

# **Fantasia Film Summary**

## **Fantasia**

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## Context

*Fantasia* is a special film that belongs in its own class. Although Walt Disney Studios is the leader in animated films, neither they nor any other studio had tried something as unusual and risky as creating *Fantasia*. The film seeks to take classical musical selections and place them with visuals that appeal to the whole family. Many people are not regularly interested in viewing films that use classical music as the primary soundtrack, but Walt Disney Studios tries their own experiment and finds their techniques to be successful.

Because of *Fantasia's* complexity, there were multiple directors for the film. Each section and parts of each section had different directors. James Algar directed the most well-known section, "The Sorcerer's Apprentice" starring Mickey Mouse. Samuel Armstrong directed "Toccata and Fugue in D Minor" and "The Nutcracker Suite." Ford Beebe, Jim Handley, and Hamilton Luske corroborated on the direction of "The Pastoral Symphony" while Bill Roberts and Paul Satterfield directed the "Rite of Spring." Finally, T. Hee directed "Dance of the Hours" and Wilfred Jackson directed the selection focusing on "Night on Bald Mountain" and "Ave Maria." Each of these directors created a selection with their teams that met with audience delight.

*Fantasia* also joined two major names in the world of music: Deems Taylor and Leopold Stokowski. These two men were premier leaders in the music profession in their time. Deems Taylor is well-known for his work as a composer on such musical comedies as *The Chambered Nautilus* and *Through the Looking Glass*. He also composed his own opera, *The King's Henchman*, for the Metropolitan Opera. Taylor is a great narrator for *Fantasia* due to his knowledge of music and his ability to explain the information to the audience.

Leopold Stokowski directed the Philadelphia Orchestra for many years and then became the conductor for the NBC Orchestra as well. Stokowski helped to bring forth the idea for *Fantasia*, and he conducts several of the numbers in the film, plus he talks to Mickey Mouse at one point. Stokowski pushed Disney to make the film.

*Fantasia* was not an immediate success at the theatres. Many would not even play reruns of it in later years. However, when it was re-released in 1967, crowds were amazed by its beauty. The film became a popular classic after its time, and in 1991, it broke sales records when it was released for the first time on video.

### Directors:

James Algar ("The Sorcerer's Apprentice")

Samuel Armstrong ("Toccata and Fugue in D Minor" & "Nutcracker Suite, The")

Ford Beebe ("The Pastoral Symphony")



Norman Ferguson ("Dance of the Hours")

Jim Handley ("The Pastoral Symphony")

T. Hee ("Dance of the Hours")

Wilfred Jackson ("Night on Bald Mountain/Ave Maria")

Hamilton Luske ("The Pastoral Symphony")

Bill Roberts ("Rite of Spring")

Paul Satterfield ("Rite of Spring")



## Summary and Analysis

*Fantasia* opens as an orchestra's shadows appear on screen as the members take their places with their instruments. Deems Taylor, the narrator, welcomes everyone to the film by Walt Disney. He explains that the viewers will be seeing the images and pictures brought to the minds of the artists. Some pictures may be impressions, abstractions, colors, landscapes, people, or stories. There are also three kinds of music included in the performance: the kind that tells a definite story, the kind that does not have a definite plot, but creates certain types of pictures, and music that leads only to abstract pictures in the mind of the listener. Leopold Stokowski leads the Philadelphia Orchestra as the film begins with Bach's "Toccatina and Fugue in D Minor."

First, the background is simply of Stokowski with colors lighting up behind him and his orchestra. As the music continues, we begin to see the keys from the piano becoming clouds and lines upon a red sky. Finally, we move to darkness with only small flares of light such as you might see in the water or as a violinist pulls his tool across the strings. Spots and sticks appear on the screen with simple impressions of lines and water turning into rolling red hills. One hill finally turns into a mountain, and fireworks seem to appear on the screen. The music becomes deeper and the picture becomes darker to fit these impressions. Lighter tones come in bringing with them light and flares of color. Finally, we return to a scene where we see Stokowski conducted again, and it almost seems as if he is controlling the light as well as the sound.

