

**“I Might be a Duck, but I’m Human”:
An Analysis of Clothing in Disney Cartoons**

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**Thesis completed in partial fulfillment of the requirements of
the Interdisciplinary MA Program in Popular Culture
Brock University**

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Abstract

Mickey Mouse, one of the world's most recognizable cartoon characters, did not wear a shirt in his earliest incarnation in theatrical shorts and, for many years, Donald Duck did not wear pants and still rarely does so. Especially when one considers the era in which these figures were first created by the Walt Disney Studio, in the 1920s and 1930s, why are they portrayed without full clothing? The obvious answer, of course, is that they are animals, and animals do not wear clothes. But these are no ordinary animals: in most cases, they *do* wear clothing – some clothing, at least – and they walk on two legs, talk in a more or less intelligible fashion, and display a number of other anthropomorphic traits. If they are essentially animals, why do they wear clothing at all? On the other hand, if these characters are more human than animal, as suggested by other behavioral traits – they walk, talk, work, read, and so on – why are they not more often fully clothed?

To answer these questions I undertook three major research strategies used to gather evidence: interpretive textual analysis of 321 cartoons; secondary analysis of interviews conducted with the animators who created the Disney characters; and historical and archival research on the Disney Company and on the times and context in which it functioned. I was able to identify five themes that played a large part in what kind of clothing a character wore; first, the character's gender and/or sexuality; second, what species or "race" the character was; third, the character's socio-economic status; fourth, the degree to which the character was anthropomorphized; and, fifth, the context in which the character and its clothing appeared in a particular scene or narrative. I concluded that all of these factors played a part in determining, to some extent, the clothing worn by particular characters at particular times. However, certain patterns emerged from the analysis that could not be explained by these factors alone or in combination. Therefore, my analysis also investigates the individual and collective attitudes and desires of the men in the Disney studio who were responsible for creating these characters and the cultural conditions under which they were created. Drawing on literature from the psychoanalytic approach to film studies, I argue that the clothing choices spoke to an idealized fantasy world to which the animators (most importantly, Walt Disney himself), and possibly wider society, wanted to return.

Acknowledgements

I wish to recognize the help provided by the following people and/or institutions: My parents, Rebecca Baldwin and Michael Dubin; my aunt and editor Susan Baldwin; Ashley Dell, Shanna Hollich, David Reese, Vicki Gingrich and Art Ford, David Nevill, and my friends and family not specifically named, including those at Bowling Green State University and my fellow Brock University graduate students, who generously gave their support and feedback during the research and writing of this thesis. I also owe a debt to the James A Gibson Library at Brock University, George T. Harrell Library at Penn State College of Medicine, Jerome Library and Browne Popular Culture Library at Bowling Green State University, Morris Library at the University of Delaware, Bishop Library at Lebanon Valley College, Albert M. Greenfield Library at The University of the Arts, Annville Free Community Library, and my fellow Society for Animation Studies colloques, specifically Alla Gaddisk and Michael Dow. Lastly, I appreciate the input of my adviser, Nicolas Baxter-Moore, who guided me through this process. Without the assistance and support of those mentioned here, this thesis would not have been possible.

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Chapter One -- Introduction

Imagine you are watching television one morning when you are shocked to see a half-naked cartoon character run across the dimly lit screen. You look again but the 'toon is gone. You think you must have dreamt it; it is morning after all. As you continue to watch, a topless cartoon character walks on screen and begins talking to you in a high-pitched voice. You check the cable box to make sure you have not accidentally changed to an "adult entertainment" channel, but, no, it's a mainstream network. Nonetheless, continuing to watch, you become increasingly concerned that what you are viewing borders on the pornographic. Then one of the topless cartoon characters grabs a female from off screen and brings her on to the scene. She is wearing a dress so short that her bloomers are clearly visible to the world. You quickly turn off the television and look around, making sure no one else has seen you watching this filth. You wonder what is going on and why this, of all things, was showing on a Saturday morning during other children's shows. Think of the children who could have seen that!

This is a situation that every reader has probably experienced, yet never actually thought about in these terms. What I have described here is a scene from a typical Walt Disney cartoon, starring, you may have guessed already, Mickey and Minnie Mouse, and Donald Duck. But these characters are not pornographic in nature; they are harmless cartoon creatures loved by millions of people the world over, adults and children alike. Nonetheless, the fact remains that Walt Disney animated many of the

world's favorite animal cartoon characters without regard for what might be called "proper" or "decent" clothing; indeed, sometimes they wore no clothing at all.

Mickey, the world's most recognizable mouse, did not wear a shirt in his earliest incarnation in the movies and, for many years, Donald, "the most loved duck in the world" (Gallop Research Poll), did not wear pants and still rarely does so. Why are these characters drawn without full clothing? The obvious answer, of course, is that they are animals, and animals do not (outside of the circus and Paris Hilton's purse) wear clothing. But these are no ordinary animals: in most cases, they *do* wear clothing – some clothing, at least – and they walk on two legs, talk in a more or less intelligible fashion, and display a number of other anthropomorphic traits. If they are essentially animals, why do they wear clothing at all? On the other hand, if these characters are more human than animal, as suggested by other behavioral traits – they walk, talk, work, read, and so on – why are they not more often fully clothed?

These are the principal questions to be addressed in this thesis. First, *why do the Disney animal cartoon characters wear clothes?* Second, *if they do wear clothes, why are they not, in most cases fully dressed?*

These primary questions lead to other paths of inquiry. For example, we might ask whether Disney's characters such as Mickey and Minnie Mouse, Donald Duck and George "Goofy" Geef are, indeed, animals endowed with some human traits (that is, products of a process of "anthropomorphism") or representations of humans rendered, for dramatic or comedic purpose, in animal form (that is, artistic creations resulting from a process of "zoomorphism"). These are questions which lead to the examination of textual representation and authorial intent.

In either case, since these characters possess a number of human traits, we may wonder about the nature of the creative process that saw them rendered “underclothed” in most cases, particularly in the context of the moral and political climate in the society from which they originated, that is, the United States in the 1920s and 1930s. Despite the partial liberalization of the so-called “Jazz Era,” in the 1920s, people did not walk around half-naked; indeed, they usually wore more clothing, covering more of their bodies, than most people do today. In fact, the US at this time was often seen as puritanical in relation to other societies; this was also the era of prohibition and when widespread censorship occurred of other art forms such as literature and Hollywood cinema.

So how did a seemingly conservative culture create such a group of “liberally” dressed, seemingly human, characters? According to the animators who “gave life to” these characters, it is no easier to draw nude figures than clothed ones (Andreas Deja; DVD). If the answer cannot be found in the technical or artistic realm, then perhaps psychological or ideological factors come into play. The paradoxes of clothing in the Disney animated shorts might be attributable to the personality of Disney himself, to the extent that he may be viewed as the “author” of these texts (an issue to be discussed in more detail later), or to the representation or reflection, whether conscious or latent, of ideological struggles within American society at the time that these texts were produced.

The Scope of This Study

Almost every country in the world, from the most conservative to the most liberal, produces and shows cartoons or animated feature films. There are even certain commonalities among these cartoons and the styles in which they are drawn. This is

not to say that all animated cartoons look the same, but most share similar basic principles; for example, the projection of twenty-four frames of a drawn subject per second creates the illusion that the individually drawn images are “moving.” It is because of this illusion, and the variety of things that can be done with a single image, that cartoons have become a near-universal art form and medium of popular entertainment.

Disney’s early animated short cartoons are similar in many respects. Animals appear in all of them, whether they are the main character or not. What makes Disney creations different is that they share one common feature, that the animated characters are recognized throughout the world. Children in China, France, Brazil and South Africa all know who Mickey Mouse is and what he looks like (Schickel 167). The reach of the Disney Corporation is so vast that there are Disney-related theme parks in three of the four quarters of the world. The global exposure and recognition of the Disney brand, which is based in large measure on the “star quality” of its leading characters, mean that the company’s products have significant cultural influence.

So how do children, and adults, around the world respond to the clothing, or lack of clothing, worn by the leading characters in their favorite movies or television shows? Again, it has to be acknowledged that these characters are, seemingly, animals – but they are animals possessed of many human characteristics. They walk on two legs, they talk, they read, they live in houses, they (sometimes) have jobs, they even go on vacation, so why don’t they wear pants (in the case of Donald Duck), or a shirt (in the case of Mickey Mouse), or longer skirts (in the case of Minnie)? Of course, cartoon viewers must be willing to suspend their disbelief as Wile E. Coyote or Tom (of

Tom & Jerry) gets run over (again), or blown up (again), or shot in the face (again) only to re-emerge in the next episode unscathed and equally intent on plotting the downfall of his principal antagonist. But, in these cases, such suspension of disbelief is necessary if recurring principal characters are to survive. The clothing of the Disney characters appears to perform no similar ongoing function. While costume may sometimes serve a particular dramatic purpose in the narrative of a single episode, the recurring elements in the costumes of principal Disney characters – Mickey’s white gloves and lack of shirt, Donald’s bottomless sailor-suits, Minnie Mouse’s high heels and visible underwear – cannot be attributed exclusively to the functions of the narrative itself or to pure survival.

My thesis explores the possible meanings coded into the propriety of these characters’ clothing and the social implications of the costume choices made by the animators of these film shorts. I focus specifically on products of the Walt Disney Studio and its portrayal of central characters in mainstream theatrical shorts: thus, my analysis of texts examines shorts featuring characters such as Mickey and Minnie Mouse, Goofy, Donald Duck, and Chip and Dale. I investigate why these cartoon characters are drawn without certain pieces of clothing in their “humanized” forms and try to ascertain whether the absence of clothing, or certain items of clothing, is an exception in the world of cartoons, or, on the contrary, if we should find the wearing of clothes to be more remarkable and worthy of analysis.

To undertake my analysis of cartoon characters and their clothing, I watched three hundred and twenty-one Disney Studio theatrical shorts that featured Disney’s stars of the time period between 1928 and 1995. As I viewed these shorts, I took

copious notes on each character's clothing and the context in which they were wearing the apparel. My analysis focuses only on the principal recurring characters of those cartoon shorts. Hence, the characters included in this study are: Mickey Mouse and his wife Minerva "Minnie" Mouse (hereafter Minnie)¹, Donald Duck, Daisy Duck, George "Goofy" Geef (hereafter generally referred to as Goofy), Clarabelle Cow, Clara Cluck, Horace Horsecollar, Chip and Dale, Pluto and Pete. These characters are, or at some point were, considered Disney's leading stars; Donald Duck has even been referred to as the Clark Gable of Disney (Tony Anselmo; DVD).

While there are literally thousands of cartoon characters and hundreds of companies I could have chosen as subjects for my analysis, I have limited my research to the central Disney characters because of their immense popularity and their common origins. Nonetheless, even though I am focusing on just one major animation company, and on a handful of its principal characters, in this study I develop a framework for analysis that, I believe, may be applied across the genre of animated cartoon shorts, regardless of company affiliation. This analysis, I believe, offers new insight into cartoon characters, the construction of their meaning, and the social context in which they were created.

The first stage of my analysis examines the patterns of clothing worn by the various characters, the context in which the characters are represented, and the extent to which the clothing worn is congruent with the narrative and symbolic nature of the scene. Second, I seek to establish relationships between the wearing of clothing and certain other characteristics. For example, since we might expect characters portrayed

¹ Contrary to popular belief, Mickey and Minnie are married. It is unclear at what point in the development of these characters the marriage took place, but it was before 1933 when Walt Disney was quoted in *Film Pictorial* as saying that they were a couple.

as “animals” to wear no clothing or less clothing than those seeming to possess more human traits, I propose to compare the amount of clothing each character wears to the degree to which the characters are anthropomorphized. The degree of anthropomorphization is determined largely by behavior patterns, such as walking on two legs rather than four (or walking rather than swimming, flying or waddling in the case of the ducks) and the use of human language and modes of communication (whether speech or gestural) rather than the sounds which might normally be associated with a certain kind of animal. Other indicators of “human-ness” might include partaking in aspects of “human” culture, such as work, food, leisure and entertainment, domestic life, vacations, or use of tools and machinery (including cars).

For those characters deemed to display “human” traits, the analysis will then be extended to a comparison of clothing patterns to their ascribed social or demographic characteristics. Among humans, clothing choices are related to such factors as age, gender, class, wealth or income, and race or ethnicity. My analysis will investigate whether such relationships help to explain the way that Disney’s star characters are represented through their clothing.

All existing published studies and papers of film cartoons, especially those on the Disney shorts, have focused on either the company’s value system or the alternative ways in which the texts can be read (see my review of relevant literature in Chapter 2, below). Few I have found have investigated the extent or the implications of the clothing worn by cartoon characters. The originality of my research, therefore, lies principally in its subject matter, that is, a systematic analysis of the clothing (or lack thereof) given to cartoon characters by their creators, and, secondly, an attempt to tease

out the implications of the characters' dress for our understanding of the way that popular culture texts function, both historically and in the contemporary era.

The Significance of Disney

I chose the Disney cartoon shorts as the focus of my research because of the great influence that Disney, the man and the company, have had on culture. This influence may be measured in a number of ways. First, the significance of both Disney and his creations has been recognized by the film industry, in particular, by the Academy of Motion Picture Arts and Sciences. As Robert De Roos explains in his essay "The Magic Worlds of Walt Disney" (1963), the Silly Symphonies cartoon, *Flowers and Trees*, became the first cartoon to win an Academy Award in 1932, the year that the "Best Animated Short Film" category was created. After the short had already been fully animated in black and white, Walt Disney decided to remake it in Technicolor. According to De Roos, the remake was a huge gamble on Disney's part, both as a company and an animator, because at the time Technicolor was extremely expensive. His first Academy Award (Disney also won a Special "Honorary" Oscar in the same year for his creation of Mickey Mouse) would propel Disney into a chain of success unrivaled by any other animator. Walt Disney still holds records for both the number of Oscar nominations (59) and for the number of Academy Awards bestowed, winning 22 times in competitive categories (the last award made posthumously in 1969 for *Winnie the Pooh and the Blustery Day*) and receiving 4 honorary Oscars, including the Irving G. Thalberg Memorial Award, presented to "creative producers whose bodies of work reflect a consistently high quality of motion picture production," in 1949. Of

the 22 competitive Oscars, 12 were for the “Best Animated Short Film,” a category which Disney virtually “owned” in the 1930s.

Sam Abel, whose interpretation of Disney will be discussed in greater detail in the next chapter, also emphasizes just how important Disney and all cartoons are to American youth: “They [the cartoons] are often... memorized line-for-line and take-for-take, recited in unison by gleeful aficionados.” Along with this undying affection comes potentially great influence, since cartoons have the ability to manipulate the attitudes and values of young minds (Abel 183). As one illustration of the early reach of The Disney Company, epitomized by the character of Mickey Mouse, Richard Schickel points out in his book *The Disney Version* (1968) that thousands, likely even millions, of children around the United States and the world participated in Mickey Mouse clubs (not to be confused with the later television show). Fifteen hundred of these clubs existed in theaters across the United States and were comprised of children who knew the Mickey oath, song, and handshake better than they could recite their school work (167), thus demonstrating the great significance Disney and his creations had on youth culture in particular, and on popular culture in general.

Disney’s influence on youth derives not only from the company’s entertainment products but also from its direct involvement in education. From its service as an agent of war-time propaganda to its ownership of Childcraft (the maker of educational toys) and the *Baby Einstein* series, as well as sponsorship of awards for schoolteachers and the “Doer and Dreamer” scholarships for high school students, as Bell et al. argue, Disney has successfully blurred the boundary between entertainment and pedagogy (Bell et al. 7).

As another measure of Disney's significance, several groups and publications have set forth the serious proposal that Walt Disney be awarded the Nobel Peace Prize (Davidson 123; Dorfman and Mattelart 28). Other notable nominations for Disney and his creations include: Walt Disney as the rapid-transit czar of Los Angeles (Davidson 123) and Donald Duck for, among other things, the Swedish Parliament (ABC News). In 1964, Walt Disney himself was awarded the Presidential Medal of Freedom, the highest decoration the United States Government can bestow on a civilian. Other honors include the Congressional Gold Medal (1968), the French Légion d'Honneur (1935), a special medal awarded by the League of Nations (1935) and several honorary degrees (Davidson 123). The asteroid, 4017 Disney, is named after him and he was also the first movie maker ever to be admitted to the Art Workers Guild of London (Schickel 167).

The Disney Company reaches its audience and influences popular culture not only through its film-making and its educational involvement, but also through marketing of licensed toys and products. Throughout the twentieth century, people all over the world have flocked to buy Mickey Mouse and other Disney commodities. Richard Schickel reports that "...in Africa it was discovered that some native tribes would not accept gifts of soap unless the bars were stamped with Mickey's outline, while many other primitives [sic] carried Mickey Mouse charms to ward off evil spirits..." (167). Schickel lists a number of other indicators of Disney's influence around the world: in the 1950s, for example, it was claimed that Mickey Mouse was the most popular figure in Japan next to the Emperor; a portrait of the Duchess of Alba [1968] contains a licensed Mickey Mouse doll (the painting now hangs among

paintings by Goya, Rembrandt and Titian in the Duchess of Alba's Madrid palace); "England's King George V refused to go to the movies unless a Mickey Mouse film was shown, and Queen Mary was known to have appeared late for tea rather than miss the end of a charity showing of *Mickey's Nightmare*," and even Franklin D. Roosevelt tried to show a Disney cartoon during his White House movie screenings (Schickel 167).

The Disney name itself has power, even when not linked directly to its most famous characters. As Peter and Rochelle Schweizer explain, rival studio Warner Brothers conducted a unique experiment which strongly underlined the effectiveness of the Disney name. When an initial test screening of their animated movie, *Thumbelina*, garnered flat audience responses, the company stripped the Warner Brothers logo off the film and replaced it with the Disney logo. "The results were startling. Although the film remained the same, test scores soared" (Schweizer & Schweizer 135). The Warner Brothers' experiment supports the claim made, partly humorously, by Disney film director John Lasseter when he quipped that "You can have an hour and a half of blank film leader with the Disney name on it and people will go see it" (Schweizer & Schweizer 135).

In addition to his great contribution to the evolution of American (and, perhaps, global) popular culture, Walt Disney, the corporation named after him, and his characters have their own rich history in the context of the twentieth century. Many people claim "it all started with a mouse." While this isn't entirely true, even if Mickey Mouse did become Disney's most famous creation, the real history behind these familiar cartoons is an interesting story in its own right.

