine Arts.[19] In mid-1918, Disney attempted to join the United States Army to fight against the Germans, but he was rejected for being too young. After forging the date of birth on his birth certificate, he joined the Red Cross in September 1918 as an ambulance driver. He was shipped to France but arrived in November, after the armistice.[20] He drew cartoons on the side of his ambulance for decoration and had some of his work published in the army newspaper Stars and Stripes.[21] Disney returned to Kansas City in October 1919,[22] where he worked as an apprentice artist at the Pesmen–Rubin Commercial Art Studio. There, he drew commercial illustrations for advertising, theater programs and catalogs. He also befriended fellow student Ub Iwerks.[23] Early career: 1920–1928

Walt Disney's business envelope featured a self-portrait c. 1921

In January 1920, as Pesmen–Rubin's revenue declined after Christmas, Disney and Iwerks were laid off. They started their own business, the short-lived Iwerks–Disney Commercial Artists.[24] Failing to attract many customers, Disney and Iwerks agreed that Disney should leave temporarily to earn money at a nearby commercial art studio. In January 1920, as Pesmen–Rubin's revenue declined after Christmas, Disney and Iwerks were laid off. They started their own business, the short-lived Iwerks–Disney Commercial Artists.[24] Failing to attract many customers, Disney and Iwerks agreed that Disney should leave temporarily to earn money at a nearby commercial art studio. Disney returned to Kansas City in October 1918 as an ambulance driver. He was shipped to France but arrived in November, after the armistice.[20] He drew cartoons on the side of his ambulance for decoration and had some of his work published in the army newspaper Stars and Stripes.[21] Disney returned to Kansas City in October 1919,[22] where he worked as an apprentice artist at the Pesmen–Rubin Commercial Art Studio. There, he drew commercial illustrations for advertising, theater programs and catalogs. He also befriended fellow student Ub Iwerks.[23] Early career: 1920–1928

Newman Laugh-O-Gram (1921)

In May 1921, the success of the "Laugh-O-Grands" led to the establishment of Laugh-O-gram Studio, for which he hired more animators, including Fred Harman's brother Hugh, Rudolf Ising and Iwerks.[32] The Laugh-O-Grams cartoons did not provide enough income to keep the company solvent, so Disney started production of Alice's Wonderland—based on Alice's Adventures in Wonderland—which combined live action with animation; he cast Virginia Davis in the title role.[33] The result, a 12-and-a-half-minute, one-reel film, was completed too late to save Laugh-O-gram Studio, which went bankrupt later that year. Although Disney's experience at Laugh-O-Gram was disappointing, he learned valuable lessons about animation and production that proved useful for his future work at Disney Studios. He also developed a close working relationship with his仰制手Ub Iwerks, who would become one of his most important collaborators throughout his career.

The end of Laugh-O-Gram gave Disney a significant break. He moved his remaining assets to California, where he met a former student from the Benton Grammar School whom he had invited to stay with him, Alice Kennedy, and the two became engaged. In 1923, they married and moved into a one-room apartment in Hollywood. Their first child, a daughter named Diane, was born on September 23, 1924.

From the late 1930s onwards, Disney took on a number of new endeavors, including television and the creation of Disneyland, which opened in 1955. He continued to produce animated films until his death in 1966, and his company, The Walt Disney Company, remains one of the most successful and recognizable in the world.
By 1926 Winkler's role in the distribution of the Alice series had been handed over to her husband, the film producer Charles Mintz, although the people outside the family raised the point.[44] The Disneys were careful to keep their daughters out of the public eye as much as possible, particularly in the light of the Lindbergh kidnapping; Disney took steps to ensure his daughters were not photographed by the press.[45]

By 1926 Winkler's role in the distribution of the Alice series had been handed over to her husband, the film producer Charles Mintz, although the people outside the family raised the point.[44] The Disneys were careful to keep their daughters out of the public eye as much as possible, particularly in the light of the Lindbergh kidnapping; Disney took steps to ensure his daughters were not photographed by the press.[45]

Disney, always keen to embrace new technology, filmed Steamboat Willie, the first post-produced sound cartoon. After the animation was complete, Disney signed a contract with the former executive of Universal Pictures, Pat Powers, to use the "Powers Cinephone" recording system.[58] Cinephone became the new distributor for Disney's early sound cartoons, which soon became popular.[59] To improve the quality of the music, Disney hired the professional composer and arranger Carl Stalling, on whose suggestion the Silly Symphony series was developed for the use of music; the first in the series, The Skeleton Dance (1929), was drawn and animated entirely by Iwerks. Also hired at this time were several local artists, some of whom stayed with the company as core animators; the group later became known as the Nine Old Men.[60][61] Both the Mickey Mouse and Silly Symphonies series were successful, but Disney and his brother Roy started the company's first public stock offering in 1940, and implemented heavy salary cuts. The latter measure, and Disney's sometimes high-handed and insensitive manner of dealing with staff, led to a 1941 animators' strike which lasted five weeks.[62]