Deems Taylor returns to narrate. He tells us that we are about to hear "The Nutcracker Suite" by Tchaikovsky. He tells us that although we may not know it, we will most likely remember the music as it is Tchaikovsky's most famous piece. On screen, we see a fairy lighting up the night sky and wakes up other fairies living in nearby flowers. One drops water onto a spider's web so that it becomes beautiful against the night sky. Five large mushrooms and one small mushroom come to life and dance around the screen in a way reminiscent of Asian dancers. The small one tries to find a place and eventually makes his way to the middle. Then, flowers begin falling onto a small pool of water. The ripples expand from the flowers, and they begin to do their own dance as well being joined by hundreds of other flowers. One white one in particular eventually takes center stage, and they all move through the water. Suddenly, we are transported underwater, and we experience the life of a fish swimming through coral, making new friends, and performing a grand dance. We then visit some vegetables or weeds that do their own dance in the form of Russian dancers. Viewers are then transported to a quiet as the fairies change the green leaves to autumn colors. Others come to transform autumn to winter, skating around frozen ponds making beautiful designs and taking the part of snowflakes. The music comes to an end as the snowflakes blow away.

Deems Taylor then introduces a selection of music that goes with a definite story, a story whose music was made later. He says, "And now we're going to hear a piece of music that tells a very definite story. It's a very old story, one that goes back almost 2,000 years, a legend about a sorcerer who had an apprentice. He was a bright young lad, very anxious to learn the business. As a matter of fact, he was a little bit too bright,



because he started practicing some of the boss's best magic tricks before learning how to control them." The apprentice even got the idea one day to fill a cauldron by bringing a broomstick to life. However, when he forgot the formula, the apprentice realized "he had started something he couldn't finish."

"The Sorcerer's Apprentice" is probably the most famous part of *Fantasia*. Mickey Mouse plays the apprentice. As he watches the sorcerer, Mickey is amazed by his power and intrigued by his famous sorcerer's hat. After the sorcerer leaves, Mickey takes the hat and tries it on for size. After several moments of trying, Mickey manages to bring a broomstick to life, giving it hands so that it can carry water to the cauldron. He successfully gets the broom to work for him. Mickey decides to take it easy as the broom works, and he falls asleep. Mickey's spirit leaves his body to go direct the stars and control the waters around him in his dream. Mickey finally wakes up and sees that the cauldron has overflowed, but he cannot get the broomstick to stop working. He finally breaks the broom with an axe, but all the pieces from the broken broom come to life as separate brooms, each carrying its own water. Mickey tries clear the room of water, but he begins to drown.

The sorcerer finally appears and magically makes the water disappear. Mickey is ashamed, and he sadly returns the Sorcerer's hat and broom. Mickey picks up the buckets and shuffles off to do the work himself. The Sorcerer takes one whack at Mickey with the broom before Mickey appears on stage talking to Leopold Stokowski who Mickey proceeds to congratulate.

Deems Taylor returns to talk about Stravinsky's ballet. Taylor says,

"Igor Stravinsky wrote his ballet 'The Rite of Spring,' his purpose was, in his own words, 'to express primitive life.' So Walt Disney and his fellow artists have taken him at his word. Instead of presenting the ballet in its original form, as a simple series of tribal dances, they have visualized it as a pageant, as the story of the growth of life on Earth. It's a coldly accurate reproduction of what science thinks went on during the first few billion years of this planet's existence. "So now, imagine your selves out in space, billions and billions of years ago, looking down on this lonely, tormented little planet, spinning through an empty sea of nothingness."

Taylor explains that science wrote the way the picture will show based on the theories of evolution.

"The Rite of Spring" begins in complete darkness until a single-celled organism shows up on the scene just as evolutionists believed that the world began. Suddenly, we see volcanoes erupting around the world. Eventually other organisms begin growing out of the destruction, and they become sea creatures such as fish and squid. One of them finally comes onto land, and the creatures turn from swimming animals to walking dinosaurs. Birds begin to appear on the scene, and the Prehistoric age has begun. We see a scene where two animals fight for their lives and then food seems to become scarce. A group of the plant-eating dinosaurs are attacked by a Tyrannosaurus Rex that kills one of them. The sun comes out and a drought forms over the Earth. The dinosaurs



try to escape the heat, but they all end up dying along the way. A great earthquake occurs, and mountains and canyons appear along with water from underground rivers. Earth can now sustain life again. The music ends as the sun rises once again, and Taylor comes to announce a fifteen-minute intermission. During the intermission, we see the orchestra leave the stage, and the curtain closes.

