



Feast

Director: Patrick Osborne
USA 2014
6 mins

One Hundred and One Dalmatians

Directors: Wolfgang Reitherman, Hamilton S. Luske, Clyde Geronimi
©: Walt Disney Productions
a Walt Disney production
Distributed by: Buena Vista Distribution Co., Inc.
Presented by: Walt Disney
Production Supervisor: Ken Peterson
Story: Bill Peet
Based on the book 'The Hundred and One Dalmatians' by: Dodie Smith
Special Processes: Ub Iwerks, Eustace Lycett
Directing Animators: Milt Kahl, Frank Thomas, Marc Davis, John Lounsbery, Ollie Johnston, Eric Larson
Character Animation: Hal King, Les Clark, Cliff Nordberg, Blaine Gibson, Eric Cleworth, John Sibley, Art Stevens, Julius Svendsen, Hal Ambro, Ted Berman, Bill Keil, Don Lusk, Dick Lucas, Amby Paliwoda
Character Styling: Bill Peet, Tom Oreb
Effects Animation: Jack Boyd, Dan MacManus, Ed Parks, Jack Buckley
Layout: Basil Davidovich, McLaren Stewart, Vance Gerry, Joe Hale, Dale Barnhart, Ray Aragon, Sammy June Lanham, Vic Haboush, Dick Ung, Homer Jonas, Al Zinnen
Layout Styling: Don Griffith, Ernest Nordli, Collin Campbell
Background: Al Dempster, Ralph Hulett, Anthony Rizzo, Bill Layne
Colour Styling: Walt Peregoy
Film Editors: Donald Halliday, Roy M. Brewer Jr
Art Direction and Production Design: Ken Anderson
Colour by: Technicolor
Music: George Bruns
Songs: Mel Leven
Orchestration: Franklyn Marks
Music Editor: Evelyn Kennedy
Sound Supervisor: Robert O. Cook
Voice Cast:
Rod Taylor (*Pongo*)
J. Pat O'Malley (*Colonel/Jasper Badun*)
Betty Lou Gerson (*Cruella De Vil*)
Martha Wentworth (*Nanny/Queenie/Lucy*)
Ben Wright (*Roger Radcliff*)
Cate Bauer (*Perdita*)
Dave Frankham
Frederic Worlock
Lisa Davis
Tom Conway
Tudor Owen
George Pelling
Ramsay Hill
Sylvia Marriott
Queenie Leonard
Marjorie Bennett
Mickey Maga
Barbara Beaird
Mimi Gibson
Sandra Abbott
Thurl Ravenscroft
Bill Lee
Max Smith
Bob Stevens
Paul Wexler

MAKING MAGIC: 100 YEARS OF DISNEY

One Hundred and One Dalmatians

SPOILER WARNING The following notes give away some of the plot.

One of the most delightful notions in Disney's *One Hundred and One Dalmatians* is that domesticated dogs see humans as their pets, to protect and make happy. It's a joke for both parents and children, though perhaps kids relate to it more. As in many children's stories, normal power frameworks are inverted, and the (literal) underdogs are in charge. Later, though, we're shown this is a lie. A Dalmatian couple, Pongo and Perdita, have their beloved puppies stolen, and are frantic for news. While walking 'their' humans, Pongo barks his plea, but is pulled away by the man who's now plainly his master.

At this point, the film becomes a different kind of fantasy, in which a parallel animal society works heroically to save the pups. It's a precursor to *Toy Story*'s parallel world of playthings, and like *Toy Story* this isn't a simple children's film. Rather it's a comedy-thriller, mixing *The Great Escape*'s derring-do with Hitchcock's playful suspense. In one marvellous scene, a brave cat tries to marshal the kidnapped pups into fleeing their prison, while their captors watch a TV gameshow where toffs quiz criminals ('Did you... do someone in?'). Earlier the dogs saw an adventure show, containing all the thrills (a maniacal villain, fast-flowing rivers) they must later face for real.

Visually, *One Hundred and One Dalmatians* moved Disney into graphics-led modernism, when most of the studios who'd championed the style as a reaction against Disney – most famously, UPA – were on the way out. As often happens in animation, the aesthetic came from cost-cutting technology. Mickey Mouse's first animator, Ub Iwerks, developed a variant of the Xerox process ('Xerography') that transferred animated drawings to cels without the need for tracing. The characters were defined by black outlines which Walt disliked. However, the film's designer/art director Ken Anderson envisioned a cartoon built out of those lines.

The style snowballed. In the final film, lines are the measure not just of the characters but the backgrounds as well. Painter Walter Peregoy's loose, mood-creating colour blotches and the Xeroxed lines look like what they are – separate elements of a picture, kept apart for deeper stylistic harmony. The spotted opening-titles have the visual puns, spiky unpredictability and self-referencing of an ad campaign. (Peregoy's colours wash over the screen when his credit comes up.) Pongo – whose cut-out style hind leg in the first scene is brazen for Disney – even inspects a chic art magazine, *Lilliput*.

The outlines redefine motions, especially the characters' struggles for traction. When the pups slide on a frozen river, the outlines convey the contact of an ice surface even more than *Bambi*'s famous skating. The characters are infused with modern voices. Pongo narrates the opening like a cooped-up bachelor, following the suburban comedy of Disney shorts such as *Donald's Diary* (1954). His 'pet' human Roger, an impish bluesy songwriter, supplies an almost-naturalistic diegetic soundtrack.

Mary Wickes
Barbara Luddy
Lisa Daniels
Helene Stanley
Don Barclay
Dal McKennon
Jeanne Bruns
USA 1960©
79 mins

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Parents, not orphans, are valorised, and Pongo and Perdita are grown-ups who know their enemy. Wholly animated by Marc Davis, the dog-skinning devil Cruella De Vil is a customised, bisexual fiend, with her black-and-white hair, sallow skin, goblin cheeks, phallic car and cigarette-holder, and swathing fur coat. She was partly inspired by the overbearing actress-personality Tallulah Bank, whom Orson Welles called 'the most sensational case of the ageing process being unkind.' In a cartoon so broad, the metaphorical devils are no different from real ones. Cruella hurls a bottle into a fire where it explodes in orange smoke.

The film's slightly odd structure – Pongo and Perdita almost vanish in the middle act – matters less than the moment-to-moment thrills. The puppies' trudge through snow swells into an epic, and their final perilous escape in a furniture van finds suspense in artful animation cycles, as the identical dogs creep past the villains. The film delighted animators, critics and audiences. It did not please Walt. Ken Anderson recalled, '(Walt) said, "We're never going to do another one of those goddamned things like Ken did..." He didn't talk to me for about a year.'

Andrew Osmond, *100 Animated Feature Films* (BFI/Palgrave Macmillan, 2010)