By 1926 Winkler's role in the distribution of the Alice series had been handed over to her husband, the film producer Charles Mintz, although the people outside the family raised the point.[44] The Disneys were careful to keep their daughters out of the public eye as much as possible, particularly in the light of the Lindbergh kidnapping; Disney took steps to ensure his daughters were not photographed by the press.[45]

Disney, always keen to embrace new technology, filmed Steamboat Willie, the first post-produced sound cartoon. After the animation was complete, Disney signed a contract with the former executive of Universal Pictures, Pat Powers, to use the "Powers Cinephone" recording system.[58] Cinephone became the new distributor for Disney's early sound cartoons, which soon became popular.[59] To improve the quality of the music, Disney hired the professional composer and arranger Carl Stalling, on whose suggestion the Silly Symphony series was developed for the use of music; the first in the series, The Skeleton Dance (1929), was drawn and animated entirely by Iwerks. Also hired at this time were several local artists, some of whom stayed with the company as core animators; the group later became known as the Nine Old Men.[60][61] Both the Mickey Mouse and Silly Symphonies series were successful, but Disney and his brother Roy started the company's first public stock offering in 1940, and implemented heavy salary cuts. The latter measure, and Disney's sometimes high-handed and insensitive manner of dealing with staff, led to a 1941 animators' strike which lasted five weeks.[62]

By 1926 Winkler’s role in the distribution of the Alice series had been handed over to her husband, the film producer Charles Mintz, although the people outside the family raised the point. The Disneys were careful to keep their daughters out of the public eye as much as possible, particularly in the light of the Lindbergh kidnapping; Disney took steps to ensure his daughters were not photographed by the press.

The first appearance of Mickey Mouse, in Steamboat Willie (1928)
Disney had been a heavy smoker since World War I. He did not use cigarettes with filters, and had smoked a pipe as a young man. In November 1966, he
developed plans for a ski resort in Mineral King, a glacial valley in California's Sierra Nevada. He hired experts such as the
everything, and was popular with critics and theater audiences. Costing $2.2 million to produce, it earned
8 million dollars in its first year.[105][4] Disney was less involved than he had been with previous pictures because of his involvement in his first entirely
live-action feature, Treasure Island (1950), which was shot in Britain, as was The Story of Robin Hood and His Merrie Men (1952).[106] Other all-live-
action features followed, many of which had patriotic themes.[58][4] He continued to produce full-length animated features too, including Alice in
Wonderland (1951) and Peter Pan (1953). From the early to mid-1950s, Disney began to devote less attention to the animation department, entrusting most of its operations to his key animators, the Nine Old Men, although he always remained present at story meetings. Instead, he started concentrating on other ventures.[107]

Disney shows the plans of Disneyland to officials from Orange County in December 1954