The Early Days of Disney

Disney and his cartoonist friend Ub Iwerks started their animation business in Chicago in 1920 with little success. Eventually, Disney and Iwerks moved to Hollywood and started up the Disney Brothers' Studio with Walt's brother Roy. This animation studio produced live action/animation hybrid shorts called the "Alice Comedies" until 1927. Shortly after ending the "Alice Comedies," Iwerks created the character of Oswald the Lucky Rabbit. The Disney Studio made Oswald shorts for about a year before losing the rights to their creation in a failed contract negotiation. It was this loss that caused Walt to create Mickey Mouse. Over the next few years, the Disney organization (usually not Walt himself) created new cartoons and characters to help Mickey hold the stage. Leading up to the Golden Age of Animation, 1937-1941, Disney recruited "the Nine Old Men." These nine animators were the heartbeat of almost every Disney theatrical short and helped create and animate some of the world's most famous characters and cartoons. The studio was profitable some years and in the red others, but it eventually became the large animation and live action enterprise we know today. While this success was not all because of Walt Disney, he was usually the one taking (or given) the credit (Croce 98).

As the Disney Studio developed, so, too, did the wider American movie industry and the regulatory apparatus which monitored and licensed motion picture releases. The task of creating and "enforcing" those regulations originally fell to the Motion Pictures Producers and Distributors Association (MPPDA), which was created in 1922 in answer to public outcry over Hollywood's perceived "corrupting influence." Former Postmaster General Will H. Hays was appointed as the head of the Association. For

years, Hays and the MPPDA had little control over the film industry as a result of a lack of studio cooperation as well as incomplete and often conflicting rules and regulations. Consequently, in 1934, the studios, Hays and the MPPDA formed the Production Code Administration, which required all films released after that time to obtain a certificate of approval before being released (these certificates are unrelated to the age-based ratings system we have in place today). With the help of the Catholic Legion of Decency, the MPPDA (which turned into the Motion Picture Association of America, MPAA) was able to set general principles for what was “allowed” in Hollywood films, for both animated and live action films through much of the remainder of the twentieth century.²

Shortly after the founding of the Disney Brothers’ Studio and the creation of the MPPDA, the United States and many other countries entered into a severe economic downturn. The Great Depression usually is considered to have begun with the Wall Street Crash of October 1929, but the U.S. economy had been slowing before then. Millions of people lost their jobs, homes, and life savings. In the Midwest and Great Plains, agriculture was ravaged by the drought and dust storms during the 1930s; many people were forced to move from the Plain states, often westward to California, to seek work and food. While the Crash itself was never really referenced in the Disney shorts, hunger and unemployment became recurring themes in both feature and animated films in the 1930s. The market reached rock bottom in March of 1933, a little more than a year before Donald Duck hit the big screen. The effects of broader economic trends on

² The Catholic Legion of Decency still exists in other capacities but their role in the MPAA has been “reduced” to two “non-voting” clergy members on the Classification and Rating Administration Board.

the characters portrayed in Disney shorts, on their wealth, class and social status, and on the clothing they wear, will feature in my analysis in chapter 4.

Although, like other countries, the American economy had started to rebound by the late 1930s, partly as a result of Roosevelt's "New Deal" policies, it took the Second World War to put an end to the Depression. The War, too, would make its mark on both the Disney Studio and its characters. World War II started with Germany's invasion of Poland in September 1939, followed shortly by Britain and France declaring war on Germany. The United States originally remained neutral, but the Japanese attack on Pearl Harbor in December 1941 saw the U.S. officially enter the War in both the Pacific and European theaters. Once engaged, the United States government commissioned training and instructional films for the military as well as war propaganda for the American public. Donald Duck, Goofy, Pete, Chip and Dale, and Pluto joined the war effort, starring in wartime animated shorts.

The years following the end of the Second World War in 1945 witnessed economic, social and cultural changes which had great significance for the mass media and entertainment industries. The film market grew; specifically, the studios involved in animation production noted a much larger audience. The Baby Boom, increased post-war affluence offering more opportunities for the consumption of leisure and entertainment, and perhaps also the idea that cartoons were a "safe haven" from the horrors of war, all created a larger audience for animated shorts, but Disney's competitors had grown even more powerful and were able to challenge the Mouse company's hold on the animation market. Among these studios was Warner Brothers, which became the dominant studio for animation short subject films by the late 1940s.

Disney continued to win Academy Awards in the 1950s, but now they were more likely to be in the documentary or two-reel short subject categories, rather than the animated shorts or cartoons that had originally made his name.

When we consider that Mickey mouse made his first appearance some seventy-five years ago and that much of the animated short collection examined in this thesis was completed over fifty years ago, it is perhaps surprising, given the pace of social and cultural change in the intervening years, that five-minute shorts from that time period are even remembered, let alone replayed on television sets around the world. Disney's animated shorts have had remarkable longevity and cultural reach, recognized by both the mass audience and film industry insiders. This is why they make an appropriate subject for my analysis of the role of clothing in animated film.

The Organization of the Thesis

Having established here the principal research questions of this thesis, concerning the clothing worn by cartoon characters which appear to be animals, and the rationale for focusing on Walt Disney's theatrical cartoon shorts, in the next two chapters I develop my framework for investigating those research questions. In Chapter 2, I review some of the current literature on animation, with particular emphasis on critical "negotiated" or "resistant" readings of Disney. I also examine questions of censorship and morality with respect to clothing (or lack thereof), particularly in the 1930s. Finally, I draw on the insights of Sam Abel, Sergei Eisenstein, Sigmund Freud, Jacques Lacan and others to develop elements of a theoretical, or explanatory, framework for understanding the clothing of the characters in the Disney cartoon shorts. It is in this section that I also examine the psychological

backdrop of the Great Depression and lay the groundwork for the emphasis of Walt Disney as the creator of the world of these cartoon shorts.

Chapter 3 sets out the methodology employed in this study. I outline the three major research strategies used to gather evidence: interpretive textual analysis of the cartoons; secondary analysis of interviews conducted by others with the animators who brought the Disney characters to life; and historical and archival research on the Disney Company and on the times and context in which it functioned. In Chapter 3, I also explain my sample and introduce the coding scheme used for my interpretive analysis of the original texts.

In Chapter 4, I present the findings of the analysis of the cartoon shorts undertaken following the methodological strategy outlined in Chapter 3. Particular emphasis is placed on the relationship between clothing on the one hand and representations of a character's sex and gender, race, class, degree of anthropomorphism, and the context in which a particular scene or story is set.

In Chapter 5, I present my interpretations of the findings laid out in the previous chapter. I attempt to account for the relationships found between a character's clothing and his or her sex, gender, race, class, or other attributes. I also introduce a more general argument which links the representation of the cartoon characters (as manifested in their clothing, among other factors) both to the specific personality of their principal architect, Walt Disney, and to the broader context of the socio-economic and political environment of the times in which these cultural artifacts were produced.

Chapter 2 -- Reading Disney

This chapter examines the current literature pertinent to my study as well as literature I reviewed but which offered no material pertinent to my assertions except, perhaps, to substantiate Walt Disney, the man and his work, as well as studies on his company's industrial and economic practices. Examining other analyses of Disney's work and drawing upon the rich background of the texts presented, I provide the structure to contextualize my research more clearly. I briefly consider the kind of censorship and industry regulations Disney and his animators would have faced at the time their cartoons were produced. Finally, I begin to outline the theoretical framework I used to guide my research, a task continued in the chapter on methodology.

Negotiated Readings of Disney Productions

Walt Disney himself once said, "We just make the pictures and let the professors tell us what they mean" (Bell et al. 7). Using Walt Disney's popularity and invitation to academe (which was later retracted by the company) to critically explore these texts has been taken up by hundreds of authors. Many cultural critics and academics have analyzed Disney's cartoons and other films, setting forth many theories that encompass different schools of thought.

In her essay "Somatexts at the Disney Shop: Constructing the Pentimentos of Women's Animated Bodies," Elizabeth Bell explains that since the introduction of the film *Snow White* (1937), almost all female Disney characters have been based on live models. It is because of these models that Disney heroines, and all Disney females, look the way they do. Bell shows how even the most basic anthropomorphized characters, at least in feature animated films, have been drawn using the animal and a

female model as a reference. Because of this, characters such as *Little Mermaid*'s Ariel are more sexualized with long, flowing hair, a narrow waist, and idealized breasts, very much like a *Barbie* doll. Ariel and other female characters were created to become less of a heroine and more of a sexual object for their princes, similar to, the chorus-lines of Busby Berkeley's "banana'd bathing beauties" (Bell 114). This trend demonstrates that Disney's characters are not just animations, but representatives of actual people; they are "real-live" people in animated form, not random fictitious depictions but based on "real" but unattainable attributes like *Barbie*.

While Bell takes an oppositional view, she is not alone in her opinion. Norman Klein has written several books on the subject of animation and film including *Seven Minutes: The Life and Death of the American Animated Cartoon* (1993). Klein discusses the impact of Disney as a whole on the animation industry, pointing out Disney's major conflicts within society in regards to shows or films the company has created. The Warner Brothers' short *Coal Black and de Sebben Dwarfs* (1943) is a well-known example. This short is actually more complex than originally thought in that the animators used their craft as a show of resistance to Disney and other companies while exploring and exploiting stereotypes that were endemic in the 1940s. Klein dubbed this "big-band anarchy as a raunchier alternative to Disney" and Disney's *Snow White* (193). At the time, this perception and insinuation were not evident to readers, but in light of history and modern perspectives, interpretations have evolved as have the contexts in which the cartoons were conceived. This evolved reading establishes a firm basis for my research. Viewing these cartoons not only in the time period in which they were created, but drawing on all the knowledge we now have

about the studio, production, and cultural climate of the time, allows for a clearer interpretation of the animation. Some alternate readings come from a perspective that may not have occurred to the general public in the decades between 1920 and 1960, when the cartoons being analyzed were created; this can be considered reading against the grain in some respects. In *Tinker Belles and Evil Queens*, Sean Griffin points to the homosexuality seemingly inherent in all Disney films and Disney characters. However, this is not his only research into Disney. Griffin also considers how gender is exhibited in these cartoon characters, especially Mickey Mouse. Contrary to popular belief, in his early incarnation Mickey was both violent and sexist. In these first cartoons, Mickey regularly coerces Minnie into kissing or embracing him. Griffin's analysis applies queer theory to readings of Disney during Walt Disney's reign over the company. In the second section of his book, which is entitled "Since Walt," Griffin details the homosexual overtones in the theme parks, CEO Michael Eisner's period of influence over the company, and the ways in which Disney's marketing in recent years has been directed toward the gay community.

Griffin's book takes into account many more of Disney's cartoons and other entertainment ventures. Through his work, a clearer picture of sexuality (whether homosexuality or heterosexuality) emerges in regard to Disney cartoons and characters. His research into cartoons provides me with a broader background and greater foundation from which to analyze cartoons in terms of gender and sexuality. For example, Griffin's oppositional reading of famous Disney films, such as *The Three Caballeros* (1945), presents the three duck characters as homosexual and alludes to sexual acts (61). According to Griffin, the term "Mickey Mouse" was slang used in

early to mid-century gay communities to identify other homosexuals; the term was used in such a context as early as 1934 in the film *The Gay Divorcee*, starring Betty Grable (49). Griffin shows as common these and other alternative readings based on gender or sexuality. Many groups, such as GLAAD and the ACLU, commend the Disney Corporation for its position on accepting homosexuals and their lifestyle with Disney's inclusion of a "Gay Day" at all of their US themed amusement parks. Griffin also explains why several Disney characters were given the clothes they wear; for example, there was moral outcry over Clarabelle's naked udders in several of the early shorts, which I discuss at length in my analysis. Queer readings of other characters and cartoon scenarios presented in the book are also useful to the setting up of my qualitative textual analysis of the same or similar cartoon characters.

Of course, Griffin's analysis could be criticized for presenting Disney in what some might see as non-traditional family friendly light. However, *Tinker Belles and Evil Queens* documents Disney's history very well to the point that any attack on the Griffin's text would have to be factual and historically rigorous. Griffin's analysis of censorship, combined with author Heather Hendershot's analysis, discussed later on in this chapter, helps to explain cartoons and choice of clothing on several levels.

Some alternative or oppositional readings are based on new codes with which to interpret texts. Others are based on particular political or ideological perspectives. Douglas Brode's alternate look at Disney's past in *From Walt to Woodstock: How Disney Created the Counterculture* (2004) posits that almost all Disney films, television shows, and shorts shaped the state of mind that led to the 1960s counterculture movement. According to Brode, Walt Disney's company and animation

provided a gateway through which Disney revolutionized the youth of the Sixties. Brode argues that more than any other influence, Walt Disney and the Disney Company promoted the emergence of the Hippie generation. His analysis is organized according to eight distinct Sixties counterculture attributes or themes: youth culture, culture of conformity, rebel hero, Sixties sensibility, romanticism and religion, environmental moment, radicalization of youth, and the denial of death. Each one of these is the subject of a separate chapter in which Brode shows through specific film and cartoon examples how the Disney Company presaged the Sixties cultural revolution long before the counterculture emerged.

While I do not deal specifically with the Sixties in my research, Brode's assertions about Disney's social influence can be applied to other Disney entertainment timelines and decades. Brode has laid the groundwork for future studies in this area and his specificity allows for broader applications in other areas of a cartoon or film in question. However, Brode's analysis does present some challenges. His singular pro-Disney stance poses a one-sided argument in which he sometimes makes unconvincing leaps in thought. His tendency to force the text to fit his hypothesis is remarkable and, at times, questionable (examples provided on the following page). Still, Brode's wide-reaching research provides me with a background of other possible Disney created "subversions" in addition to naked cartoon characters.

Published in 2005, *Multiculturalism and the Mouse* contributes to Douglas Brode's suppositions on the "wonderful" world of Disney, literally. Through a detailed textual analysis of Disney films, television shows, and theme park attractions, Brode tries to convince readers that Walt Disney and the Disney Company are not racist,

sexist, or any other negative stereotype often associated with the Disney name. He suggests instead that Disney entertainment has consistently portrayed Native Americans, African Americans, women, gays, and non-Christian religious values in a positive light. Three chapters in the book are of particular relevance: "Racial and Sexual Identity in America: Disney's Subversion of the Victorian Ideal," "'If it Feels Good, Do It!': Disney and the Sexual Revolution," and "Our Bodies, Ourselves: Disney and Feminism." In these chapters, Brode argues that while Disney pushed the limits on what could be shown on screen, the films regularly passed Hays Code censors because they were "only cartoons." Given the theory that Disney could get away with a Marilyn Monroe Tinker Bell and a flapper Minnie Mouse just because they were cartoon characters would help to explain the leeway according to the costuming of certain characters. Along with that idea, many of the examples cited by Brode can be applied equally to any Walt Disney cartoon, not just those referenced.

Brode's pro-Disney bias means that his textual analyses usually give only a few examples and provide little to no counterpoint. Even though his bias is clear, his research provides a wide scope of relevance to Disney at large. However, he also occasionally misinterprets and misrepresents texts, such as his labeling of the Guess Who's song "American Woman" as "the most unabashed antifeminist anthem in music history" (Brode 164). But Brode's specific attention to the influence Disney has had on culture is thorough. Reading his text, it is easy to see just how much influence media, specifically Disney, can have on a society, regardless of whether one accepts his arguments or not.

In her book *Mouse Morality: The Rhetoric of Disney Animated Film*, Annalee Ward analyzes five of the Disney feature-length films from the 1990s, examining them from an educational perspective to determine what values and morals are presented to children who watch the films. She touches on Disney in general as well, explaining the public's assumed view of Walt Disney as a trusted educator of children; after all, his films are shown to all audience groups regardless of age and, in most cases, religion. She argues that kids around the world love Disney and parents trust the Disney Corporation to provide good morals and wholesome entertainment to their children. However, this assumption runs counter to the frequent protests and boycotts of Disney products that Ward and others have witnessed. Hence, Ward takes a closer look at some of the newer and more popular films from Disney, using content analysis to evaluate their underlying morals and values. Ward's detailed textual analysis focuses on *The Lion King*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, and *Mulan*.

While none of these films has direct relevance for the cartoons I examine, Ward's study is invaluable in showing Disney's perceived influence on children and society. This is demonstrated not only through her analysis of specific films but also through her overview of the Disney entertainment empire itself. She examines the cultural content in Disney entertainment and its cartoons, and how they relate to the society at large. She finds evidence of mixed messages that seem to have even the Disney Corporation confused about what it is promoting; for example, "females can be leaders but male leadership turns out to be the norm" (Ward 124). This leads to a question: Is Disney promoting anything other than itself? Because of Disney's own

confusion over its “dominant” or intended messages and meanings, these cartoon texts are open to alternative interpretations.

This is by no means a complete analysis of negotiated readings of Disney texts. Disney said himself that he left his texts open for “professors” and arguably the world to interpret. Because of this openness about his works, it is possible to export the cartoons and films into hundreds of countries and into different languages. The above authors and theorists represent the Disney scholarship most relevant to my topic. While others have written on Disney as the company and its impact on the environment, merchandise, and corporate ethics, these are not relevant to my thesis. Still more authors have written on Disney’s animation as it relates to my thesis. However, most of this literature focuses on overviews that do not take into account Disney’s theatrical shorts or are writings presented with an extreme agenda, such as viewing Disney from a specific religious viewpoint. I have included several of these authors and their books in a brief summary at the end of this chapter.

Censorship, Morals and Nudity

Censorship has been around since before the invention of the printing press. And censorship of Hollywood and its films is alive and well. Since the inception of the film industry, many groups and organizations have had a hand in making sure that Hollywood films stay “clean,” but few have had as much power as the National Legion of Decency. In *The Catholic Crusade Against The Movies, 1940-1975*, Gregory Black explains that the National Legion of Decency was an organizational part of the Catholic Church created to rate films, much like the Hays Code censors during the early 1930s. (Although the League still exists today under a different name, it holds less sway in the industry.) The Legion was known for being much more conservative in its rating than

the Hays Code censors, but held just as much, if not more, control over what was shown on the silver screen during its peak years, from the early 1930s thru the 1950s. Many believe the National Legion of Decency held sway over Hollywood about what was morally acceptable to show on screen and to what extent it met decency standards for audience consumption.