When the orchestra returns, they begin to warm up to a bit of jazz music. Taylor introduces the soundtrack to the audience since it is such an important part of *Fantasia*. The soundtrack is a single line, but when it produces a sound, it also produces a picture. Taylor asks the soundtrack to play different sounds, such as the harp, and the viewer gets to view the beautiful ripples and zigzags created by the sound.

When the soundtrack section ends, Taylor introduces Beethoven's "The Pastoral" in which he created music to fit a day in the country. Walt Disney Studios has set "The Pastoral" on Mount Olympus, and he explains the coming scenes to the viewer. The scene opens with many fantastical creatures such as unicorns, centaurs and centaur-ettes. Pegasus, the flying horse, and his family also play and celebrate with the others. Then, the viewer watches as Bacchus, the god of wine, presides over his favorite festival, the Bacchanalian. Everyone celebrates until the event is cut to a quick close.

As Taylor explain in the introduction, "Later, the party is interrupted by a storm, and now we see Vulcan forging thunderbolts and handing them over to the king of all the gods who plays darts with them." As the storm ends, the goddess of the Rainbow, Iris, and Apollo, the god of the sun, shoot across the sky. Morpheus, the god of sleep, then covers the day with night, and Diana, using her famous bow, uses it to fill the sky with beautiful stars.

Finally, Taylor introduces a final piece. He says, "Now we're going to do one of the most famous and popular ballets ever written.... It's a pageant of the hours of the day. All this takes place in the Great Hall with its garden beyond of the palace of Duke Alvisa, a Venetian nobleman." As we watch the scene, an ostrich wakes up and begins her dance of the morning. The ostrich and her many friends enjoy the day as they play frivolously in the courts. Finally, a hippopotamus wakes up her ladies in waiting, and they begin to dance around as well. The hippopotamus princess rests the afternoon away, and then the elephants come to dance around her as she sleeps. The elephants take these sunset hours to throw their own small party. Finally, the dark figures of the alligators of the evening appear and when the hippopotamus awakens, she is surrounded and terribly frightened. She dances with the main alligator, and then the other hippopotamuses and the elephants all join in the party as well. The scene fades out as everyone dances together.

Taylor finally introduces the last selection for *Fantasia*. There are two totally opposite pieces that work well together because they are so different. In the music and the theme, the pieces embrace the themes of the sacred and the profane. First, "Night on Bald Mountain," the traditional Russian home of Satan is played before being overcome by the sounds of "Ave Maria" which celebrates life and hope. As "Night on Bald Mountain" begins, we see Satan's demons gathering from around the world to



congregate together in Satan's presence. Satan and his legions spread hatred, fire, and destruction throughout the Earth as they celebrate madly together. Flames of fire dance with the demons and join in the festivities. People seem to be thrown into Satan's fire, and he feels that he has conquered. However, a bell begins to ring, and the party begins to come to a close. The sun rises and the sounds of "Ave Maria" are heard as the demons quickly depart. Satan wraps himself up in his wings and becomes the peak of Bald Mountain once again. As the sun rises, we see a beautiful landscape with people carrying lanterns along a road as the world awakens to hope and joy. As the scene goes above the torches, the sounds of a woman singing a solo of "Ave Maria" come to us across the screen. The screen widens from a dark line to show a beautiful mountainous landscape at dawn. The music ends as the sky becomes a bright red and darkens again.





# Characters

## Deems Taylor, played by Himself

### Description

Deems Taylor is the narrator for *Fantasia*. Unlike most animated movies, *Fantasia* uses a narrator throughout the film to lead the audience to conclusions and explain what is happening in the film. Since Walt Disney created a film entirely based on making pictures out of music, extra explanations are needed so that the audience can understand the techniques and purposes of the artists.

### Analysis

Famous for his work as a composer, Taylor seemed to be the perfect pick for a narrator for Disney's *Fantasia*. Taylor had created some of his own musicals and compositions, and he was the intermission commentator for the New York Philharmonic. With his deep voice and straightforward manner, Taylor creates an atmosphere of interest in a film that could have easily been confusing for audiences.

Taylor uses his knowledge of music to help guide the audience into their experiences during the film. Without his explanations of the pieces to come and how the music and pictures are expected to interact, the viewer might miss out on some of the most important parts of each selection.