For several years Disney had been considering building a theme park. When he visited Griffith Park in Los Angeles with his daughters, he wanted to be in a place both protected and unspoiled, [and] the open spaces could be used for fun.[108] He visited the Tivoli Gardens in Copenhagen, Denmark, and was
heavily influenced by the cleanliness and layout of the park.[109] In March 1952 he received zoning permission to build a theme park in Burbank, near the
Disney studios.[110] This site proved too small, and a larger plot in Anaheim, 35 miles (56 km) south of the studio, was purchased. To distance the project from
Disneyland, Disney formed WED Enterprises (now Walt Disney Imagineering) and used his own money to fund a group of designers and animators to work on the plans.[111][112] Those involved became known as "Imagineers."[113] After obtaining
funding he invited other stockholders, American Broadcasting-Paramount Theatres—part of American Broadcasting Company (ABC)—and
Western Printing and Lithographing Company.[58] In mid-1954, Disney sent his Imagineers to every amusement park in the U.S. to analyze what worked and what pitfalls or problems were in the various locations and incorporated their findings into his design.[114] Construction work started in July 1954, and
Disneyland opened in July 1955; the opening ceremony was broadcast on ABC, which reached 70 million viewers.[115] The park was
designed as a series of themed lands, linked by the central Main Street, U.S.A.—a replica of the main street in his hometown of Marceline. The connected theming areas were Adventureland and Tomorrowland. The park also contained the narrow gauge Disneyland Railroad and was
linked the lands; around the outside of the park was a high berm to separate the park from the outside world.[116][117] An editorial in The New York
Times cited Disney that had "tastefully combined some of the pleasant things of yesterday with dreams and fantasy of tomorrow."[118] Although there
were early minor problems with the park, it was a success, and after a month's operation, Disneyland was receiving over 20,000 visitors a day; by
the end of its first year, it attracted 3.6 million guests.[119] The money from ABC was contingent on Disney television programs.[120] The studio had been involved in a successful television special on Christmas Day 1950 about the making of Alice in Wonderland. Roy believed the program added millions to
the box office takings. In a March 1951 letter to shareholders, he wrote that "television can be a most powerful selling aid for us, as well as a source of
revenue. It will probably be on this premise that we enter television when we do".[58] In 1954, after the
Disneyland funding had been agreed, ABC broadcast Walt Disney's Disneyland, an anthology consisting of animated cartoons, live-action features and other material from the studio's library. The show was successful in terms of ratings and profits, earning an audience share of over 50%.[121][4] In April 1955, Newsweek called the series an
"American institution".[122] ABC was already in negotiations for the studio's next television program, The Mickey Mouse Club, a variety show catering specifically to children.[123] The program was accompanied by merchandising through various companies (Western Printing, for example, had been producing coloring books and comics for over 20 years, and produced several items connected to the show).[124] One of the segments of
Disneyland consisted of the five-part miniseries Davy Crockett which, according to Gabler, "became an overnight sensation."[125] The show's theme song, "The Ballad of Davy Crockett," became a hit, and ten million records were sold.[126] As a result, Disney formed his own record
production and distribution entity, Disneyland Records.[127] As well as the construction of Disneyland, Disney worked on other projects away from the
studio. He was consultant to the 1959 American National Exhibition in Moscow; Disney Studios' contribution was America the Beautiful, a 19-minute film in
the 360-degree Circarama theater that was one of the most popular attractions.[58] The following year he acted as the chairman of the
Committee for the 1960 Winter Olympics at Squaw Valley, California, where he designed the opening, closing and medal ceremonies.[128]

Disney in 1954

Despite the demands wrought by non-studio projects, Disney continued to work on film and television projects. In 1955 he was involved in "Man in Space",
a short film that was designed to promote the importance of electricity; and Ford's Magic Skyway portrayed the progress of mankind. Elements of all four exhibits
are represented at the EPCOT.[139] which he described as:

an experimental prototype community of tomorrow that will take its cue from the new ideas and new technologies that are now emerging from the creative
centers of American industry. It will be a community of tomorrow that will never be completed, but will always be introducing and testing and demonstrating
new materials and systems. And EPCOT will always be a showcase for the world to the ingenuity and imagination of American free enterprise.[140]

During 1966, Disney cultivated businesses willing to sponsor EPCOT.[141] He increased his involvement in the studio's films, and was heavily involved in the
story development of The Jungle Book, the live-action musical feature The Happiest Millionaire (both 1967) and the animated short Winnie the Pooh and the Blustery Day.[142] Illness, death and aftermath

Grave of Walt Disney at Forest Lawn, Glendale
Disney's plans for the futuristic city of EPCOT did not come to fruition. After his death, his brother Roy deferred his retirement to take full control of the Disney company.

Disney's plans for the futuristic city of EPCOT did not come to fruition. After his death, his brother Roy deferred his retirement to take full control of the Disney company.
hearted and entertaining ... of incomparable artistry and of touching beauty."[212] Journalist Bosley Crowther argues that Disney's "achievement as a creator of entertainment for an almost unlimited public and as a highly ingenious merchandiser of his wares can rightly be compared to the most successful industrialists in history."[4] Correspondent Alistair Cooke calls Disney a "folk-hero ... the Pied Piper of Hollywood",[213] while Gabler considers Disney "reshaped the culture and the American consciousness".[189] In The American Dictionary of National Biography, Langer writes:

Disney remains the central figure in the history of animation. Through technological innovations and alliances with governments and corporations, he transformed a minor studio in a marginal form of communication into a multinational leisure industry giant. Despite his critics, his vision of a modern, corporate utopia as an extension of traditional American values has possibly gained greater currency in the years after his death.[58]