According to Black, the Legion paid little attention to Disney or to animation in general and decided to ignore or failed to notice that Disney's lead cartoon characters were running around pantsless or missing other appropriate articles of clothing. Presumably the Legion looked at the cartoons the same way the Hays Code did at one point: as mere cartoons that could not be taken seriously enough to constitute a threat to society's morals. The exclusion from the League's deliberations of cartoons produced by any company, much less Disney, shows just how little censors were concerned about decorum in animation.

However, it is possible that the documentation on the Legion and animation was simply lost or, for other reasons, not covered in the several books I reviewed on the subject. The Hays Code eventually (around 1934) started assessing and controlling the content in cartoons, so it is logical to assume that the Legion would have as well. Nonetheless, the fact that the Legion records do not disclose concern about Disney shorts suggests that the National Legion of Decency deemed insignificant Donald Duck's lack of pants or other cartoon characters' portrayal as half-clothed or naked. While this position may seem inconsistent, Black's book makes a case for the Legion's disregard for cartoons simply by not addressing the topic.

In his essay “Hollywood, Main Street, and the Church,” Francis Couvares discusses the ways in which Hollywood censored itself (or not) during the years of its inception up until the 1940s. The problem during these decades in Hollywood’s history is that many groups tried to influence what content was regarded as morally acceptable in films. The National Board of Censorship, which became The National Board of Review in 1915 (to circumvent the word censorship), was subsequently bombarded with requests to define mainstream public morality and decency and translate those values into a coherent set of rules and limits. Unfortunately, the requests of many groups of people who were not considered “mainstream” at the time (Irish, Blacks, Jews, etc.) were overlooked. This posed predictable problems with the release of films that were offensive (extremely, in some cases) to a minority population.

Couvares’s essay does not deal with animation directly; however, he does outline more closely the codes and rules that led up to and were included in the production of censorship codes that ruled the day when many of the cartoons I am looking at were made. It also identifies the individuals and organizations that were important in influencing the content of films and in early film censorship, such as key church figures and group leaders. In understanding the origins and rationales for the rules to which Hollywood was forced to conform, I hope to show how animation, specifically Disney animation, was able to fly (seemingly) under the radar for many years.

Additionally, Couvares’s observations about the censorship rules seems to be concerned primarily with feature-length films, which Disney did not make until 1937, and not cartoon shorts that padded either end of the primary film in the theater.

However, it stands to reason that the rules which applied to the actual film would also apply to the content being shown with it, i.e., shorts, newsreels, and cartoons. The idea that these “extras” would have gone unmonitored by a set of regulations seems unrealistic. Therefore, this essay will be useful in setting up the context for the society and time in which these cartoon characters were created. It also raises a question: How did this highly regulated industry produce a pantsless duck and a sexually abusive, topless mouse?

Censorship is also the subject of Heather Hendershot’s book *Saturday Morning Censors: Television Regulation before the V-Chip* (1998). Hendershot details the numerous ways in which adults since the 1950s have attempted to “safeguard” their children from the evils on television; from special interest groups to the censors that now control the airwaves, these adults continue to “guide” children so they view only safe (interpreted as morally correct values and decency) television. *Saturday Morning Censors* deals with all aspects of the regulation and censorship of Saturday morning cartoons from concerns over violence, sexism, and racism to commercials marketing products specifically aimed at children.

Hendershot points out that even with all of the supposed “safeguards,” certain topics and problematic themes can and do slip by. In a majority of Saturday morning cartoons, “female characters are minimal in theatrical cartoons, present only in the guise of male transvestism or as the object of pursuit” (Hendershot 37). For example, according to Hendershot, chase scenes between the Warner Brothers’ character Pepe Le Pew and Penelope Pussycat are portrayed as humorous; however, other readers have interpreted Pepe’s determined chasing and forcing of kisses as a representation of rape

[or at the very least, sexual harassment] (37-8). Such a reading is not unusual and was originally perceived by several censors, one of the few roles women held at Warner Brothers (and other studios) at the time. Hendershot goes on to examine problematic areas of race and representation; for example, in the case of the character Speedy Gonzalez, Warner Brothers removed all episodes of that cartoon series in response to complaints about Speedy's stereotypical accent and dress (sombrero and serape). However, as a result of lobbying by fans combined with the League of United Latin American Citizens, who claimed the little mouse was actually an extremely positive figure, Speedy was returned to the episodic rotation of cartoons on television. Hendershot explores this and other related problems that Saturday morning cartoon shows have faced, although she pays little attention to Disney since those cartoons predate her study. These earlier animations seem to have been grandfathered in through subsequent bouts of regulatory fervor, since they are still aired on television today, and remain unedited.

Hendershot's research into the area of censorship also brings to light internal memos from animation companies in regards to self-censorship and what their animators can and cannot draw. Relevant to my thesis are the other areas in which special interest groups have also attempted to control the content of shows on television. These endeavors are revealing about the culture, possibly more so than what is actually censored out of the cartoon broadcast. It is because of these memos and group requests that I could get a clearer understanding of the industry's way of thinking about cartoon context during the time of their production.

While none of the authors surveyed thus far has focused specifically on the relationship between clothing and morality, Aileen Goodson devotes a chapter to the history of “Nudity in Ancient to Modern Cultures” in her book *Therapy, Nudity and Joy* (1991). At one point in societal evolution everyone was naked. Through changes in temperature and environment, people began to wear animal skins to cover parts of their body, not, Goodson argues, for modesty’s sake but for survival. She suggests that in western societies the link between morality and clothing/nudity is rooted in the Puritan Ethic of the 1600s. In art, for example, nudity was allowed in paintings of “allegorical or cherubic nature,” but nude statues and paintings were mutilated, repainted (the Sistine Chapel had a painter “deal” with the nudes on the lower-level walls that could be easily reached), or covered with loin cloths.

By the early twentieth century, after the Victorian Age, Goodson explains, curiosity about nakedness was replaced in certain social sectors by “openness of nudity” in Burlesque stripteases, Ziegfeld’s Follies, and other Vaudevillian shows (this was only female nudity, of course). This new-found freedom of the flapper era in the 1920s was the basis for Minnie Mouse, and, somewhat later, for the “sexual liberation” associated with the 1960s. Most relevant for this thesis, however, is Goodson’s conclusion of her chapter with the observation that, in certain contexts, “the naked body is still considered unnatural. Nudity on American television is rare. During the daytime hours, when children are watching, nudity isn’t permissible.”

While it is hard to argue with Aileen Goodson’s analysis of history, she seems to be analyzing from a non-religious standpoint. This does not minimize her examination of history, but she does not blame a lot of clothing (or lack of it) on the

religious notion of “original sin.” Her research, however, shows that the early part of the twentieth century was a time of change for clothing and acceptable levels of nudity. Goodson’s chapter can help in the analysis of why different cartoon characters did or did not wear specific articles of clothing.

Theoretical Frames

Until now, this section is a review of the background materials I used during my research. The next part of this chapter deals with observations from other authors about my topic; these become the springboard for my findings and analysis in chapters 4 and 5. I will start with a discussion of how and why animation is so important to society both in the United States and around the world.

Paul Wells’ book *Animation and America* takes into account the notion that cartoons are important artistic and cultural texts that affect how America is viewed by the rest of the world. One of his goals in the book is to show how cartoons and animation act as indicators of the society that created them, as well as the society in which they are viewed. Animation, Wells claims, can be used as a way of discussing social and political change within the larger landscape of society. He maintains that animation is a specifically American genre and that its portrayal of American culture is understood all over the world. There are several chapters about Disney’s impact on this genre; one in particular details the early contribution Disney animation made to the cultural concerns of the new industrial age of the 1920s and 1930s, and Wells here demonstrates how new technology would eventually integrate into society and what good it could do. Using these chapters as background, I am able to establish the relationship between the society that created these cartoon and that which viewed them.

Wells' research on the societal subtext in animation acts as a point of departure for my analysis of Disney's cartoon clothing. According to Well's research, Walt Disney's perceived subversive nature (see Brode) combined with his cultural importance can be used to show what part in the society Disney's cartoons play. Wells reports a claim by Frank Tashlin (a noted Warner Brothers animator and director) that *all* modern animated characters were created by Disney studios (45). This argument suggests how important Disney is, not only to the industry, but to the wider society and culture.

Focusing more on Walt Disney the man, Paul Jerome Croce's essay "A Clean and Separate Space: Walt Disney in Person and Production" reveals micromanager Disney and how he controlled the production of many of the studio's cartoon shorts and films. Croce explains that Walt Disney himself was actually a very conservative, ruthless man, who exercised strict control over "his" empire: "Disney was an odd combination of the entrepreneurial arch-capitalist and the virtually pre-modern patriarch" (99). Even so, Walt Disney was able to create many of his famous characters based on his own past: "A close examination of his [Disney's] biography and his relation to his work reveals that...his life and values did provide the raw material for his creations" (Croce 91). Croce points out that Disney's cartoons were more than just a reflection of Disney's own life and values but of "[Disney's] own aspiration—even urgency—for maintaining a cheerful mood" (94). Walt Disney was not perfect, but he was able to create a "perfect world in his cartoons" (Croce 97).

It is curious that Disney's perfect world included characters wearing so little clothing. Such a need for a perfect world is covered by Dr. David I. Berland's essay,

“Disney and Freud: Walt Meets the Id,” in which he presents a Freudian analysis of Walt Disney’s cartoons. According to Berland, “Freud’s concept of the mind’s structure can be useful in explaining the appeal of Disney’s characters because many of them (Mickey Mouse, Donald Duck, Goofy, for example) embody universal aspects of the personality: id, ego and superego” (93). Not only can Freud’s theories be applied to explain the success of the characters, but drawing upon Walt Disney’s well-documented life, Berland points to Freud to explain the creation of characters such as Mickey. “Mickey reflects a wish on the part of his creator [Walt Disney] to recapture some aspect of a lost childhood”; one described as “very difficult, with frequent beatings” (Berland 96). Likewise, Mickey “never gets into trouble through his own mistakes,” which might “reflect Disney’s idealization of his own childhood: that he was an innocent victim of society’s cruelty” (Berland 96 & 99). Given this premise, it is clear that Disney’s characters are a reflection of himself and of the time in which he lived and created. It also explains why Disney himself was so quick to identify with The Mouse as an alter-ego--the “person” Disney wanted to be. Berland continues his analysis, commenting on the topic of ‘toon clothing and sexuality.

... Mickey is sexless...Fritz Moellenhoff states, “Our ideal is unable to love... he is someone from the point of view of genitality (who) makes no decision because he does not need to.” Because of his sexual neutrality, sexual envy and jealousy do not occur in the unconscious of the viewer, making Mickey a safe identification object. Perhaps Disney was aware of the importance of this sexual neutrality when he appointed himself as Mickey’s voice, the voice of a sexually ambiguous prepubescent child. (Berland 96)

Whether Disney was aware of the importance of sexual neutrality or not, he indisputably knew what he was doing when he originally drew the half-naked Mickey. He was creating a “safe” character that people could identify with in order to “protect them from the expressions of violence he had experienced himself...and...to give adults and children a revised childhood—an ‘ideal childhood,’ free of violence and threatening objects” (Berland 103). This appeal clearly worked as Mickey, Donald and others became wildly popular worldwide.

Disney’s choice to not clothe his characters completely could have been intentional to allow for a safe environment for his “children” [his cartoon children] to live without “sin,” not knowing the dangers of the “real” world. Unfortunately, these observations fall short when considering more than just the first few years of theatrical shorts. Donald and Pluto went to war. While Mickey did not engage in the worldwide conflict, it is still clear that Disney’s “safe” environment started to mimic not an “unsafe” world but a more sanitized version of the real one...sanitized but albeit still unclothed.

The difference between clothed and unclothed is perhaps a moot point as all animals are, after all, “clothed” by their fur or feathers. In this respect, clothing on animals becomes a sight gag and not a necessity. In Sam Abel’s essay “The Rabbit in Drag: Camp and Gender Construction in the American Animated Cartoon,” he explains how certain studios (rarely Disney) used the idea of their animal characters in clothing to represent a “rebellion” to gender norms of society. Whether it is Bugs Bunny wearing a dress to escape Elmer Fudd, or Huey, Dewey, and Louie standing on each other’s shoulders enwrapped in a dress pretending to be a woman to get revenge on

Donald, these situations present a truly astounding theme during the supposedly conservative years of the 1940s and 1950s (Abel 194). Abel also discusses why animation is such an ideal medium for camp:

It is the only performance genre where a single artist, the director, has both external objectivity and complete control over what the audience sees. A film director can only hope for brilliant timing and gestural precision from actors; the actor with perfect control can never achieve full objectivity. The cartoon director controls the timing of a wink, a take, a gesture down to the twenty-fourth of a second, and sees exactly what it will look like at every step of the creative process. (Abel 184)

This observation can easily be applied to cartoons as a whole and not just those considered camp. Walt Disney and his animators did have full control over every single aspect of the shorts they were making. Nothing was done without strict attention to detail and obvious intent.

Abel's focus is not just on character clothing, but that aspect which comes with clothing--the characters' gender identity. He notes that "masculinity is simply the assumed norm. A female character in these cartoons must be constructed specifically as female, either by added dress, movement and voice"³ (Abel 189). The essay points out that "the work of the Disney studios [defined] the gender norm for the rest of the cartoon world, both because of the dominance of Disney in the cartoon market and in the popular imagination, and because of the proximity of Disney's gender norm to that of society at large" (Abel 185). My later analysis complies with this view, not only in gender construction, but in the way some of Disney's characters were created in response to a perceived change in the gender norms of society. Abel claims that "the

³ Abel also notes that a majority of cartoon character's voices were that of a lone male (Walt Disney or Mel Blanc) at the time and this in itself became problematic.

gender norm of Disney is an unambiguous mimicking of the historical Western gender ideals of masculine dominance and feminine submission in ‘real life’” (185). Again this is true, but at the time in which Disney was creating his characters, major social change had started to become a reality. Women were becoming more organized and playing more significant roles in the public realm than in the past, and some of the possible apprehension that men may have felt in light of this development is evident in many of Disney’s main characters.

One more theorist whose work provides useful insight into Disney’s cartoon characters is the famous Russian filmmaker and film theorist, Sergei Eisenstein. Eisenstein was an ardent fan of Walt Disney, and he wrote several works on Disney’s creations, their global appeal and impact. After his death, these works were found, translated and published. While my initial intention in conducting this research was to explore Disney’s cartoon characters as anthropomorphized animals, I discovered part way through my research that Eisenstein had published an intriguing and related idea. Eisenstein’s theory was that Walt Disney’s characters were not just anthropomorphized animals, but that their enormous success was due to the fact that these cartoon characters were animalized humans. “Man in an image – in the form of an animal” (Eisenstein 48). It is this insight that gave me the key to unlock the code to the characters’ dress, and even their behavior. Eisenstein explains that, “The most literal expression of any poetization, of any form: the difference of levels between form and content! The ‘form’ of an animal—evolutionarily a step backwards in relation to ‘content’—to man! In psychology: ‘don’t arouse the beast in me’—i.e., the early complex— this always takes place” (Eisenstein 48). He continues:

Such is the stage where the “animalization” (the opposite process of the reconstruction of the ‘personification’ of an ape, moving forward) of man, with the effect of the reconstruction of the sensuous system of thought, occurs not through identification, but through likening. The sensuous effect is obtained only when there is a sensuous “immersion” in the likened subject. This is critical in the substitution of man by an animal, and of an animal by man. (Eisenstein 51-2)

Because of his extensive writings on Disney and his acute observations on the characters that Walt Disney created, Eisenstein’s contribution cannot be ignored.

When combining Eisenstein’s observations on Disney’s characters with Abel’s observations and Berland’s Freudian analysis, an interesting idea emerges. Mickey and his friends become even more humanized than just characters in Disney’s alternate “safe” world. They become symbolic representations of the society in which they were created. They were an epitomized version of American society, not only when Disney and his team originally created a character, but throughout that character’s cartoon career. In my review of the literature, I uncovered a wealth of information about Disney and his animation. Not all of these materials and resources correlated to my specific area of study, though the information garnered enhanced my understanding of Disney—the man and the global-business. It was motivating to search out other points of view on Disney, and there are many, which reveals just how important Disney is to culture—popular and otherwise.

Beyond Eisenstein to Freud and Lacan

In addition to Eisenstein and the aforementioned theories and frameworks, I drew upon the works of Sigmund Freud and Jacques Lacan, as well as later interpreters such as Slavoj Zizek. While explaining Freudian or Lacanian theory here may prove helpful, it would also require

more exposition than elucidation for my study. Therefore, I have pulled together the main assumptions, concepts, and values set forth by both theorists and will review them here. The references come from no specific book but rather an amalgamation of books, lectures and notes from Freud and Lacan drawn from various sources located in the bibliography.

Before I delve into the theories themselves, I will first look at psychoanalysis as applied to the cinema in general. Christian Metz's book *The Imaginary Signifier: Psychoanalysis and the Cinema* (1977) provides an excellent starting point for this exploration. Metz outlines his method to the psychoanalysis of film, which he defines as the "nosographic" approach. In this approach, films are treated as "a symptom or as secondary manifestations that have been partially symptomatised, from which it is possible to 'work back' to the neurosis of the film-maker" (Metz 25). Metz notes problems with this perspective: these include a tendency to ignore the film as a message in itself; the neglect of societal forces; possible incomplete data on the filmmaker's biography and the "demedicalising" of the psychoanalytical view of the film's creator [film scholars are not psychoanalysts and psychoanalysts are not film scholars] (25-26). In keeping with Metz's criticisms, my framework for analysis does take into account the importance of societal forces, in particular the effects of the Great Depression. In addition, I will consider the film as a message in itself, and treat the film as a possible symptom of the neurosis of the filmmaker (and/or society). Next I will outline the psychoanalytical issues I used as a foundation while conducting my research.

Even with Metz's issues regarding the possible problems of psychoanalyzing film, I am not the first, nor the last, to apply the work of Sigmund Freud and other psychoanalysts to the work of Walt Disney. As noted earlier in this chapter, Berland effectively discusses Disney in Freudian terms, both as the creator and the Disney Company. While many of the core ideas of psychoanalysis were not developed by Freud, he did popularize them and frequently added his own interpretations to them. Freud laid out five stages he claimed every human being goes

through. Any deviation or problems encountered at any of these stages would impact the person's character negatively. These stages centered on the id's sex drive and the "part of our skin that give us the greatest pleasure," or "erogenous zones," as these areas were later named (Boeree). First, there is the oral stage, which focuses on the mouth; next, the anal stage, which focuses on the anus; then the phallic stage, which centers on the genitals. The fourth is the latent stage, which consists of sexual impulses being suppressed in the service of learning. The fifth is the genital stage, which takes pleasure from sexual intercourse.