## Leopold Stokowski, played by Himself

### Description

Leopold Stokowski is the director of the Philadelphia Orchestra, and he leads them in the performances of each selection. Stokowski helped to create the idea for the film in the minds of those at Walt Disney Studios, and he collaborated with them heavily on the project.

### Analysis

Stokowski, along with the Orchestra, brings the selections to life in their music. He also shows a human side of his personality when he talks to Mickey Mouse on the screen at one point in the film.

## Mickey Mouse, played by Walt Disney

### Description

Mickey Mouse plays the role of The Sorcerer's Apprentice in this film. The Sorcerer's Apprentice is probably the best known section of *Fantasia*. Mickey plays the role of a young apprentice who tries to act like the sorcerer. In order to make his work go faster, the apprentice brings a magical broomstick to life to fill the cauldron.

After falling asleep, the apprentice awakes to discover that the cauldron has overflowed. He tries desperately to fix the mistake, but he cannot remember the spell to stop the broomstick. Finally, he breaks the stick only to discover that the pieces also come to life. The scenario becomes worse until the Sorcerer comes and saves the Apprentice. The Apprentice turns the Sorcerer's hat back over and leaves sheepishly.

### Analysis

The Apprentice is a young, foolish boy. He tries to get out of work by using magic, but his plans turn the tables on him. After the broomsticks are completely out of control, the Apprentice finally realizes his mistake and his weakness. The Apprentice admits this with the sheepish looks he gives to the Sorcerer when the Sorcerer returns. We can assume that the Apprentice leaves a wiser, more patient, more dedicated person.



# Themes

## The Beginnings of Life

"The Rites of Spring" selection focuses on the beginnings of life on Earth. Before beginning the selection, Taylor explains that the creators wanted to use this piece to show how evolution occurred and how we as humans came to exist. We are brought from our impressions that were focused on early in the film to the first impressions that might have been had by the amoebas and first animals on the planet. We see how the world could have come into being over the course of millions of years. As we watch, the earliest animals come out of the ooze of the Earth and begin to populate it. We also watch as they seek to survive against many difficult situations and predators. The dinosaurs evolve but die because of a terrible drought. Eventually, they all die in the wilderness.

The beginnings of life are our way to go back to our earliest nature, our earliest times, and explore how we came to be. We see that the evolutionary process was long and difficult for everyone, but the images build hope since we know how things have turned out. The animals struggled to survive just as people sometimes struggle now, only in different ways. The beginnings of life are to some extent the same for all creatures as we struggle for survival against great odds. We are filled with hope to see that although not everyone will survive, we see that as humans can work together.

## Mythology Reintroduced

Mythology is reintroduced dramatically in *Fantasia*. By using selections dealing with everyday events, *Fantasia* places the visual representations of these events in fantasy. For example, in the selection of Beethoven's "The Pastoral," the scenes come alive with ancient Greek mythology. We watch as the gods and goddesses come to life on the screen. They seem to have the same strengths and weakness of humans as they enjoy life on this beautiful day before Zeus becomes a bit vindictive and begins practicing his aim with lightning bolts.

Mythology is reintroduced in a hopeful way as these creatures and people of myth playfully enjoy a day in the country. Centaurs and their girlfriends, Pegasus and his family, the gods and the goddesses - all celebrate a beautiful day together as Bacchus watches over his feast. We also see the negative sides of mythology introduced as Zeus practices throwing his lightning bolt. However, a wonderful day comes to an end in the land of mythology as Malchus brings about the night. After a long and sometimes difficult day, the world of mythology goes to sleep. Viewers are reassured by these common experiences and know that their lives can be just as beautiful and full as those of the gods, goddesses, and creatures of mythology.



## Hope Lives On

The final selection for *Fantasia* was a combination of "A Night on Bald Mountain" and "Ave Maria." Bald Mountain was the traditional home of Satan, and the scenes carried out there show that darkness had overtaken the world. Demons came to revel over burning spirits, and Satan presided over the festivities. After a night of reveling, the sun begins to rise and the demons go home. The world has lived in fear for a night because of the legions of Satan's demons and the fear of Satan himself, but the night finally comes to an end as all nights must.