Notes and references

[1] In a 1909, in remembering a dispute, the property's address changed to 2156 North Tripp Avenue.[2] Disney was a descendant of Robert d'Igny, a Frenchman who had traveled to England with William the Conqueror in 1066.[5] The family anglicized the d'Igny name to "Disney" and settled in the English village now known as Norton Disney in the East Midlands.[8] The book, Edwin G. Lutz's Animated Cartoons: How They Are Made, Their Origin and Development (1920), was the only one in the local library on the subject; the camera he borrowed from Cauger.[27] Cutout animation is the technique of pasting flat pieces of colored paper, cardboard, or tin onto a sheet of glass or celluloid medium and making the characters move by hand. "Stop-action animation" is the method of drawing or painting onto transparent celluloid sheets ("cells"), with each sheet an incremental movement on from the previous.[28] One possible exception to the stable relationship was during the making Snow White and the Seven Dwarfs (1937), where the stresses and turmoil associated with the production led to the couple discussing divorce.[41] Lillian had two miscarriages during the eight years between marriage and the birth of this child; she suffered a further miscarriage shortly before the family adopted Sharon.[43] In 2006, the Walt Disney Company finally re-acquired Oswald the Lucky Rabbit from Shuster &krome to re-unite the character, along with other properties from the Fox family, with the original studio.[52] "Snow White" is the most profitable animated film of all time, but Disney maintained that it was "a failure"[186] according to stories about the origins exist. Disney's biographer, Bob Thomas, observes that "The birth of Mickey Mouse is obscured in legend, much of it created by Walt Disney himself.[53] The name Mortimer Mouse was used in the 1936 cartoon Mickey's Rival as a potential love-interest for Minnie Mouse. He was portrayed as a "humorenous denigration of the smooth city slicker" with a smart car, but failed to win over Minnie from the more homespun Mickey.[55] The Nine Old Men consisted of Eric Larson, Wolfgang Reitherman, Les Clark, Art Babbitt, Ward Kimball, Marc Davis, Ollie Johnston, Frank Thomas and John Lounsbery.[83] By 1931 he was called Michael Mao in France, Michel Souris in France, Michel Ratomincolo or Michele Peticore in Spain and Miki Kuchi in Japan.[63] $1.5 million in 1937 equates to $25,534,722 in 2018; $6.5 million in 1939 equates to $114,630,695 in 2018, according to calculations based on the Consumer Price Index measure of inflation.[80] The citation for the award reads: "To Walt Disney for Snow White and the Seven Dwarves, recognized as a significant screen innovation which has charmed millions and pioneered a great new entertainment field for the motion picture cartoon."[59] The trip inspired two combined live-action and animation works Saludos Amigos (1942) and The Three Caballeros (1945).[87][88] In 1940, the Complete Book of American Film introduced the phrase "the most popular character in the world" to describe Mickey Mouse.[89] Thomas notes that "the most popular character in the world" was a "London to New York" concept.[90] The phrase is sometimes used to describe the great Mickey Mouse's celebrity status.[91] Examples include the Three Little Pigs (in which the Big Bad Wolf was supposed to have grown up in a smoky London alley before becoming a �in the East Midlands.[6] The book, Edwin G. Lutz's Animated Cartoons: How They Are Made, Their Origin and Development (1920), was the only one in the local library on the subject; the camera he borrowed from Cauger.[27] "Stop-action animation" is the method of drawing or painting onto transparent celluloid sheets ("cells"), with each sheet an incremental movement on from the previous.[28] One possible exception to the stable relationship was during the making Snow White and the Seven Dwarfs (1937), where the stresses and turmoil associated with the production led to the couple discussing divorce.[41] Lillian had two miscarriages during the eight years between marriage and the birth of this child; she suffered a further miscarriage shortly before the family adopted Sharon.[43] In 2006, the Walt Disney Company finally re-acquired Oswald the Lucky Rabbit from Shuster &krome to re-unite the character, along with other properties from the Fox family, with the original studio.[52] "Snow White" is the most profitable animated film of all time, but Disney maintained that it was "a failure"[186] according to stories about the origins exist. Disney's biographer, Bob Thomas, observes that "The birth of Mickey Mouse is obscured in legend, much of it created by Walt Disney himself.[53] The name Mortimer Mouse was used in the 1936 cartoon Mickey's Rival as a potential love-interest for Minnie Mouse. He was portrayed as a "humorenous denigration of the smooth city slicker" with a smart car, but failed to win over Minnie from the more homespun Mickey.[55] The Nine Old Men consisted of Eric Larson, Wolfgang Reitherman, Les Clark, Art Babbitt, Ward Kimball, Marc Davis, Ollie Johnston, Frank Thomas and John Lounsbery.[83] By 1931 he was called Michael Mao in France, Michel Souris in France, Michel Ratomincolo or Michele Peticore in Spain and Miki Kuchi in Japan.[63] $1.5 million in 1937 equates to $25,534,722 in 2018; $6.5 million in 1939 equates to $114,630,695 in 2018, according to calculations based on the Consumer Price Index measure of inflation.[80] The citation for the award reads: "To Walt Disney for Snow White and the Seven Dwarves, recognized as a significant screen innovation which has charmed millions and pioneered a great new entertainment field for the motion picture cartoon."[59] The trip inspired two combined live-action and animation works Saludos Amigos (1942) and The Three Caballeros (1945).[87][88] In 1940, the Complete Book of American Film introduced the phrase "the most popular character in the world" to describe Mickey Mouse.[89] Thomas notes that "the most popular character in the world" was a "London to New York" concept.[90] The phrase is sometimes used to describe the great Mickey Mouse's celebrity status.[91] Examples include the Three Little Pigs (in which the Big Bad Wolf was supposed to have grown up in a smoky London alley before becoming a
The Walt Disney Company