One aspect of the phallic stage is of particular interest to me because it may help clarify several issues important to my thesis; this is the idea of "castration anxiety" or the "castration complex." Castration anxiety initially materializes as a fear in males after realizing girls have no penis; the male fears that his penis may be cut off as well. Depending on the person, this initial fear later can develop into a more complex dread that women will cut off a man's phallus (castration), thus depriving him of his virility and eliminating his sense of power, which changes how he views himself in relation to the world. Freud's concept of castration anxiety, and his great emphasis on sexuality in general, have attracted many criticisms (see Boeree, for a balanced discussion), but, as will be argued below, his core concepts have suggestive potential and have also been the basis of subsequent attempts to create theoretical approaches to film studies from a psychoanalytic perspective.

Moving on from the psycho-sexual, Freud postulated that the mind is made up of three layers: conscious, preconscious and unconscious. The conscious mind consists of current thoughts, fantasies, ideas, etc. The preconscious mind is made up of thoughts, fantasies, ideas, etc., that one is not immediately focused on but which can be brought to the conscious level of the mind as needed. To Freud, the last mind layer is the largest and most important because the unconscious mind is said to contain that of which we have no awareness, whether the thoughts

be traumatic memories or instincts; this level of the mind has the most control in shaping how people behave in society and interact with others.

Freud also separates the mind into three “working” segments: the id, the ego and the superego. The id seems analogous to the unconscious in that it deals with the instinctual impulses, such as the need for food or water and procreation. The id represents purely primitive, biological needs. Because people in society cannot just run around satisfying only their biological needs and ignoring everything else, the id has to be “kept in check” by the ego. The ego deals with the conscious mind, thus responding to the id. For example, I need to eat to survive (id), so I get some food at the store (ego). However, there is also a third level of the mind at play here--the superego. The superego is the unconscious level of the psyche that is formed through the internalization of society’s moral standards and ethical codes. Its purpose is to restrain the ego, which is self-centered, rather than socially oriented. The superego acts as a go-between to help the ego and the id get along. That is to say, I need to eat to survive, I’ll get some food at the store, but I’ll pay for it instead of stealing.

The ego is regularly held in check by the id and the superego. Because the id and the superego do not always “agree” on how to influence the ego, the resultant conflicts can escalate into anxiety. Freud classified three levels of anxiety, including realistic anxiety, or fear; moral anxiety, which equates to guilt and/or shame; and neurotic anxiety—the the fear of losing control. To deal with all of this “stress” the ego has many defensive mechanisms; here I outline those mechanisms which are most relevant to my study of Disney characters. The first defense mechanism is denial, which involves ignoring the event, idea or situation that generates stress too great to handle, thus resulting in a clear disregard for reality during the time in which the stressful situation is ongoing. There is a tangent to denial, a theory developed by Freud’s daughter Anna, called “denial in fantasy.” Her postulation is that this phenomenon can be equated to a “child using their imagination to transform an ‘evil’ father into a loving teddy

bear” (Boeree). Perhaps denial in fantasy could be carried a step further to, say, transforming that same abusive father into a cartoon mouse or duck.

Freud’s notion of displacement also comes into play in relation to denial in fantasy. According to Freudian theory, displacement is the mind’s ability to redirect a disturbing impulse onto a “safer” target or object. Similar to denial in fantasy, a person who hates his father may repress that feeling, thus resulting in the hatred of men in general; likewise, a person who “has not had the chance to love someone may substitute cats or dogs for human beings” (Boeree). Freud’s “projection” defense mechanism also fits into displacement; Anna Freud called it “displacement outward” (Boeree). Projection is an unconscious defense mechanism by which a person attributes his own unwanted and offensive thoughts to others to rid himself from feelings of anxiety or guilt. Simply put, projection is the notion that you do not have a problem, everyone else does. Donald Duck often finds himself in these situations: he does not blame himself for his problems; he places the blame on society, thus absolving himself of fault, guilt and attendant anxiety.

For psychoanalysis, fantasy is still an imaginary scenario but, according to Todd McGowan, for psychoanalysts, fantasy “fills in the gaps within ideology” (McGowan 23). Fantasy serves as a way “out” for a person unhappy with “the work of social existence” and the person can escape (McGowan 23). McGowan further points out that “By distorting social reality through an imaginative act, fantasy creates an opening to the impossible object and thereby allows the subject to glimpse an otherwise inaccessible enjoyment” (23). However, it would seem logical that even the most socially powerful and content person might still have fantasies about flying or possessing some other “super power.”

Thus, Walt Disney’s cartoon world could also fit as a whole into Freud’s theories on “altruistic surrender”—or the living of one’s life vicariously through someone else. Taking this

a step further and giving the power to live vicariously through a cartoon character does not seem that far of a stretch. The animated character can do almost anything, living out fantasies humans cannot.

Freud and his followers debated whether or not these defenses are positive; there was no debate, however, on whether they are necessary. Freud did suggest one final defense he thought a positive one, and that is sublimation. Sublimation allows the transference of “unacceptable impulses” into socially acceptable and sometimes productive forms. “Someone with a great deal of hostility may become a butcher, someone suffering from a great deal of anxiety in a confusing world may become an organizer, a businessperson, or a scientist,” etc. (Boeree). For Freud, all positive creative activities (artists, writers, animators) were sublimations of the sex drive (Boeree).

‘He’ (artists are characteristically male, of course, in Freud) is probably exceptionally driven, but also exceptionally socially inept. What he wants is what all men want: glory, power and the love of women. But when he fails to secure any of them, the artist retreats into fantasy, imagines the satisfaction he seeks. Whereas most people in these circumstances would have to make do with their meager day-dreams, however, the artist, Freud explains, is especially good at making his fantasies public in acceptable forms, while disguising their origins. Artists convert imagination into works of art. By means of this skill, they go on to acquire glory, power and the love of women in the process, thus securing their objectives after all, but by another route. (Belsey 143-44)

It is to this point that Slavoj Žižek applies Jacques Lacan to Popular Culture,⁴ thus clarifying the notion of sublimation in “creative” activities. Žižek claims that “sublimation is usually equated with desexualization, i.e., with the displacement of libidinal cathexis [investment of energy] from the ‘brute’ object alleged to satisfy some basic drive [id] to an ‘elevated,’

⁴ It has been noted by several authors, including Catherine Belsey in *Culture and the Real: Theorizing Cultural Criticism* (2005), that “Žižek creates a Lacan who is not wholly Lacanian” (147).

‘cultivated’ form of satisfaction” (83). This concept will be discussed later in reference to Walt Disney’s possible desexualizing of his characters.

While Lacan’s work sometimes closely resembles a new working of Freudian theory, he did add to the body of psychoanalysis as well. However, after reviewing several of his works, including *The Four Fundamental Concepts of Psychoanalysis* (1978) and *The Seminar XX, Encore: On Feminine Sexuality, the Limits of Love and Knowledge* (1998), I decided that neither his revisions of Freud nor his own theoretical contributions applied directly to my thesis. That is not to discount them; on the contrary, Lacan’s theories are important to the psychoanalytic approach to film studies and to psychoanalysis in general; however, I did not find them particularly useful in deciphering the animated texts in relation to my thesis question, they may help to inform the broader perspective brought to bear in my analysis.

Hence, due to film theory’s heavy reliance on Lacan at one point (during the 1970s and ‘80s), I will briefly visit the principal concept associated with Lacan that film theorists used when “psychoanalyzing” film [the quotation marks around “psychoanalyzing” serve as a note that there is some debate over the appropriateness of this term in the way that it was used by some film theorists]. Early in his career, Lacan proposed a new stage in human development and the formation of individual identity (analogous to Freud’s stages of psycho-sexual development). This stage was called the “mirror-stage” and supposed that:

Infants acquire their first sense of self-identity (the formation of an ego) through the experience looking in a mirror and relating to their bodies. This experience metaphorically captures a stage in the child’s development when the child anticipates a mastery of the body that she/he lacks in reality. The child’s fragmented body becomes, thanks to the way that the mirror image is read, a whole. The ideal of the body as a unity over which the child has mastery emerges as the illusion produced through the mirroring experience. Though the mirror simply returns an image of what the child actually does, the mirroring experience deceives insofar as it presents the body through

a coherent image. The wholeness of the body is seen in a way that it is not experienced.
(McGowan 1-2)

As described by Todd McGowan, the argument in film theory is that members of the audience see themselves as the characters in the film and thus “enter into ideology and become subjected to the constraints of the social order” present in the film (McGowan 2). McGowan does not necessarily buy this argument as it separates a defining feature from Lacan’s original theory and thus almost negates film theorists’ readings of the “mirror stage.”

It is on this basis that Sheila Kunkle and Todd McGowan point out in their introduction to the edited volume *Lacan and Contemporary Film* (2004) that “Film theory’s understanding of Lacan was largely mistaken. It had the effect of placing an undue importance on the role of the mirror stage—and the category of the imaginary—in Lacanian theory” (xiii). They blame this on several forces and theorists, among the latter being Christian Metz (previously mentioned), and criticize their predecessors for allowing themselves to fall victim to “critique by virtue of the nature of its focus on spectatorship” (xxi). Kunkle and McGowan argue that:

At the moment when film theory looks at spectatorship as a process divorced from the filmic text itself, it ceases to be interpretive, and—by extension—it ceases to be theoretical. In this sense, it leaves the ground that Lacan claims for psychoanalysis. For Lacan, as for Freud, psychoanalysis is a project of interpretation that has nothing to do with empirical research. Just as clinical psychoanalytic interpretation must focus on the psychic text, filmic psychoanalytic interpretation must focus on the filmic text (and find the spectator inherent within—rather than external to—this text). (xxi-xxii)

Again, since my approach is to focus on the filmic texts, and also to examine the ways that society both shapes and is represented within those texts, I believe that insights from Freud and Lacan will be of use in my analysis later in the thesis.

With this in mind, one more concept associated with Freud which requires brief elaboration here is his idea of the “uncanny.” To Freud, the concept of the uncanny is a

reminder of our own id and thus our forbidden and repressed impulses that the “super-ego” keeps in check with societal guilt, and which, in turn, keeps the id in line. The uncanny “is the momentary emergence of our most irrational, primitive selves; it gives us a shiver of recognition and pleasure, but it also frightens us, often into the refuge of rationality” (Rollin 31). For example, one is reminded of all *The Twilight Zone* episodes in which man turns out to be the monster and the thing we most fear.

The uncanny is one of several key points emerging from Lucy Rollin’s essay “Uncanny Mickey Mouse and His Domestication,” from *Psychoanalytic Responses to Children’s Literature* (by Rollin and Mark West, 1999), which I use later in my thesis. The first is that, in his earliest incarnations, Mickey Mouse was pure Freudian id. Second is the idea that animated film is the perfect medium for the uncanny. Cartoons allow the “imaginary to become more present to the sense than any other art form or even daily life could offer” (Rollin 32). *Steamboat Willie* (1928) catalogues Freud’s ingredients for the uncanny with its “manic mouse, combination of fantasy, technology, wild energy, and all framed in dream-like darkness” (Rollin 32). Even the notion of “doubling,” or a Doppelgänger, which is regarded among the most uncanny of phenomena in life as well as art, is painfully clear in Mickey Mouse shorts (Rollin 32-33). Minnie Mouse, Mickey’s double minus a clothing change and eyelashes, frequently acts as Mickey’s conscience by making him behave as society expects or at least punishing him when he misbehaves. This leads to the third uncanny trait that Walt Disney has captured with his animations—animism—the belief that all objects have spirits just as humans do (Rollin 33). Animism is a trademark of Disney animation: a mouse becomes a man, a musical instrument plays itself, a broom dances. For Disney, all animate and inanimate objects are imbued with a spirit and can spring to life with a simple brush stroke from the master himself.

Rollin also follows Mickey's transformation from uncanny id to the "prim and proper" mouse many see/saw him as. Mickey's narcissism and manic actions became too threatening to his creators and his audience (Rollin 35). So the creators transferred Mickey's "sadism and frantic energy" to Donald Duck, while Mickey abandoned his short pants for suits, ties, snap-brim hats, then moved to the suburbs to settle himself (Rollin 35).⁵ Rollin notes here that Mickey is almost doubling Walt Disney himself as Disney was by now playing a less direct role in production and is represented as the host and entrepreneur (35). Mickey also lost his tail in a possible bid to make him more human, although the studio explained this as an attempt to save money on animation (Rollin 35). During this time, Mickey also slipped significantly in popularity as a leading star. The downward trend in his popularity and change in animation style (this was also when they added pupils to Mickey and tweaked his ears) had many potential causes from financing and audience response to Walt Disney's own personality; Rollin, however, suggests a larger system at play here:

...perhaps the Depression-ridden 30s needed a figure on which to project its fantasies of violence and immortality as people daily faced great uncertainties about their personal futures, while the early 40s witnessed events more violent and horrifying than their fantasies could construct. Then movie-goers needed their rational adulthood to survive, and they needed to protect their children from the dreadful things they saw in the world. Their beloved Mickey became a symbol of their good sense and loving parenthood. (39)

Perhaps Rollin was on to something with this supposition but she didn't quite nail down the time frame correctly. To provide a context for Rollin's observations on relationships between film and fantasies in the Depression era, the next section considers further the social upheaval of the Great Depression, and the some of the psychological consequences, with particular reference to gender relations.

⁵ At this point Rollin's reference to dress and behavior are based on the books and comic strips of Mickey Mouse, as she also points out that Mickey becomes a father to his nephews, something not seen in the theatrical cartoon shorts of this study.

The Influence of the Great Depression

To gain a general overview of the national psyche during Great Depression,⁶ I reviewed E. Wight Bakke's 1940 study of the effects of the Great Depression on specific families in New Haven Connecticut, *Citizens Without Work: a Study of the Effects of Unemployment Upon the Worker's Social Relation and Practices* (1940). This study takes into account 200 unemployed families and delves into the specific circumstances of at least four of them; the analysis was based on personal interviews, questionnaires, and multiple scheduled visits to the families involved. Bakke paints a picture of what a stereotypical family/household, husband and wife with two children, would look like before and during the on-set of the Depression, in this case, the Cohens (Bakke 110). The Cohens' model would later be called a breadwinner-homemaker model (see following review of Suzanne Mettler's text). This meant that the male was the employed worker (in this case a musician) and the mother was a homemaker (this was slightly untrue as explained in the study, as they had an outside "woman" to clean and tend to some of the children's needs). Bakke explains: "The husband earned the money and gave his wife what she asked for to supply the household with necessities and an allowance of \$4 a week to spend as she pleased. She never knew how much he earned or what he did with the amount beyond what he gave her" (113). This was a standard arrangement, and both Mr. and Mrs. Cohen were happy with it. Once the Depression hit, however, this situation changed.

The man loses his job. Savings are soon gone. Job hunting is fruitless. Discipline problems with the children become difficult. Health is impaired for all by reduced expenditures for food. Debts pile up. Tempers become worn. Arguments increase. Discouragement gets the upper hand. The man, realizing his failure, wishes he could die and contemplates suicide. In a wave of despair the wife, losing patience with her husband, takes the children and goes back to her mother. (Bakke 110-111)

⁶ It should be noted that, in this literature, "the national psyche" is a somewhat exclusive concept; for example, the effects of the Depression on African-Americans are rarely mentioned.

The psychological consequences of unemployment and the break-up of the Cohens' marriage was replicated, to greater or lesser extent, among thousands of families across the United States during the 1930s.

The Cohens' situation, however common, was not the only response to the economic and social crisis. Bakke also documents the Raparka family, "When Mr. Raparka lost his job in the fall of 1933 he dominated the family. Two years later it was Mrs. Raparka who was the center of authority ... When in the summer of 1938 Mr. Raparka left his family, he had long since become a parasite, and his departure caused little disturbance in the pattern of family living" (133). Two changes that occurred in this family unit were also common throughout the United States at the time: the first was the fact that women had to work in an "official" capacity outside the home; and second, the desertion by the husband of his family, sometimes under the guise of looking for work elsewhere. The former, that of the "new" place of women in the work force, is examined in more detail in Suzanne Mettler's book *Dividing Citizens: Gender and Federalism in New Deal Public Policy* (1998).

Mettler examines changes in gender politics in the work force in the 1920s and '30s, time, using both social statistics and contemporary documents to explore the social mindset of the period. According to Mettler the family model of "farm families" was slowly replaced from about the mid-nineteenth century as American society became more industrialized and urbanized. The new model replacing it was the previously mentioned "breadwinner-homemaker" model. By 1920, this new model represented more than half of all U.S. families (never more the 56%) and remained the dominant model for four decades (Mettler 41). During the same time, there was a third family model that was slowly increasing its numbers: that of the "dual-earner family" in which both husband and wife joined the work force. This model would eventually overtake the "breadwinner-homemaker" model due to a major surge of 40% during the 1920s which continued to build, even during the Depression (Mettler 41).

Mettler presents an overview of the kinds of jobs working women usually held: “For every ten women workers in 1930, three were in clerical or sales work, two were factory operatives (mostly in the low-wage clothing and textile industries), two were employed as domestic servants, one was a professional (usually a nurse or a teacher), and one worked in a personal service job (as a cook, waitress, or beautician, etc)” (42). There were also clearly documented pay gaps between women and men during similar or even the same job at the time. However, women’s jobs were slightly more protected during the Depression; while unemployment climbed during the Depression, the number of women in the work force grew during the 1930s (Mettler 42). This was due to the “the structure of occupational segregation that protected many women’s jobs from layoffs, because industries employing women tended to contract less than those employing men” (Mettler 42). It was also cheaper to employ women rather than men, and most men balked at doing a “woman’s” job. None of this should be taken to mean that life was easier for women during the Depression, but Mettler’s analysis does point to substantial changes in gender relations and the structure of families, changes which are supported by the work of historian Robert McElvaine.