The second part of the selection is the "Ave Maria." This selection shows people waking up and starting out hopefully on their day. The sun rises as Satan and the demons leave Bald Mountain, and the day begins to take over. The bad parts of life cannot seem to enter into the world of morning, and people are safe once again from the demons and their own fears. The landscape is peaceful and lanterns glow against the background of a beautiful forest that looks a lot like a section of cathedral windows. The light reflects through the forest and lights the lives of those traveling through the woods. Finally, the sun rises completely and the world is filled with light. This part of the selection emphasizes the theme that hope lives on. Even after the night on Bald Mountain, the sun still rises and the world is still filled with hope, love, and joy.

## Style and Cinematography

Disney's *Fantasia* takes a whole new look at the way animated movies are made and filmed. Most of the previous animated movies put out by the studio focused on a simple story that was then backed up with a soundtrack full of singing characters and a visual of that exact story. However, they take music and animation to new levels in this film. By using colors and patterns for parts of the filming and simply making the scenes fit the music, Disney created a new type of animated show.

Many of the selections in the film are backed by abstract or unusual artistic scenes. In the very first selection, we see only colors that change as we watch rising as bubbles or cascading away as lines. However, we have no clear feeling of a story following the colors. We are simply part of the emotions of the musicians and animators; we are along for their ride through their fantasies. Though modern audiences may find *Fantasia* pale in comparison to many of the comedic and highly intelligent animated films of our time, *Fantasia* retains a certain beauty because of its uniqueness and its class.

Using the narrator, Deems Taylor, Disney's *Fantasia* has a sense of consistency throughout. Additionally, Stokowski remains the composer throughout the course of the film. These two help to tie the whole film together by their simple presence. Taylor explains what the artists and musician try to do with each of the selections, and his explanations help the viewer to stay interested throughout the course of a rather long animated film. Without Taylor's presence, the audience would become quickly tired of the changing music and the lack of any specific story line throughout much of *Fantasia*. However, Taylor tells us what to look for in each selection so that we can pick up on the interesting techniques used by the artists to convey the meaning and feelings behind the music.



# Motifs

## Mythology

Mythology is a major part of *Fantasia*. Almost every selection in the film uses some kind of mythological story to present the music. Mythology has many appealing characteristics; one of which is that it is well-known and the stories and themes remain applicable over time. For this reason, even Greek mythology that is hundreds of years old can still appeal to audiences because of the themes that are common to all humans. The gods and goddesses can be related to humans as they often act in similar ways. For example, they enjoy the revels of Bacchus' feast while at the same time fearing the bolts of lightning rained down by Zeus.

The use of mythology is effective in *Fantasia*. Not only is Greek mythology used in "The Pastoral" selection, but also Russian mythology is used in "Night on Bald Mountain." Bald Mountain was considered to be the home of Satan and his demons. In the film, he is shown as being part of the mountain. When the night comes, he opens up his wings to take in his demons for a party, but when morning comes, he closes his wings once again to face the light of day as a stone mountain. Mythology touches our deepest hopes and fears just like music, so it is only appropriate that this film that is so given to presenting music visually uses mythology to a great extent.

## Pictures to Music

In order to share the feelings and themes of the musical selections, *Fantasia* presents these as visual pictures. Although some of these tell distinct stories, others simply try to express feeling and emotion in shapes and colors. These abstract impressions come from the minds of the artists who have listened to the music before creating their pictures. Although the creators present their own impressions, they leave room for interpretation by the audience. The audience can then create their own understanding of what they are seeing and hearing in the film.

The picture-to-music scenes help the viewer to grasp feelings and impressions instead of stories. Most films use stories to express the emotion, but *Fantasia* takes the next step into using simple impressions. These impressions are powerful statements of emotion and fantasy and dreams. People can read their own feelings and experiences into the colors and pictures. Thus, everyone will have a somewhat different reaction to these sections of the film, allowing each person to determine their own meaning from the selection.

## Evolution

Evolution is a major part of life and human experience, and it is discussed several times in the film. The most obvious time when evolution is discussed is in "The Rite of Spring."



Taylor presents the arguments behind mythology and explains that the artists are seeking to show how life may have formed on Earth. Then the scene switches to the viewer watching the beginnings of the world as understood by the minds of the Walt Disney Studio. From a bright spot in the heavens, we see the Earth transformed into a planet full of living creatures. The creatures struggle to survive as they grow and evolve. Eventually, the dinosaurs die off, but we see that there is still hope for a future on the planet.