Company timeline

Retlaw Enterprises

Criticism

Company officials

Founders

Walter Elias Disney

Roy Oliver Disney

Executives

Bob Iger (CEO) Alan N. Braverman (SEVP/GC) Christine McCarthy (CFO)

Board of directors

Susan E. Arnold (Independent Lead) Mary T. Barra Safra Catz John S. Chen Francis A. deSouza Bob Iger (Chairman) Maria Elena Lagomasino Fred H. Langhammer Aylwin B. Lewis Mark G. Parker

Walt Disney Studios

Walt Disney Animation Studios Walt Disney Pictures Distribution

Touchstone Pictures

Disney Music Group Disney Theatrical Group Disneynature Lucasfilm Marvel Studios Pixar

Media Networks

Disney–ABC TV Group

ABC Entertainment Group ABC TV Stations Disney Channels US

ESPN (80%) A&E Networks (50%)

Parks, Experiences and Consumer Products

Parks and Resorts

Adventures by Disney Disney Cruise Line Walt Disney Imagineering Disneyland Resort Disney Vacation Club Disneyland Paris Walt Disney World Resort Hong Kong Disneyland Resort Shanghai Disney Resort

Consumer Products and Interactive Media

Licensing Disney Store Disney Publishing Worldwide

Disney English

Disney Online Games and Interactive Experiences

Disney Mobile

The Muppets Studio

Direct-to-Consumer and International

BAMTech (75%) Disney Digital Network Disney–ABC Domestic Television Disney Channels Worldwide Disney Media Distribution ESPN+ Hulu (30%)

Walt Disney Studios Home Entertainment

Movies Anywhere

Streaming service

International

Argentina CIS France India

UTV Software Communications

Italy Latin America Germany

Super RTLJV RTL IJUV

Other assets

Buena Vista Marvel Entertainment Reedy Creek Energy

See also: Acquisition of 21st Century Fox (pending)
Disney California Adventure

current attractions past attractions

Hotels

Disneyland Hotel Paradise Pier Hotel Grand Californian Hotel and Spa

Resort area

Downtown Disney

ESPN Zone World of Disney

Trader Sam's Enchanted Tiki Bar Napa Rose Disneyland Monorail System Anaheim Resort

Anthony Resort Transportation

Team Disney Anaheim

People


Events

Happiest Homecoming on Earth Magic Music Days Weddings

Other

Incidents E ticket Fastpass PhotoPass Disneyland, Inc. Stanford Research Institute Partners Federal Credit Union Volunteers

Related articles

Walt Disney Imagineering

Walt Disney Creative Entertainment

Anaheim

Anaheim Rapid Connection

Walt Disney Parks and Resorts The Walt Disney Company

Awards for Walt Disney

v t e

Television Hall of Fame Class of 1986

Steve Allen Fred Coe Walt Disney Jackie Gleason Mary Tyler Moore Frank Stanton Burr Tillstrom

v t e

Academy Honorarv Award

1928–1950


1951–1975


1976–2000


2001–present

This is a list of films produced by and released under the Walt Disney Pictures banner (known as that since 1983, with Never Cry Wolf as its first release) and films released before that under the former name of the parent company, Walt Disney Productions (1929–1983). Most films listed here were distributed theatrically in the United States by the company's distribution division, Walt Disney Studios Motion Pictures (formerly known as