In his book *The Great Depression: America, 1929-1941* (1984), McElvaine provides a broad overview of the Great Depression and its effects on life, culture, society, individuals, and corporations, including motion picture companies. McElvaine also examines the potential psychological consequences of the tension between changes the roles of men and women and continuing social expectations of gender stereotypes, noting, for example, that “The bulk of the help-seeking letters of the thirties were written by women to Eleanor Roosevelt⁷. What was inappropriate behavior for most men—‘begging’—was proper for women...” (175). The stereotype of the “powerful” man also discouraged other initiatives that could have aided his

⁷ It should be noted that, to my surprise, these letters were actually answered with startling frequency by White House staffers/aids with several documented cases (see, for example, Bakke, *Citizens Without Work*) of actual help and results provided to the letter writer. For the most part, the letters were also kept and archived.

family, such as asking for and taking relief. Similar to today's welfare system in principal only, relief (whether it was work relief or not) came from President Roosevelt's New Deal policies and provided employment or stipends, or both and more, to those who qualified. However, as McElvaine explains, "Being on relief stigmatized the entire family," but it was particularly stressful for the fathers, since "male dominance was endangered in the Depression...the traditional role of the mother was far less dependent than that of the father on the family's status in the outside world and was accordingly less harmful to mothers' positions inside their families" (181). Not only did this lead to the possibility that the mother would have to work, a blow to the male ego if providing for his family, but if the children had to work to support the family as well (as was the case in Bakke's Raparka family), then the father felt even more powerless. Elsewhere, McElvaine reports that suicide rates increased to an all-time high of 17.4 per 100,000 during 1933 (National Center for Health Statistics, cited by McElvaine "Impact"). As McElvaine explains, the hardships faced by families in the 1930s was not just affecting the adults: "children assumed greater responsibilities at an earlier age than had been customary since World War I...there were no working-class 'teenagers' in the 1930s. The generation had no time for an irresponsible, prolonged adolescence" (The Great Depression, 185).

It is possible that such social changes, including the loss of childhood, were significant factors in helping to contribute to the growing popularity of movies, including the Disney cartoons, as families sought relief from the trials and worries of everyday life. According to McElvaine: "Movies were the preeminent form of popular culture in the 1930s ... Almost everyone who could afford to went to the cinema frequently throughout the decade" (208). It is interesting to note that, when Bakke asked his 200 families about movie-going habits before the Depression, 111 of them went to the cinema, but after they became unemployed only 32 did. However, "During the depths of the Depression in the early thirties, an average of 60 million to

75 million movie tickets were purchased each week” (McElvaine 208). He does point out that this is probably due to repeat customers but “the number corresponds to more than 60 percent of the ENTIRE American population⁸” (McElvaine 208). To attract and keep such a sizeable audience, film producers and directors had to reflect changes in popular attitudes of the time. As Robert Sklar (200) points out, since animated shorts took significantly less time to create, they were ideal for this task.

But why were movies so popular? “The most common impression about movies in the Great Depression is that they served as escapism. Depression victims—and those who feared they might soon be—could pay their dime or quarter and forget the troubles of the real world for a few hours” (McElvaine 209). While I believe the explanation of escapism has some validity, McElvaine also suggests that movie audiences of the time were able to take away a “reinforcement of the moral economic values that they were developing on their own” as well as a reinforcement of the “success ethic and values of ‘acquisitive individualism’” of 1930s society (McElvaine 209). Not only was this representation of society purposely done, it was slowly being perfected.

Robert Sklar argues in his book, *Movie-Made America* (1975), that many films made during the Depression intentionally tried to communicate myths and dreams to the masses who watched them every week, more or less (195). “The Depression had shaken some of the oldest and strongest of American cultural myths, particularly the middle-class homilies about the virtues of deferred gratification and the assurance that hard work and perseverance would bring success” (Sklar 195). There was a sense of fear and foreboding about what the future would bring and film offered an escape and reinforced the cultural myths of the past (Sklar 195). According to Sklar, thanks to the number of films that were being produced, the film-makers

⁸ This compares to a number of weekly movie admissions by the late 1970s equaling less than 10 percent of the population. (McElvaine 208)

were “quickly gaining considerable skill at communicating their messages with subtle nuances beneath the surface of overt content” without having the feature seem disingenuous (196). Sklar claims that the two most consistent and coherent efforts at cultural myth-making in cinema came from two men in Hollywood, director Frank Capra, and producer Walt Disney (197). “Though their work hardly exhausts the variety of movie dreams in the Depression era or the subtlety of relationships between movies and cultural norms, it does offer a clearly marked path along the major lines of development during the decade” (Sklar 197).

As the Depression dragged on, Hollywood films began to change to reflect the changing society. No long did the masses need a fantasy world to which to escape, but a world they could relate to their lived experience. Sklar explains how Disney shorts took on this change, not only with improved technology (the multi-plane camera) but with a different attitude toward the story: “In the early Mickey Mouse and *Silly Symphony* films, Disney and his animators created one kind of fantasy world. Then they gave it up, putting in its place not a fantasy but an idealized world” (199). Sklar argues that these two worlds, the earlier fantasy and the later idealization, are in direct contrast to each other, an argument which I intend to question later in this thesis.

However, Sklar does observe that the “comic fantasy world portrays the cultural mood, the exhilarating, initially liberating, then finally frightening disorder of the early Depression years” (200). He notes further that “Around 1932 the Disney cartoons began to change; by 1933 a whole new world view had emerged. The later cartoons are tales, many of them moral tales” (200). These later cartoons create an idealized world full of rules and consequences: “This idealized world [of the cartoons] was a full year or two ahead of feature films...in expressing the spirit of social purpose, the re-enforcing of old values, in the culture of the later 1930s” (Sklar 200). Some of the principal characters were retained, but their cartoon personalities, and seemingly their attitudes, had changed, while new characters were added.

Hence Mickey remained an important character, although the emergence of Donald threatened his previous pre-eminence: “He [Mickey] became respectable, bland, gentle, responsible, and moral. Donald Duck was added to the Disney cast to provide the old vinegar and bile” (Sklar 200).

Sklar ends his discussion of Disney’s contribution to the myth of America by emphasizing the power of Disney’s creations. After extolling the technical mastery and storytelling present in all Disney cartoon shorts of the 1930s, he adds, “But one should not lose sight of what their style signifies; there is one right way to imagine (as elsewhere there is one right way to behave). The borders to fantasy are closed now. The time has come to lay aside one’s own imagination, and together all shall dream Walt Disney’s dreams” (205).

Walt Disney’s Dreams

But how much of this dream of which Sklar speaks is really Disney’s? Walt is after all just one person; he could not singlehandedly create all of his cartoons himself, nor did he. At the same time, Walt Disney is synonymous with his studio’s product. In the field of film studies, the idea of auteur theory posits that film directors are “the source of an unconscious process of textual writing” (Wexman 1). In this view, a film is the director’s creation, not the screenwriter’s, not the actor’s, nor the cinematographer’s. What is evident is that it takes many people to put together a film so that it looks good and will succeed. To complicate the issue of auteur is that each animated film typically had at least seven animators working on a single character; in this instance, who is the creator and/or auteur?

In *Animation: Genre and Authorship* (2002), Paul Wells notes that “Animation ... problematises the issue of authorship in the sense that on the one hand it echoes and imitates the terms and conditions of large-scale industrial film production processes,

while on the other offers the possibility for a film-maker to operate almost entirely alone” (74). In the early years of the Disney Studios, Walt did all the animation himself: he also served as the director, the cameraman and often constructed the sets (Wells 79). But Walt Disney did not animate the shorts in my study, which opens up the question of authorship of these films.

Disney himself had no reservations about his own worth and was never conflicted about his position as auteur or author, “I think of myself [Disney] as a little bee. I go from one area of the studio to another and gather pollen and sort of stimulate everybody ... that’s the job I do” (quoted in Schickel 1987: 33). Although this cartoonish self-image of his role may be slightly laughable, it is supported by Wells: “Disney recognized that he played a role in his own studio which was difficult for the public to understand, because although he was the named author of the work, he did not actually draw any of the material his audiences saw” (Wells 78). Moreover, Disney’s employees were left in no doubt who the auteur was. Animator Ken Anderson’s initial experience with Disney was typical: “When I first joined the studio, Walt took me on one side and said, ‘If you have any idea about making a name for yourself, get out. I’m the only star here.’” (Ken Anderson, quoted in Allan 34). It is important to note that Ken Anderson joined the studio after Walt had stopped animating cartoons himself, and “while some would argue that this relinquishes the most applied model of authorship in animation, it does not, however, undermine Disney’s claims to authorship at another level” (Wells 79).

Disney continued to consolidate his studio to create more cost-effective ways to produce animated shorts and feature films while casting himself as the charismatic

leader of the 'Disney' brand (Wells 81). Walt's claim to authorship, the role I accord him in my thesis, existed for many years before this but, by 1940, according to Paul Hollister, Disney was already acknowledged as "the spark plug of production. No story starts toward a picture until Walt has bought it or invented it, shaped it, tried it out, and given it a push ... his authority signaled when he suggested to his animators 'Don't look to me for the answers ... all I want you to use me for is approval'" (Hollister, cited in Wells 81).

Organizational theorist Alan Bryman suggests that "Walt Disney [belongs]... to a category of charismatic leaders/entrepreneurs who dream up a vision about the need for a product, attract others to that vision and build the about the need for a product, attract others to that vision and build the organization into an enthusiastic group of adherents" (Bryman 14). That is to say, Disney is regarded as the auteur of the studio's works due to his rigid control over every aspect of the animation process and his stamp of approval or rejection on every work the studio generated. As Paul Wells argues:

He [Disney] may be seen as 'a person who offers direct statements and explanations about the artistic and thematic intentions of a film, within an evolving narrative about the film-maker from work to work, which constitutes a personal vision'... This is one of the strongest credentials in the argument for Disney's auteurist position, in the sense that he resists anything, both in the production of the film and in its critical reception, which does not accord with his view of the integrity of the work in relation to its audience. (84)

Disney was an editor, but an extremely powerful editor which made him seem (and possibly become) the auteur of the studio's works. Walt himself did remain personally involved "in all stages of production, and in particular during the collectively creative

period when stories and ideas were being thrashed out in committee” until the mid-1950s (Allan 1).

Finally, with respect to Disney’s status as auteur, it should be noted that in feature films (actually in ALL products of the studio) that were based on a literary text such as *Alice in Wonderland* (1951), *Peter Pan* (1952), or *Pinocchio* (1940), the first frame was dominated by Disney displaying his name in huge letters, dwarfing the title; if the original author (in this case, Lewis Carroll, James M. Barrie, and Carlo Collodi, respectively) was even mentioned on the title page, it would appear in letters so small as to be almost invisible. The Walt Disney signature was more than just a name; it was an icon which came to symbolize the entire company. Wells describes it as a “designed version of his name, which he [Disney] learned to copy” (81). Although Douglas Gomery may claim that ‘we are fools if we ascribe all the actions and strategies of a company to one man or woman’ and that ‘the Disney company is simply another capitalist enterprise with a history best understood within the changing conditions of twentieth-century America’ (Gomery 72-3), Wells makes a strong case for Disney as auteur of the films produced by the studio that bears his name.

Similarly, Byrne and McQuillan argue, in their book *Deconstructing Disney* (1999), that the product of Disney’s studio is embodied in that signature and name:

...the name ‘Disney’ is a signifier which has come to represent a set of contradictory and unstable ideological codes. This entire signifying complex (which incorporates all the anxieties and conflicts of national and international cultural development in the twentieth century) is inscribed in the signature ‘Walt Disney’ which accompanies every Disney product. This recognizable signature simultaneously implies the bodily non-presence of Walt Disney and establishes him as the origin of the text by suggesting he was present in some moment in

the past. This moment of past-presence becomes a moment of future-presence when the signature is repeated after Disney's death (as it was during his life) as a copyrighted trade-mark. Walt is always with us [cryogenically frozen in a vault under Sleeping Beauty's castle in Disneyland]; he is the origin of all that the corporation on produces. (5)

While we have established that Disney himself did not directly create or draw most of the work attributed to him, his established role as an editor and overseer, often a demanding and overbearing one, is indicative that Walt Disney reached auteur status. While the concept of auteurship is somewhat contested, for the purposes of this thesis, Walt Disney will be regarded as the auteur to his studio's theatrical cartoon shorts.

In these last three sections, I have built the framework for the psychoanalytical theories I will use in my interpretation of the 321 cartoon shorts I have viewed. I have also established a sense of the national psyche in the days of the Great Depression and its impact on American people and, more specifically, on gender relations and the potential psychological implications of these changes. This social context provides the backdrop for the creation of Disney's cartoons and characters. In the last part of this chapter, I have explored Walt Disney's contribution as the author/auteur of his entire studio's work. It is important to my arguments in later chapters of the thesis that we establish his central role in the development of the characters in the cartoon shorts. In the following chapter, I will explain the methodology used to further my findings and analysis and to reveal the contents and contexts of the cartoons I sampled for this study.

Chapter 3 -- Methodology

As previously discussed, this study consists of an interpretive textual analysis of cartoons and cartoon characters. While there are a number of methods I could have used in my research, I follow a strategy of methodological triangulation, choosing three different research methods to counter the potential weaknesses in each of the three when used singularly.

Method 1: Interpretive Textual Analysis

The primary method in my triangulation is interpretive textual analysis. This type of analysis will allow me to get beneath the surface/denotative meanings and examine the more implicit/connotative social meanings, much like semiotics on which interpretive textual analysis is based (Chandler 9). This form of textual analysis allows me to show that “meaning is not 'transmitted' - we actively create it according to a complex interplay of codes or conventions of which we are normally unaware” (Chandler 15). A key premise in this method is how texts create subject positions/identities for those who use them (Reed). This model of encoding and decoding was developed by Stuart Hall in 1973. Hall also went on to describe the three hypothetical positions for the reader of a given text: dominant (or hegemonic), negotiated and oppositional (Hall 130).

However, Hall’s model assumes that the way that readers (decoders) receive specific messages is determined largely by their social (particularly class) backgrounds; moreover, one reader, by Hall’s account, can make only one reading. Hall’s model, however, was deployed and interrogated by David Morley in a study of television

audiences and use. Morley found that decoding positions are not necessarily related to social class. According to Morley; “An audience from different class backgrounds did to some extent decode the hegemonically encoded program...although ‘class position ... in no way directly correlates with’ the decoding positions” (Morley 118; quoted in Schroder *et al.* 129). Taking Hall’s encoding and decoding model into account, I used reception theory to analyze the cartoons and their characters.

Reception theory “explores the encounter of active audiences with media meanings” (Schroder *et al.* 124). This theory is based on the idea that the audience members actually change the cultural meaning of the media they are given. As Kim Schroder *et al.* explain: “Audiences ‘do’ things with [the] media messages...” (124). This perspective grants audience members some degree of agency; that is, it allows viewers to interpret the meanings differently, but not too differently. Schroder *et al.* continue to explain that “the interpretative codes are acquired by individuals interacting with other individuals in socially organized communicative structures...This means that the codes are also shared and socially patterned; otherwise social allegiances and communities would be impossible” (125). These interpretative codes represent a “schema” (Schroder 133).

‘Schemas’ are similar to Schroder’s ‘socially patterned codes’ in that they are “complex types of cognitive structures representing generic social experiences and cultural knowledge” (Hoijer 287; quoted in Schroder *et al.* 133). These cognitive schemas exist in the minds of individual subjects as a “psychic structure, but are linked to the socio-cultural and historical realities... developed from daily life experiences

which in their turn reflect socio-cultural circumstances at a certain point in history” (Hoijer 287-289; quoted in Schroder *et al.* 133).

Using a reception theory based on the schema model is not without problems. Since I am looking at these texts from an academic standpoint in the year 2007, I run the risk of falling into the group of readers who do not necessarily accept such codes that mass media offered their readers at the time in which the films were made, and therefore, “those involved...will not share common codes and social positions” (Chandler 179). Because of this, my decodings are “likely to be different from the encoder's originally intended meaning” for the audience (Chandler 179). This does raise questions about the validity of my research and the readings I decode.

This has already been taken into account by Umberto Eco. Eco uses the term “aberrant decoding” to refer to a text which has been decoded by means of a different code from that used to encode it (Chandler 179). Eco goes on to describe two different types of texts that exist. “Closed” texts are those which show a strong tendency to encourage a particular interpretation - in contrast to more “open” texts. Eco argues that mass media texts tend to be “closed texts,” but because they are broadcast to heterogeneous audiences, diverse readings of such texts are unavoidable (Chandler 180). Eco has been criticized about his “high culture” stance. As Kim Schroder *et al.* again points out: “The definitions of open and closed texts are self-contradictory...The difficult ‘open’ text, Eco says, is really closed, since ‘you cannot use the text as you want, but only as the text wants you to use it’ and only if you have the educational key needed to open it, which most people do not” (136). This makes Eco’s “open” texts actually hard to decode for most readers, in contrast to what the descriptor “open”

would usually suggest. In order to decode such texts, cultural capital is required. Either way, applying “aberrant decoding” to these cartoons can clarify the difference between the animator’s original intent (encoding) and the way the audiences in the theaters actually decode the cartoons.

Some people raise the question of validity when discussing encoding and decoding models: “This methodological framework [encoding/decoding] is based on the assumption that the latent meaning of the text is encoded in the dominant code. And that this is a stance which tends to reify the medium and to downplay conflicting tendencies within texts. Some have raised the question of how a 'preferred reading' can be established” (Chandler 193). Author Shaun Moores poses such a question: “Where is it [the meaning] and how do we know if we've found it? Can we be sure we didn't put it there ourselves while we were looking? And can it be found by examining any sort of text?” (28). While these potential pitfalls do not discount Eco or reception theory, they must be taken into account when using this method of research. By combining reception theory, along with Umberto Eco’s decoding and textual definitions, my readings of the cartoon characters’ clothing and situations are formulated suitably, even from my position as an academic in a year somewhat removed from the original texts.

It could be argued that the specifics of clothing on animated creatures does not matter, only whether or not one is covering themselves modestly. I would argue against this position for the true nature of clothing is presented in Diana Crane’s book *Fashion and its Social Agendas: Class, Gender and Identity in Clothing* (2000). Here, Crane explains that clothing should be treated “...as a strategic site for studying changes in the meanings of cultural goods in relation to changes in social structures, in the

character of cultural organizations, and in other forms of culture” (22-23). This is how clothing is approached in my chapters entitled “Uncovering the Naked Truth” and “The Naked Truth.” I use “clothing as a form of symbolic communication...that is a means of conveying information about the wearers’ social role, social standing, and personal character” (Crane 100). This allowed me to specifically categorize certain articles of clothing as examined later in this chapter (See the sub-heading Sample).