Another type of evolution is shown in the scenes where only pictures and colors and impressions are used. In these selections, the colors and shapes evolve and transform into one another. No emotion or feeling is left alone, and just as life evolved so do the impressions we see on the screen. The impressions are open to interpretation by the audience so any one person's idea on what the evolution and movement of the colors, shapes, and patterns means is completely unique. The psychology behind the movie is that people will put their own impressions and feelings in the place of these impressions by the artists.



# Symbols

## Sorcerer's Apprentice

The Sorcerer's Apprentice is symbolic of the hazards of youth. Young people feel that they are invincible and know everything already just as the young apprentice did. The apprentice's story seeks to teach children a lesson that they should not simply try to get out of things the easy way. The Apprentice's real problem occurs simply because he is lazy. He manipulates the broomsticks so that he will have to do less work. However, his plan backfires, and he becomes a real example of what not to do.

The Apprentice tries to avoid working for the Sorcerer. He struggles to bring the broomstick to life using the Sorcerer's hat for power. The Apprentice is unwilling to take responsibility for his duties, so he finally brings the broomstick to life. The Apprentice must face the Sorcerer after the situation gets out of hand. He tries to face him with humility, but he also wants to be forgiven for his mistakes. The Apprentice reminds us that the easy way is not always the best way.

## Bald Mountain

Bald Mountain is symbolic of the home of Satan. Russian mythology believes that Satan made his home at the top of Bald Mountain and at least in *Fantasia*, the demons came there to dance the night away. The mountain is a scary place because of Satan's presence and its darkness. Satan is actually shown as a part of the mountain. During the day, he pulls in his wings and becomes the mountain's peak, but at night he extends his wings and invites in his workers. The people nearby stay locked up in their homes to avoid being near his presence.

The mountain symbolizes all that is scary or unwanted in life. From sickness to possession to death, all fears resided in Bald Mountain in the film. Satan's dominions hovered above the town and the world bringing bad things to people everywhere from their home on the mountain. The worst things and spirits lived on the mountain with Satan, and the mountain symbolizes all that is evil or fearful in life.

## Mountainous Scene

The mountainous scene at the end of the film is symbolic of all that is good in the world. After experiencing a "Night on Bald Mountain," the viewer is in need of knowing that there are lighter, happier things in life. Thus, the creators of the film use "Ave Maria" and the mountain scene to meet those needs. "Ave Maria" is a selection of success and hope. After a night of fear in the face of Bald Mountain, this selection helps the viewer to regain hope for the fate of the world.





As the sun rises, Bald Mountain closes up for the day as Satan pulls in his wings and becomes the peak of the mountain. People begin to wake up in their homes and venture out into the safety of the daytime. They are no longer scared because the mountain is no a quiet peak rather than an object of their worst fears. As people walk from home into villages, they carry their torches high lighting their way. The light of everyone put together as well as the sun brightens the darkness after a long night. The lights from the lanterns and the light from the sun help restore a sense of peace and hope to the world and *Fantasia's* audience.

## The Soundtrack

The soundtrack symbolizes all the music in the film. The purpose of the film was to bring the music to life in pictures. Although some of the pictures are of stories and specific scenes, the soundtrack brings the new music to life in a totally different way. Using its own patterns and shapes made by the music, the soundtrack shows the audience the power and personality of different sounds and music.

Audiences can see that music is almost like a living force when it is shown dynamically in the soundtrack selection. The soundtrack shows the living power of music in the lives of people. It can create emotions as well as pictures to entertain and fulfill the thoughts and desires of its audience. Music is a powerful force and seeing the pictures of the soundtrack at work help to reinforce this point.



## Essay Questions

How does having pictures fit the music change the film from most that have soundtracks to fit the film?

As the film begins, we meet watch different musicians walk onto the scene - how does this set the stage for the movie?

What was *Fantasia's* original purpose?

In the big scheme of the film is the best known part with Mickey Mouse all that important?

How do the artists express their feelings in the music?

What are the three types of music used in the film?

In what ways is the music expressed by the artists? Why is this important?

How is *Fantasia* held together between the different selections?

Do the sections representing stories or real scenes seem to be more important than those that use only the feelings and imaginations of the artists?

What is the final theme that is presented at the end of *Fantasia*?

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