Method 2: Supplemental Texts

Because triangulation adds both reliability and validity checks to the research, I chose to supplement interpretive textual analysis with other methods. One of these is a secondary analysis of published interviews with the creators of the specific characters in my study to determine the context within which the cartoon was created and, where possible, the intent behind framing the character in a certain way. Since many of these characters’ creators have died, I have relied on past interviews with and publications by these men (they are all male), both in the form of any memoirs left behind and published interviews. While these interviews may not contain a specific question on clothing, nor can I ask for clarification on certain questions, they still helped explain the creator’s values and feelings about the character in question.

Obviously, interviews of this kind come with their own set of problems in research. A majority of the interviews I used were published in popular magazines and journals of the time. Because of this, most of the interview material is broad and friendly in tone; the interviewees are usually talking to a reporter or someone not in power over them. However, some of the interview material I have been able to access is from transcripts of conversations or meetings, such as Walt Disney’s testimony to the House Un-American Activities Committee. This example, like several other documents

(including Walt Disney's FBI file), were clearly recorded but not readily available until the Freedom of Information Act (1966; 1996). Most of what is said in these conversations I have taken as company policy or at least as the dominant view in the room at the time. While these conversations might not be true company policy, it is sometimes the only piece of information that has given voice to the company's inner workings. These interviews also fail to provide a complete picture of the unconscious forces at play in the lives of the creators that could have shaped the cartoons and their characters. This is why I have combined this data with my other two sources.

Method 3: Historical and Archival Research

The third point of my triangulation strategy was historical and archival research on the policies of the Walt Disney Company during the time in which the characters were created and/or changed, as well as research into the societal values and morals prevalent during that period. These sources were obtained via historical accounts of the time in which the character was introduced by studying old newspapers and publications from across the country (*The New York Times* and papers local to Bowling Green, Ohio, and Annville, Pennsylvania). While I was not able to obtain internal company policies from their storehouse at the University of California at Berkeley, I relied on books and notes from others who had access to such documents. I was able to learn more about the internal documents regarding the cartoons' MPAA Certifications, though, with the help of an employee within the organization.

As with other methods, these too become an issue as internal company policies were not meant to be read outside of the company, and societal values are extremely subjective, even in the form of a historical account. Historical accounts and internal memos are subject to author bias, both in their creation and their intended audience, as

well as being hard to find (Scott). However, thanks to the United States Census Bureau and Labor Statics Bureau, it was possible to obtain records of prices and commodities during the decades of a cartoon's creation, thus I could determine the characters' wealth during specific shorts by identifying the year the short was created during.

Sample

Because of time constraints, I limited myself to Walt Disney cartoons and characters only. The principal reason for choosing Disney was because none of the recurring main characters in the theatrical shorts are "human." However, there are other reasons for focusing on Disney. As explained in the previous chapter, Walt Disney and his company represented a huge financial success in the field of animation production and distribution. This allowed the Disney name to become the household brand that it became and remains today. As Paul Wells points out, Disney and his studio were the leaders of the animation world and, as Sam Abel notes, "The animated cartoon is one of the few uniquely American genres, and one of the most influential in forming our national self-image" (184). Given this, Disney's contribution to the American self-image is so immense that using only Disney animation would allow for a good sample of such an important genre.

Narrowing my study even further, I decided to focus only on Disney's main characters that starred in theatrical shorts, many of which later reappeared on television. I chose not to include Disney's feature-length films for a number of reasons but mainly because, as Sam Abel points out, "the mainstream depiction of gender relationships appears more clearly in the 'everyday' popular short subjects...than in the higher profile full-length feature films. While the feature-length Disney cartoons certainly reflect societal gender norms closely, each of these works depicts a somewhat different

universe” (185). This allowed me to more accurately analyze the possible ways gender influenced dress in a character.

The cartoons that I studied contained the following as main characters (common names only): Mickey and Minnie Mouse, Donald and Daisy Duck, Chip and Dale, Pluto, Goofy, Clarabelle Cow, Horace Horsecollar, Clara Cluck, and Pete. These characters were singled out due to their recurrence as characters in five or more Disney shorts.

The selection of Disney cartoons with recurring characters that I viewed was a sample of convenience. I chose only shorts that were available on DVD and only those available from the following places: Zip.ca, Blockbuster Online, Netflix, video rental stores in the city of St. Catharines, Ontario, and video rental stores and universities in and around Annville, Pennsylvania, Bowling Green, Ohio, and Newark, Delaware. The limits of this sample were set by the high cost of the *Walt Disney Treasures Collection* DVDs (which included many of the shorts I watched) and the scarcity of said DVDs⁹. While this selection of DVDs (listed in the Videography) is not complete nor exhaustive, I believe the 321 shorts I watched and analyzed do provide a sufficiently large and representative sample that the findings can be applied to other Disney shorts as well as Warner Brothers’ cartoons, and perhaps all North American cartoons in general. The shorts were watched on a “un-color corrected flat-screen CRT monitor”¹⁰.

I will further break down my sample by explaining both general and specific statistics important to my findings and analysis. Chart 1 (below) breaks down the 321

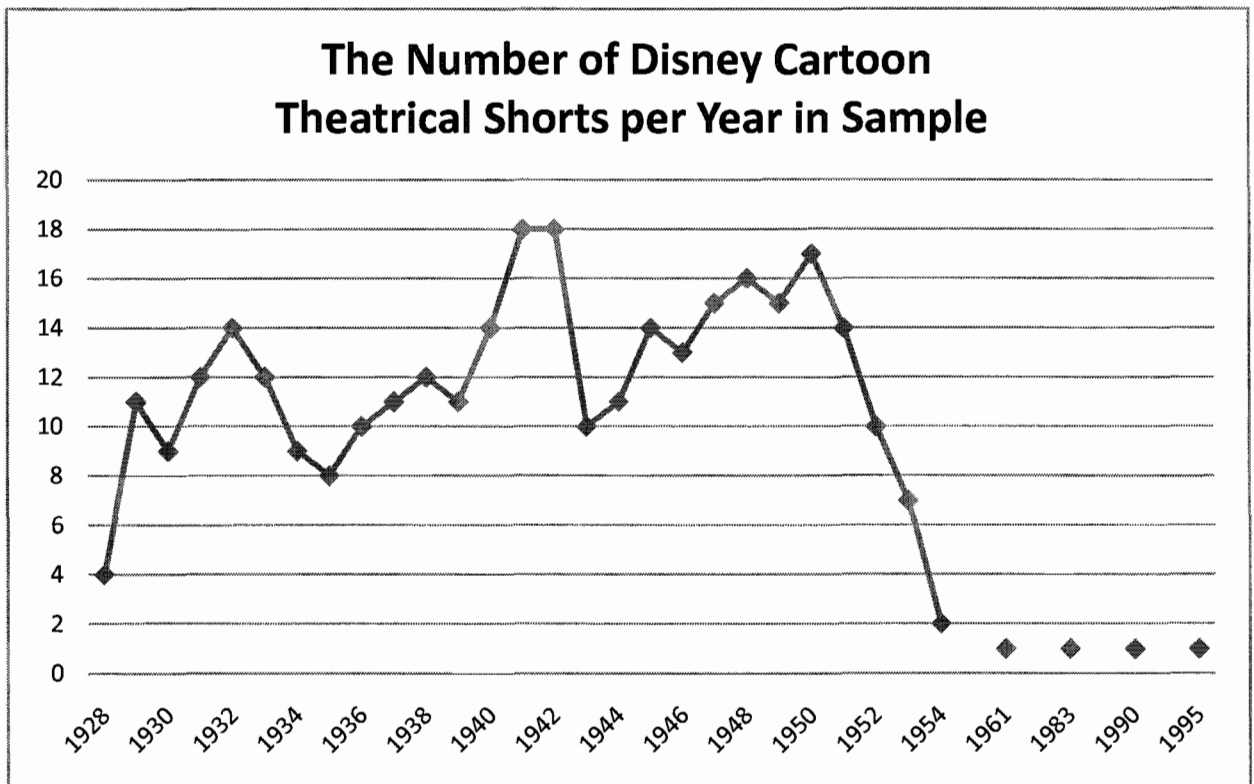
⁹ The *Walt Disney Treasures Collections* are released on a limited schedule, only a few per year, and are limited edition; therefore many become rare or out-of-print quickly.

¹⁰ I note this because I make specific references to colors which might not have been accurately displayed.

cartoons into the year they were made or released and displays how many cartoons I watch from those specific years. In many cases, the number shown was the same as the total number of theatrical cartoon shorts made with Disney's stars for that year.

To give readers the scope of cartoons in my sample, I will be comparing my numbers of characters to Dave Smith's "official" count. Dave Smith is currently the author and editor for Disney's frequently updated encyclopedia. I also supplemented these numbers with the information provided on *The Encyclopedia of Disney Animated Shorts* website. Mickey Mouse has appeared in over 120 cartoons according to Smith, and my sample includes every one of the 127 theatrical shorts starring Mickey. However, Minnie Mouse is credited by both Smith and *The Encyclopedia* as having been in 73 cartoons (never without a male counterpart) but I count her as a main character in only 66 shorts; in seven others, she is either a background character or made a cameo appearance too brief to be open to analysis¹¹. Similarly, Goofy has been in 86 shorts but I count only 80, since, in the other six, his part is too small to analyze.

¹¹ An appearance was deemed too brief if the character had little to no dialog and their wealth, class, or degree of anthropomorphization could not be established during the length of their appearance.



(Chart 1)

Donald Duck leads all the other characters with more than 160 cartoon theatrical shorts to his name. Of those, I use only 127 because several years of Donald's cartoons have not yet been released in a collection (DVD or otherwise). Daisy Duck has been in only 12 shorts that I counted, but officially has been set at 14. Surprisingly, the number three star of shorts (behind Donald and Mickey) is Pluto. Pluto has been in over 90 shorts (in the context of my thesis there is some debate on the exact number as Pluto appears in at least two *Silly Symphonies* shorts that I did not count), of which 93 are included in this sample. The character of Clarabelle Cow presents a slight problem. *The Encyclopedia of Disney Animated Shorts* credits her with only 30 shorts. However, according to my notes, she is in 41 theatrical shorts; I will use my numbers as the correct ones. Clarabelle's on-and-off fiancé—Horace Horsecollar—appears in 33 shorts, both by my sample count and the official count. In addition to Donald Duck, three other characters star in shorts that have yet to be formally released in a collection. The duo of Chip and Dale has been in 24 theatrical shorts; my thesis contains only 18. Pete, the cat, who is the oldest of all the characters, makes up the rest of the “unreleased” group, with 34 shorts in total, but only 31 used in this study. Finally, Clara Cluck was in only nine of the more than 300 theatrical shorts Disney made with his famous gang of characters. This list of characters notably leaves out Donald's nephews, Huey, Dewey and Louie, as well as several other minor yet recurring characters.

Of the above cartoons only 72 (or 22.4%) were in black and white, the other 249 (77.6%) were in full color. As with specific characters and color, I have also calculated the number of times each gender was represented in the cartoons. Principle female

characters appear in only 57 of the 321 films in my sample (17.8% of the total). Not a single short I watched had only female characters; there is *always* a male character as either a lead or, in two shorts, acting in a supporting role. Male characters, however, play in 239 cartoons in which there was no significant female character.

Categories for Coding and Analysis

Before beginning my observations of the 321 shorts, I developed a “coding sheet” which set out the following categories for analysis: Year of Release, Black and White or Color, Title and Source, Principle Characters, Gender of Principle Characters, Clothing of Principle Characters, Social Class of Principle Characters, Degree of Anthropomorphization of Principle Characters, Race (species) of Principle Characters, Setting of Short, Context and Storyline of the Short and Other Notes/Comments.

I started my analysis with a list of characters present in the short. As demonstrated above, my list of characters in shorts did not always line up with the “official” position on more than several occasions. For a character to make my list as included in a short, it had to have either a significant part in the short, a speaking role, or have attire other than its standard clothing. This last category was difficult to pinpoint in the beginning, but a standard set of clothing for each character was quickly established. With this list, I endeavored to see if a character’s clothing had anything to do with his or her prominence in shorts or his or her popularity. The idea is that the less clothing a character had on the less prominent and popular the character would be as society became more or less “prudish” in nature as established by Aileen Goodson in Chapter 2.

To save time, I wrote “Entire cast” for some of the shorts. “Entire cast,” except once where noted, does *not* include the characters of Chip and Dale, Daisy Duck or Pete. Shorts noted with “entire cast,” unless otherwise noted, contain only Mickey, Minnie, Donald, Goofy, Horace, Clarabelle and Clara.

Next I determined how to classify an animal cartoon character into a particular social class. This was not an easy task, so I simplified the complex construct of social class into how wealthy the character appeared to be (although there are noted exceptions to this, such as when a character is dreaming for the entire short). Using U.S. Census Bureau statistics, combined with common sense, I applied relative income or wealth as a surrogate measure to determine which social class the character in a particular short might be assigned. For example, in the 1929 short “Jungle Rhythm,” Mickey is on an African safari. In this particular case, I classified his character as middle to upper class. This was because, while we have no idea how much money Mickey has, we can clearly see that he could afford to travel from his home to Africa and engage in an activity only for the leisure class. Therefore, the category of “average to high” usually meant that the character seemed/looked middle class but was clearly in an expensive location or involved in an expensive pursuit. Similarly, “average to low” class meant that the character seemed to be down on his luck financially but was in an expensive location or had an item that such a person could not typically afford. An example is the 1929 short “The Jazz Fool,” in which Mickey is playing several musical instruments for money. These musical instruments are too numerous for someone of a “low” financial status to afford, but Mickey’s appearance is in direct contrast to his wealth of instruments. In my categorizations, a character was given average (changed

from an original “middle”) class status when he or she appeared to rent, own or lease a house or apartment; where the character had a “white collar” job that was either shown or referenced during the short; or when the character/s were partaking in an activity that required money. My categorization of “working man” denoted a cartoon character actively doing a “blue collar” job. Last is my classification, “celebrity.” Characters were given the “celebrity” social class designation when they were playing themselves (Mickey Mouse as Mickey Mouse), a sports figure (Goofy in many of his “how-to” shorts), or when the character was playing, usually music, in front of a large audience in a “formal” theater.

With these classes in a standardized form, I was able to estimate what kind of clothing characters “should” be wearing in each of their shorts, regardless of other variables. For instance, the characters in the lower and poorer classes obviously did not dress as well or possibly have as much clothing as the ones classified “celebrities.” This observation is based on seeing the characters from the view of Eisenstein as “animalized humans” and not anthropomorphized animals.

In each short I watched, I recorded the “degree of anthropomorphization” each character exhibits. For this I used three main descriptions: None, Usual and Full. Full in this category meant that the character in question was acting “fully” human. This took into account only the main characters in the short I viewed and did not include background gags (such as lions doing a hula dance in the 1929 short “Jungle Rhythm”). When starting out in this category, even I became confused as how to classify a character, so I developed a simple question for determining if a character fell into the “fully” anthropomorphized group or not: Could the character/s have been replaced with

a human and not changed the plot? This included replacing the cartoon character with a human in a prat fall and other sight gags as well. Often the answer was “yes,” and one could clearly see the homage paid to live-action silent film stars such as Charlie Chaplin and Buster Keaton to whom Disney and his animators owed their background in humor. Mickey is typically anthropomorphized to a “full” degree, as is Donald. With regard to a character like Donald, when he speaks English somewhat unclearly, a human actor replacing him could have easily done pantomime or used a speech impediment; this would not have changed any of the plots in which Donald, or others, were classified as “full.” Just over 80% of the shorts I watched contained a fully anthropomorphized cartoon character.

The next degree of anthropomorphization, “usual,” is much clearer. A character was given this description if it could not be replaced by a human but was clearly not a “normal” animal. Chip and Dale are good examples of this group. Both had to be chipmunks for much of the plot to work, but they spoke “English,” and the audience could understand them, sometimes better than others. This group also included several shorts in which Mickey or Donald performed a nonhuman act, such as defying gravity as in the 1940 short “Mr. Duck Steps Out.” This category is probably closest to the standard definition of a “cartoon character.”

Finally, characters were given the description of “none” when they could not be replaced by a human, nor did they act as “true cartoon characters.” These characters could be replaced by a real live animal in a live action short. The character can usually understand English but does not speak and still behaves in ways consistent with animal instinct. Pluto is an example of a character that has no anthropomorphization to speak

of. He could be replaced by a well-trained live dog. I doubt the shorts would be as good and the real dog's face would definitely lack Pluto's famed emoting qualities (which could actually be a form of anthropomorphization), but the plots could remain the same. Cartoon shorts containing a character with no anthropomorphization accounted for nearly 25% of my sample.

Clearly the above three descriptions of the "degree of anthropomorphization" are mutually exclusive but some shorts contained more than one character and each fell into different groups, such as the many Mickey and Pluto "buddy" shorts. There is also a hybrid category, Full/Human, that was used to show that the character in question might actually *be* human. This categorization was used only in 22 shorts starring Goofy. In several earlier shorts (see the 1945 short "Tiger Trouble"), Goofy was clearly a fully anthropomorphized dog. However, the animators usually made cutaway shots to Goofy's feet (cut through the shoes) or hands (cut through gloves) in which Goofy clearly had a human foot or hand. Goofy, as explained in the next chapter, becomes even more human-like after the 1940s. There were also three shorts that contained animated humans that were not Goofy, usually a Mammy figure (1940 "Pantry Pirate") or a celebrity caricature (1939 "The Autograph Hound").

In addition to categorizing a character's class and degree of anthropomorphization, I also noted the character's species, or as I dubbed it, their "race." While a character's race remained unchanged the entire time, race needed to be documented because certain races of characters might exhibit clothing trends different from another. Mickey and Minnie are mice, Donald and Daisy are ducks, Pluto and Goofy are dogs, Chip and Dale are chipmunks, Horace is a horse, Clarabelle is a cow,

Clara is a chicken, and Pete is a cat. Dogs are the most prevalent with well over 150 appearances, mostly due to the fact Pluto and Goofy are rarely in a cartoon together. Following dogs are mice and ducks, respectively. I documented race to see if there were similarities or differences in clothing around characters of the same race (Pluto vs. Goofy), or if overall a certain race did or did not wear clothing.

I decided to use species as race because I was not thinking about the characters as human. After my realization and conclusions of animalized humans, it became clear that my labeling of race as a species might have been hasty and problematic. A black cat and a white cat are both cats, yet I did not expect to see a clear racial distinction in the cartoon shorts. While I expected, and did see, race clearly portrayed in Mammy, black-face and stereotypical jokes, I did not see these examples as an influence on the characters or plot itself but rather more of a sight-gag. However, several scholars have made reference to that fact that Mickey Mouse was a vaudevillian version of a Negro (see Esther Leslie's essay in the *History Workshop Journal Issue 41*, "Pocahontas"), depicting him either as white in black-face, or African-American. I have simplified this by ignoring this philosophy completely and focusing on species as race (such as the human race as opposed to ethnic races). While this could have added an interesting layer to my study and analysis, I believe one could write an entirely separate thesis on the specific topic of ethnic race in Disney cartoons.

When making my observations of the cartoon shorts, I paid close attention to five details in relation to the characters' clothing. I also noted the specific clothing that a character would normally wear, the context and setting of the cartoon as well as whether a character's clothing was "appropriate" for the context. I use the term

appropriate loosely as a character's clothing rarely passed for appropriate human wear. Regular clothing with each character is actually quite different from the others, but it does exhibit some similarities. When I first started watching the cartoons, I classified each character's clothing into groups: dressed in a shirt (dressed above the waist), dressed in pants (dressed below the waist), fully dressed and naked. After viewing several shorts, I also added a footwear designation to my notes.

In addition to the standard clothing a character wore, I also made note of the setting of each short. Common settings ranged from the city to the woods and even other countries. With the settings category, I explored whether the film's setting possibly made a difference to a character's clothing; for example, whether Mickey would wear more clothing in South America than in North America. Or perhaps, even simpler, did city characters wear clothing different from, country or forest dwelling characters.

Context was also noted to see when a character wore certain articles of clothing, or if the context made any difference. This context also included the possible weather conditions, such as snow. Did these conditions have an effect on the way in which a character was dressed in a short or scene? Not only did I note weather but when I combined this category with gender, I was able to track other tendencies; for example, when a male or female character was around the opposite sex, did their clothing change? Combine these notations with the degree to which anthropomorphism occurs and I can see if a character was acting "less human" at one point in the short and if it affected the wardrobe.

My last category was “Other Notes/Comments.” In this section I noted significant changes in clothing or actions relevant to my study. This section is conversational in nature, and I used it more as comments and reminders to myself on things I found personally noteworthy. These observations include relevant material about clothing (see 1929 “The Karnival Kid”) or occurrences not relevant to my study but noteworthy, such as interspecies dating (see 1934 “Camping Out”). Also included in this column are tobacco and alcohol use as well as sexual themes and violence. My highlighting these and other sections was merely a reminder to myself, formulated for fast reference at just a glance. A supplementary goal for creating detailed notes not entirely relevant to my study was to help me or other scholars doing future research involving Disney’s shorts.

These methodological approaches and categories created a clear foundation on which to build my research. In the next chapter, I report my findings based on observations of my sample of 321 Disney shorts.

Chapter 4 -- Uncovering the Naked Truth: The Meaning Beneath the Clothes

In this chapter, I will discuss, in general terms, the results of my research into the clothing worn by Disney cartoon characters. Detailed analysis of the data I have gathered will be handled in the next chapter. Here I will show how the clothing and/or nudity of animated characters is approached in each cartoon, expanding on several notable findings that may clarify not only the context of the time in which each 'toon was created, but also add to the understanding of the social consciousness that made them so popular. I have separated my findings into the following five categories: Sex and Gender; Race and Class; Anthropomorphization; the contexts in which characters wear clothing; and the suppositions resulting from secondary analysis of published interviews with the creators of these cartoons.

Gender

Females

Fewer than 20 percent (57 out of 321) of the theatrical shorts in my sample contained a female character in any role. However, in those fifty-seven cartoons, patterns emerge relating to the clothing of female characters and the environments in which they wore this apparel. Also notable as it relates to gender is the correlation between the character's temperament and the choice of clothing--both as characters and as products of animation that must be hand drawn.

Only four characters make up the female star roster in the shorts I studied. These are Minerva "Minnie" Mouse, Daisy Duck, Clarabelle Cow and Clara Cluck. Of these four, Minnie Mouse is the best-known; she also is featured in the most number of

shorts. Minnie's popularity can be attributed to many different things, not least of which is her relationship to Mickey. However, Mickey was only the emblem of the Disney empire and NOT the most popular character, this becomes an issue for the most popular character's "other half," Daisy Duck. Despite the limited number of female characters, clear patterns and commonalities emerge in the apparel provided for these four females.

The first rule for female Disney characters in these cartoon shorts is simple—no pants! Given the times in which the characters were created, it should come as no surprise that Minnie and Daisy are drawn wearing skirts. After all, women in the United States for the most part did not don pants until World War II, a trend that continued into the decades following the war. Minnie Mouse specifically has an interesting clothing history. When she was originally created during the Roaring Twenties, Minnie clearly wore falsies on her chest, making her an adult female. The falsies disappeared in 1929 after four shorts were in the can, replaced by what appears to be flat, bare skin. This was not the only unusual element in Minnie's clothing. She also wore bloomers, complete with a patch sewn onto the backside, drawing the eye to that part of her anatomy and away from her chest. What made her bloomers, as bloomers were common at that time (MacGregor), particularly interesting is that these undergarments were being displayed, more so than the skirt that typically covers undies. Her bloomers, which are still an essential characteristic of her wardrobe today, became such a clearly marked item that a common gag in the cartoon shorts began. This joke involved a crane or a hooked pulley for a situation in which Minnie needed to be lifted. The hook would be lowered to the drawn character's skirt, then pulled up to hook onto

her bloomers for a solid grip, and at the same time reveal a bare bottom. It would then drop the character, unhook itself and pull back down the skirt. This sight gag continued well into 1933.

By 1944, Minnie Mouse had made enough money, one assumes, to buy herself a shirt top. Since then, she has never been seen without it. In contrast to Minnie, Daisy Duck (Donald's female counterpart) always wore a top but rarely a bottom. Unlike Minnie, Daisy's clothes did not change over time; they changed only because of a specific need in a single cartoon short. For example, the 1941 short "The Nifty Nineties" was set in the late 1890s and all the characters' clothing reflected this period. Daisy's clothing was just as consistent as Minnie's. It is rare to see Daisy without some sort of top and a bow somewhere on her body. Unlike her boyfriend Donald, Daisy also wore shoes--high-heels, of course!

Of the two Disney Clara's, Clarabelle Cow is the most modestly dressed, even though it took a few years to achieve. I will discuss in the next chapter how Clarabelle's state of undress was altered as the result of public outrage (Cohen 24). Originally "naked," Clarabelle over the years was clothed more and more, from her start in 1929 till her departure in 1990. Her wardrobe contained generous skirts to cover her from the waist down. Near the end of her cartoon career, Clarabelle acquired full dresses and other pieces of apparel to augment her collection of skirts. The other Clara--Clara Cluck-- never appeared clothed; her adornment was restricted to hats, bonnets and shawls, in addition to her elaborate plumage.

Males

Much like their female counterparts, the male cartoon characters were not initially clothed completely. At the outset, Mickey Mouse was depicted in short pants only. In his first animated short, “Plane Crazy” (1928), Mickey did not sport gloves. Not until late 1929 did Mickey slip on his signature white gloves. Walt Disney quipped that Mickey was too poor at the time to afford them (Disneyland; DVD). Mickey eventually kept his white gloves, a haberdashery imperative. By late 1930, Mickey’s evolution as a character led to additional wardrobe essentials, shoes and buttoned shorts—the attire familiar to audiences the world over. Mickey’s need for a shirt was not contemplated by his creator until the mouse’s career success led to color theatrical shorts. That is not to say that black and white Mickey constantly ran around with a bared chest. On the occasion when the story line required it, Mickey wore more pieces of clothing such as overalls or a tuxedo, both of which covered the majority of his body. However much Mickey changed through the years after 1929, the clothing constants were gloves and shoes.

Unlike the female characters, the males did not wear bloomers and so they were not subjected to such gags or jokes involving them. As their characters developed, though, the audience began to glimpse the characters’ boxer shorts or underwear in general. This gag typically involved the male character having polka-dotted undergarments or colored ones associated with females, all for humorous effect. This also included the showing of a character’s long johns and, depending on the circumstance, the buttoned or unbuttoned “trap door” flap on their rear. Depending on the year of the cartoon and, in rare cases, the content, a character would be mortified either by such a display and hurriedly cover himself up, or carry on what he was doing,

apparently unaware of an embarrassing situation, much to the audience's amusement.

Ultimately, the character would become inexplicably reclothed. (See an uncaring Donald in "Hook, Lion and Sinker," 1950, and an embarrassed Donald in "Tea for Two Hundred," 1948.)

Some male characters also wear overalls, whether they are buttoned up or not. Some characters wear overalls half unbuttoned, with only one strap holding the coveralls up, which is a style of apparel that will be discussed in more detail in the Class section of this chapter. Male characters appeared in a variety of pants-type clothing (long-johns, tuxedos, overalls) while female characters were clothed in limited range of skirted garments. Much like their female counterparts, male characters typically wore some sort of covering on the lower half of their bodies, unless, of course, the 'toon was a duck. Animated ducks constitute a clothing deviation unto themselves, a topic touched upon next but covered in much more depth at the end of this chapter.

Race and Class

It was an apparently unspoken rule among Disney animators that ducks were not to be drawn wearing pants; it was not until 1939 that any kind of lower-body attire was considered for ducks. Of the 321 cartoon shorts I examined, either Donald Duck or Daisy Duck starred in 127 of them (approximately 40%). Of these, ducks wore pants only three times, and in another three shorts Donald wore a swim suit. Sometimes Donald appeared in a full two-piece suit with a hole in the back to accommodate his tail (e.g., "Beach Picnic " 1939), while other times he donned swim trunks (e.g., "Bee at the Beach" 1950). In three of her twelve appearances, Daisy wore a dress, which was floor length and covered her lower half entirely, but this was just as rare as either duck character wearing pants. This propensity toward "no duck pants" extended to all ducks,

in fact all fowl, both for main stars, Donald and Daisy, and for extras in the background.

Mickey and Minnie Mouse are the only two mice in Disney cartoons that did not wear full clothing on a regular basis. On several occasions, Mickey would be with other mice, which as a group were fully dressed. Mice represented in a group, such as jockeys (in the 1933 short “The Steeplechase”) or band members (in Mickey’s first color cartoon, the 1935 short “The Band Concert”) wore complete outfits, while Mickey was the only mouse not in full clothing. Mickey’s rival for Minnie’s affection, Mortimer, appears in one short (“Mickey’s Rival” 1936) with both of them. While Mickey is in his recognizable shoes, shorts and gloves, and Minnie in her usual skirt, bloomers, gloves and high-heeled shoes, Mortimer’s apparel is replete with a shirt, pants, gloves and shoes. It was not uncommon for these lesser known and rare characters to be more clothed than the stars.

It was not the lack of money that kept Mickey and Minnie bare from the waist up. It was very common during the earlier years of these shorts to have characters, usually Pete, portrayed sans shirt and in overalls held up by a single strap. The overalls sported patches, usually a diamond on the hip, one patch on a leg and, depending on whether the character was comic relief, a patch on the rear end. This last patch placement is similar to Minnie Mouse’s patched bloomers, but was adapted for male character wear. In 1932, Goofy was introduced as a character who was clearly labeled as poor. During his first few years, Goofy gained a shirt and vest, both of which were covered in patches. Goofy’s clothing is also discussed in more detail in the next section but, briefly, once Goofy joined the trio of Mickey and Donald, and they started doing

shorts as three buddies, Goofy's patches proved contagious and spread to Mickey's shorts and overalls. While Goofy's clothing made him appear to be of a poorer class than his friends, it was typical plotting that Goofy has a job while Mickey and Donald seemed to have no livelihood.

At one time Mickey was also perceived as poor—almost to the point of destitution—as he is viewed in the 1936 cartoon “Moving Day.” During his early years, Mickey was often portrayed as a farmer or a street vendor. These shorts were often musical and depicted Mickey as a “friend” of the barnyard animals. As explained in the literature review, however, Mickey was not a significant role model at this point in his career. As Leonard Maltin suggests, Mickey participated in what by today's standards would be considered “anti-social” behavior, such as smoking, drinking, and fighting. During the first years of these shorts, Mickey's clothing rarely changed for more than a single cartoon. Eventually, Mickey progressed, moving into town and then the suburbs, suggesting that he was upwardly mobile in terms of social status. As he apparently became more affluent, Mickey began to wear shirts and other more covering clothing. While his overalls and shorts might still have sported patches for his first few years in the city, he did have the option of wearing them. These patches could have been used to depict a character as poor because these early years were during the Depression and this was a way to relate to the audience's suffering.

While Goofy, a dog, started out in patched clothing, his garments did not remain that way forever. Goofy quickly became one of the few characters in animation that worked for a living. While characters such as Mickey or Donald had a job now and then, it never lasted. Goofy, on the hand, became and remained a bookkeeper in a city

skyscraper from 1943 until the end of his starring career in shorts in the early 1960s. Goofy, or George Geef as he was known off and on from 1941 on, was a middleclass working man with a suburban home or city apartment (depending on the short and the year). Thus, it was common to see Goofy wearing a full suit and tie to work, and once at work, stripping down to his shirt, tie, visor and armbands. He clearly had come a long way from his patched vests and pants days. It is easy to follow and his transformation from poverty to wealth and from rags to well dressed.

Donald Duck, like Mickey, occasionally had odd jobs in his cartoons. It was not uncommon to see Donald as a riveter building a skyscraper wearing his sailor suit surrounded by other workers, dogs or pigs, usually dressed in full clothing ("The Riveter" 1940). In one short only, Donald is a door-to-door salesman still wearing his sailor suit ("Donald's Dream Voice" 1948). In several shorts, Donald has a great deal of money and spends it freely. It is unclear where this money comes from but it is evident that the fortune could be fleeting. Regardless of his apparent lack of steady of income, Donald always has a house/significant shelter in which to live. He also has the only clothing he ever needed, his sailor suit top and hat. While these articles of clothing changed slightly over the years, the items were the mainstay of Donald's wardrobe.

Unlike Donald and Mickey, Pete, a cat, had possibly the widest range of clothing of any Disney character. This is not to say the Pete didn't have a "favorite" outfit but he was equally comfortable in all his attire. In fact, in the early shorts, Pete could usually be found in shorts held up by a single suspender and a hat. Pete was also one of the few characters that actually dressed for the weather; in the 1932 short "The

Klondike Kid,” he wears a full suit of clothing plus long johns appropriate to the frozen North. Sometimes Pete wore an open vest, revealing a bare-chest (e.g., the 1934 short “Two-Fun Mickey”). Pete was also the subject of ongoing underwear jokes. A typical sight gag was that Pete’s boxer shorts, which were covered with polka dots or hearts, would suddenly be revealed to the audience (e.g., “The Dognapper” 1934). Eventually, after 1938, it became rare to see Pete without full clothing and an undershirt or long johns on.

There is a group of characters that Disney called upon several times for parts in shorts, but that never really evolved into characters of their own. Never actually referenced in credits, these character extras—“the Orphans”—were utilized as needed to further the plot. Orphans are not really a social class, but sometimes, say, a “destitute parent” robed in a cloak could be seen dropping the kids in a basket on Mickey’s doorstep. Whether these tiny characters were abandoned or portrayed as on an outing from an orphanage, they had several things in common. First was their clothing. All “children,” almost always mice, were in long nightgowns that dragged around on the floor. They usually wore shoes and sometimes hats. But one thing was always true: the orphans were badly behaved and their appearance served as a plot device to wreak havoc on the main characters. While orphans do not really represent a social class, it is clear that they were used to represent the poor and dispossessed and came to symbolize a threat to the established order. Hence, the characters could be seen as a response to the uncertainties of the times (particularly during the Great Depression) and fears of society at the time in which they were animated.

How Disney chose the animals on which to base his animated characters is not common knowledge. But of all the recurring named and famed characters in the entirety of Disney theatrical shorts, (more than 350 cartoons in all), only two 'toon characters are based on wildlife. The others are based on domesticated animals frequently kept as pets or farm animals. The only wild animals are the winsome twosome of chipmunks, Chip and Dale. Perhaps it is their lack of domesticity or simply their exceptional status, but whatever the reason, Chip and Dale are the only two Disney characters able to adapt with alacrity to any situation or setting. Whether Chip and Dale are city dwellers touting top hats and tuxedos or scrambling around naked in the woods pestering Donald, these two characters are right at home.

Chip and Dale are two chipmunks that inhabit a tree and whose primary goal is to get nuts and keep them, while simultaneously having a great time amid the chaos they create. The two seemingly have no social class or wealth to speak of; however, in one short, "Two Chips and a Miss," both Chip and Dale wear smoking jackets and sleeping caps, only to change in to top hats and tuxedos later. In this short, the two live in a city tree and are after a female chipmunk night club singer, who is in a full dress gown and high heels. But in other shorts, Chip and Dale seem to have no concept of wealth or class, other than the number of nuts they can store. It is, perhaps, because of this equity and disregard for class that the chipmunks are not limited to a particular type of attire, as long as no pants are involved.

Anthropomorphization

...you saw Donald Duck, you accepted him as a duck. He walked like a duck. He was three feet high or two feet high. Pluto was a real dog. Goofy, you accepted him as a man. He might have had ears, but he was a man. But what the hell are you going to do with a mouse that's three feet high, where his ears just

float, they don't turn in perspective, has this funny black and white division, has garden hose legs—and this is what happened to Mickey... he finally just became a symbol— cause he's three feet high and he's a mouse! —Ward Kimball, 1976

Anthropomorphism is as that “ascription of human attribute or personality to anything impersonal or irrational.” Both this term and Eisenstein’s concept of “animalized humans” will be applied in this section. People are often confused by some of Disney’s cartoon characters, such as the dogs. Goofy and Pluto are both dogs but only Goofy speaks and wears clothing; Pluto barks and is clearly a pet. Following are my findings on what that degree of anthropomorphization has on a character’s clothing.

Questions comparing Goofy and Pluto come up frequently in discussions about Disney’s characters (Smith). First and foremost, the assumption that Pluto does not talk and is only a pet is false. In many films Pluto is “owned” by a character other than Mickey, but often the viewer does not see the owner and it can only be assumed that he is someone’s pet. He does, after all, always wear a collar and dog tag. Pluto also “talks” depending on the animator. While it is true that Pluto does not talk in the way of humans, he does speak. On more than one occasion, he’s been known to warn Mickey about imminent danger, perform a movie line by transforming his features (both in the 1931 short “The Moosehunt”); yell “mammy” in blackface (see 1931 “Mickey Steps Out”); or, in one rare instance, have his interior monologue and thoughts spoken out loud as speech in the 1935 cartoon “Mickey’s Kangaroo.” Even so, Pluto is naked and he is not ashamed of being naked. The one exception was a five-second gag in one short in which his “wild” side told him to get ready to go outside; he puts on a coat, shirt, hat and sunglasses,. He is clearly doglike in his mannerisms. Pluto’s

nemeses are those animals that real dogs chase and are antagonized by: gophers, groundhogs, chipmunks and, of course, cats. In behavior, Pluto is definitely a dog but his similarity stops there. I will expand in this subject in my analysis in the next chapter.

Goofy is also a dog but, unlike Pluto, Goofy walks on two legs and has arms with hands. Thus, he takes on the appearance of being human. Moreover, Goofy is always clothed. Originally he wore just pants and suspenders, but Goofy was quickly drawn with shirt and full clothing. After 1933, Goofy is drawn wearing pants, shirt, gloves, shoes and hat. In a lecture to his fellow animators in the mid to late 1930s, Art Babbitt stipulated how to dress Goofy:

His clothes are misfits: his trousers are baggy at the knees and the pants legs strive vainly to touch his shoe tops but never do. His pants droop at the seat and stretch tightly across some distance below the crotch. His sweater fits him snugly except for the neck and his vest is much too small. His hat is of a soft material and animates a little bit. (Babbitt; quoted in *The Complete Goofy DVD*)

This is a perfect description of the Goofy character. Babbitt went on to explain how to draw Goofy and how to animate. He left out, however, Goofy's most distinctive attribute—he is the most human in the entire Disney cast of characters.

Goofy, or George Geef as he was known during his initial “human phase,” is a very interesting character. As Goofy is today, Mr. Geef was always fully clothed. He wore a suit at all times. As mentioned, Goofy is the one Disney character with a recurring job. He worked and lived around both other dog-like goofs as well as humans, all of which were fully dressed. In his world, unlike the worlds of Mickey and Donald, everyone was dressed in clothing appropriate for the time in which they were created. It was also not uncommon for the audience to see Goofy's feet, either in a

shoe cutaway shot or when he was relaxing at home. His feet had five toes and were human-like. Also, Goofy/Mr. Geef is married to a human woman and has a human-like son; both of them wear full clothing. In many of these shorts, Goofy also owns a dog. This provides a key point for the further analysis of Goofy's clothing in the next chapter.

Mickey, like Goofy, has phases he goes through as a character in Disney cartoons. People usually remember Mickey as a character that *looks* like a mouse, but on some occasions, such as the short "When the Cat's Away" (1929), Mickey and Minnie are *actual* mice. They have on their standard clothing for that time—Mickey in shorts, shoes, and gloves, with Minnie in a skirt, bloomers, heels and falsies. But as clothed as they are, they are mouse-sized and live with lots of other mice under the floorboards of a cat's front porch. While they are still clothed and act human-like, in this situation, Mickey and Minnie appear less anthropomorphic. Mickey and Minnie also have extremely elastic bodies that can stretch and become exaggerated if need be. Depending on the animator, Mickey's character design also changed throughout the shorts. Arguably Mickey's most significant change was a contribution of supervising animator Fred Moore, who added pupils in white eyes in 1938, replacing his heretofore standard black ovals (Maltin; DVD). This change added to the zoomorphization of the characters that animators had been striving to perfect. While this addition furthered the input of human personality to Mickey's expression, the transformation is also associated with Mickey's wearing a shirt more often in the color cartoons.

A character's design also influences what kind of clothing he or she can wear. This design affects the degree to which a character is anthropomorphized. For

example, a cow does not have a waist or breasts in human terms. That being said, Disney animators gave Clarabelle Cow, Clara Cluck, and sometimes Minnie Mouse, breasts¹². Just after Minnie lost her falsies on her chest she appeared in one short, “Wild Waves” (1929), with a bra (on a clothes line) and a swimsuit that showed off her new chest. This trend was short-lived, after which no more references were made to Minnie having breasts or wearing bras, other than her owning some that could be seen in her clothing drawers. Clarabelle’s bra history is similar. Seen for only a short scene in a single release, the 1941 cartoon “Orphan’s Benefit,” Clarabelle is acting with entire cast (minus Daisy and Chip and Dale) in a play put on for the orphans. Her dress becomes ripped and she appears briefly on stage in a bra and slip. While this is the only time we see her bra, Clarabelle keeps her breasts; they continue to be drawn as part of her character. Finally, Clara Cluck does not wear a bra, only a hat and the occasional shawl. She does, however, have quite large breasts suggested by her silhouette and “covered” by her white feathers. Clara speaks only by clucking and exhibits no anthropomorphized qualities other than her bosom.

To lend further support to the notion of the characters being human, it was common for the viewer to see clothing lying around that has never been seen on any of the characters in the short. Donald Duck’s laundry normally includes socks and long johns, though in all of my research, Donald has worn neither at any point. Similarly, Minnie’s house usually contained a clothesline for drying her wash. It was standard gag to have bloomers and long johns (exposed underwear is funny) on this line. The clothesline itself became a familiar gag for an animal, usually Pluto (or an animal Pluto was chasing) to get tangled up in the line and run away with items of clothing.

¹² In addition to Clarabelle’s udders

I believe a key characteristic of the degree of anthropomorphism is the way in which a character speaks or even *if* they speak. Donald and Daisy Duck created an interesting paradox in their early years as they both spoke with a not-quite human voice, but they clearly did not quack like ducks do. Daisy eventually gained a “cleaner” female voice, but retained the same clothing and the same temperament from her original character. Similarly, Chip and Dale talk in a high-pitched and somewhat rapid voice, which is clearly English and often more easily understood than the ducks. But this does not seem related to their clothing. Even Mickey and Minnie’s clothing does not change with their speech. In fact, the only principal character for which humanized speech is a problem is Pluto. As discussed previously, Pluto is a “pet” dog that rarely verbalizes except to mumble unintelligibly under his breath. Clearly the only Disney character that does not speak on a regular basis, Pluto is also the one least often clothed and most like the animal he is based on.

This last part of this discussion of anthropomorphization does not fit into any other section of this chapter, but this other element needs to be expressed. I refer here to the possibility that a character’s skin is sometimes represented as if it were an item of clothing. While this occurred rarely and almost always occurred in the early black and white shorts, a version of it can be seen in the later color cartoons of Disney. The first example of skin as clothing was in the 1929 short “The Karnival Kid.” In this short, Minnie buys a hot dog from vendor Mickey. To pay for this hot dog, she pulls off her black leg to reveal that the black leg might have actually been a stocking. She pulls out money for Mickey, while he looks intently at what appears to be her unshaven leg, before the black “stocking” snaps back into place. In another short--“The Grocery

Boy” in 1932--Minnie pulls a similar gag using her chest. She pulls her “skin” open just below the neck and takes out makeup. She powders her face and nose and returns the kit to her chest before the “skin” snaps back into place. Daisy Duck exhibits a similar ability with her feathers. On several occasions she uses her lower feathers as a skirt to hold things; after she has used the items she puts them away, and the feathers fall back into place (see “Don Duck” 1937). In more recent cartoons, Daisy can be seen adjusting an invisible stocking on her legs, to give the effect of her legs actually being stockings.

This skin-as-clothing effect is not limited to the female characters. While caught in a storm, Mickey turns his “skin” up and into a collar to protect himself from the wind and rain. Later in that same short, Mickey pulls on the “skin” around his neck as if adjusting a collar in a stressful situation. These illustrations are few and skin-as-clothing incidents disappear after a few years. This early trend, however, could explain a lot about their clothing in later shorts. Perhaps Mickey and Minnie are actually wearing full body stockings or some other skin tight covering. While I see this as unlikely, there is nothing else to explain the notion of skin being used as such.

The Donald Duck Effect: Contexts of Clothing

In addition to such factors as gender, race, class and the degree of anthropomorphization, the clothing assigned to a particular cartoon character varies according to the context in which the character is portrayed. The examples included in this section are specific examples in which the context of the scene does more to influence clothing than the identity of the character.

One of the first situations for this standardization was sleepwear. Irrespective of the clothing assigned to characters during daylight hours, they were almost assuredly

going to have sleepwear that did not follow the rules of their everyday dress. The usual attire for sleep across all characters and sexes was a nightgown and a head covering, usually a nightcap. The nightgowns were long enough to touch the floor, thus covering the entire body. Donald Duck's nightgown covered more than his usual daytime clothing and sometimes included something the character does not normally wear, such as pants in the case of Donald. This occurred in the form of pajamas or long johns. Even Donald's nightgowns were floor length covering his lower half and legs. This scenario also affected characters that did not typically wear clothing. Chip and Dale are seen in nightgowns and sleeping caps after a day of running around naked, as in the 1952 short "Two Chips and a Miss." On occasion, Pluto even donned a sleeping cap to rest at night; see the 1950 short "Primitive Pluto."

I have named these situations in which context-trumps-character rules "The Donald Duck Effect," because of the particular association between a specific context, say, the beach or swimming, on Donald's clothing. Although Donald is naked below the waist in everyday situations, he always wears swim trunks in water. The swimwear of the characters almost always corresponded to the fashions of the time period, even if their everyday clothing did not. In most of the shorts, a swimsuit would consist of a one-piece or a two-piece set of a shirt and shorts/pants. In a swimsuit, a character was vulnerable. If the suit somehow became lost, usually as a result of a personified wave (the wave forming into the shape of a hand or fist usually), he or she would hide in the water or behind rocks until able to retrieve the swimsuit. Coincidentally, the last Disney theatrical short, "Runaway Brain," ends with a scene with both Mickey and Minnie afloat on a boat/raft in the ocean. During this 1995 cartoon, Minnie wears an extremely

small green bikini and Mickey is in a pair of swim trunks. Both of these garments are commonplace in contemporary society, even if Minnie's bloomers during non-swimming scenes are not.

Moving away from the warm beaches and into the cold weather, it is interesting to note that it was rare for characters to dress according to the weather. Donald Duck frequently went out in the snow in both his sailor suit and hat or he would possibly put on a coat, but still no pants or winter boots. Inevitably, when Donald returned to his home he would warm his tail by the fire showing that he was indeed cold and offering either a full on duck butt shot, or a catalyst for something to push Donald's tail into the fire itself. On one occasion in the 1955 short "On Ice", Donald was even out ice skating, had his sweater top unraveled and fell, naked, in to the icy water. He was not fazed by this and the short faded out. Like Donald, Chip and Dale frequently ran around in the snow naked and seemed to have little issue with it. However, in one short, Chip and Dale have taken up residence in a home on Donald's model train layout and Donald tricks them into thinking that it's snowing out and the front gate keeps rattling in the weather Donald has created and needs shut/locked. To close the front gate, one of them must go out into the fake snow. They dress in a scarf, hat and jacket to do this, only to find out it's just Donald playing a trick on them. While this case might be looked at as characters dressing ostensibly for the weather, I believe this is a false assumption. Logically, the character should still be cold because of a lack of full coverings, such as pants or shoes/boots.

Occasionally, Mickey or Goofy will be out in the cold wearing jackets, a scarves or a winter cap, but not always. In the 1932 short "Mickey's Good Deed," Mickey and

Pluto are out in the snow and it does actually affect them; poor and living on the streets, they are both shivering from cold through part of the short. Similarly, Goofy, when learning to ski during the 1941 short “The Art of Skiing,” puts on many layers of clothing to keep warm in the snowy mountains. But there are other occasions when Goofy shakes due to cold weather, but neither his clothing, nor that of Mickey, Donald or other characters, is altered to accommodate the freezing temperatures they seem to endure.

Another context in which the usual rules of clothing were ignored was the act of bathing. Whether the character is showering or taking a bath, it is not uncommon for full nudity sight gags to occur. Many Disney fans may sympathize with the question: why does Donald Duck not wear pants but puts a towel around his waist when he gets out of the shower? This gag was actually much more common in the comic strip and was rarely seen in shorts (it was not seen in my sample). In a number of shorts, however, a similarly incongruous situation is depicted in which Donald Duck is in the bathtub wearing a bathing suit top; he angrily cover himself when someone or something stumbles upon him, mainly birds at the window. Similarly, Clarabelle Cow, who used to run around naked, while taking a bath screams and hides behind a shower curtain when Donald, Mickey, and Goofy break into her bathroom to rescue her from a fire. Also unconventional was the portrayal of characters wearing gloves while bathing or taking a shower. As gloves were such a common element of the Disney’s characters, the characters themselves began to be parodied and ridiculed for it, a topic I will explore in my analysis chapter. Even so, there were times when Mickey was naked,

jumping out of or running from the bathtub, and absolutely no character or censor batted an eye at this bare display.

A final recurring contextual influence on 'toon clothing was character proximity to speeding cars. An overused cartoon gag involves a chicken losing all its feathers to the pull of a car as it speeds by; the chicken tries to cover itself up and everyone laughs. While this joke recurred throughout the Disney cartoon shorts, from the early years to the later, it was a sight gag that happened only to background characters. Classically, a star character would quickly run/drive by a 'toon, leaving it naked or featherless, or, in some cases, in an undershirt and boxers. Sometimes, the background 'toon would be extremely embarrassed; on other occasions, it would seem not to care, exhibiting only surprise. The latter scenario seems to have occurred more frequently in Disney shorts than in other cartoons of the time. The animal characters were usually birds or cats; birds would lose their feathers and appear plucked; cats would lose their fur coats and be left with an undershirt and boxers underneath. Another kind of animal often deprived of its natural covering was the turtle. In several Disney cartoons, including the 1947 "Pluto's House Warming," a turtle either voluntarily left his shell or was forced out during a fight. This would result in the turtle being presented in an undershirt or, more commonly, a full one-piece bathing suit.

Making the Mouse: Animators' Input on Characters

As explained in my methodology, I gathered as much data as I could on the Disney creators and animators during the time the selected shorts were created as well as the time following in order to understand the varying dimensions of the relationship between characters and clothing. Much of my source material is derived from the

personal interviews that Leonard Maltin conducted with the animators. Many of these interviews are found on the *Treasures* DVD collection; the remainder are referenced in other writings.

Animators Ollie Johnston and Frank Thomas, the two of Disney's animation crew who were most influential in teaching the next generation of studio animators, have been widely published in the form of "How-to" and character-analysis guides. Johnston and Thomas address why cartoon characters even wear clothing.

If an animal in a film is wearing any kind of costume, he can be handled with human attributes and the audience will accept him. In contrast, if an animal in his natural fur should suddenly stand up and start gesticulating, the viewers will feel uneasy. Put a cap on him, or a tie, and he can swagger around, gesturing and pointing like any ham actor. Stranger than that, if the story parodies human activities...there is no need to restrict a character's movements by the limitations of its animal body. The character can have human hands, fingers, a human pelvis, and feet with shoes. Of course natural animal drawing of realistic action will always add sincerity and interest to this type of film, but it is not truly needed to tell the story. On the other hand, if the story is man's view of what the animal world is like, as in *Lady and the Tramp*, *101 Dalmatians*, and *The Jungle Book*, the animals must be completely believable or the whole premise will collapse. (Thomas and Johnston 331)

It is interesting that the animators note that viewers will feel uneasy if an unclothed animal character acts human; it is unclear where they ascertained this information.

While I do not doubt their animation expertise, non-Disney characters like Bugs Bunny and Daffy Duck seem to fly in the face of this logic, because both characters are "naked" animals and, given their popularity, it would appear they Bugs and Daffy have not provoked a state of unease on their audiences. Johnston and Thomas continue to

opine about clothing by explaining that all apparel choices for each character were deliberate, specific, and intentional. One of the reasons was the price tag. “We were told, ‘Each button costs ten thousand dollars!’ and we became very selective in our decorative additions to the characters. The question is constantly asked, ‘Is it worth it?’” (Thomas and Johnston 269).

Not only did this attention to detail save money, but it gave the animators a better sense of input on the character. As Thomas and Johnston explain, “Everyone who has worked on a [short] will feel that he made the personal contribution that caused the cartoon character to come alive on the screen.” From the story man, director, animator, and assistant to the painter, cameraman, “to all of them, he is their character!” (Thomas and Johnston 315). This unconditional investment in their art form ensured that Disney’s shorts were the best that could be produced by this group of creators. Every Disney animator interviewed also had similar feelings of ownership when asked about Mickey and all of the characters they worked on: “Mickey is ‘not a mouse, but a person.’” This sentiment was ingrained in Disney’s creative staff so that “[our] story crew [would] psychoanalyze each character, and from each man’s suggestion [would] evolve on paper, a character with defined proportions and mannerisms” (Hollister 26-7).

With such rigid standards in place for animating Mickey and other stars, it is remarkable to consider that the average number of animators drawing the main characters in different scenes was seven. This means that the characters were not drawn by the same person throughout an entire short (except for the early shorts, for which animator Ub Iwerks drew everything himself). Even so, animators did bring to

the drawing of characters their individual backgrounds and personal experiences. As recently as 2007, Disney animator Andreas Deja explained about the process, “You have to draw from what you know, your experience” (Pluto 101; DVD). Frank Thomas and Ollie Johnston, two of the Nine Old Men in Disney animation, explain that “each person [animator] had his own personality in their drawings” (Mickey Mouse with Frank and Ollie; DVD). Animators each brought something different to the table, thus interpreting and imprinting characters and cartoons in very different ways. Some character changes were minor, such as when Pluto’s collar altered colors depending on the animator at the time, while other changes were much more significant; for example, the adding of pupils to Mickey Mouse’s eyes. The individual animators would rely on their training and past experiences to bring something new to each character and short. Disney’s list of mandates and his motto of “Keep it Cute” were generally followed, yet there was always some leeway for individual input. In several Disney Treasures DVDs, when current and past animators are shown stills or original drawings of some of the shorts, each person can tell instantly who drew it. While to some, the differences in style are not immediately apparent; the aforementioned knowledge needed for this study is a must to discern the differences in the art of animators and to recognize personal influences on the cartoon shorts and characters.

Animators also had a say in plot and sight gags that would eventually make their way into the cartoons. However, even though each animator had input on how a character was drawn, Walt Disney had final approval on everything. One interviewer asked Disney if he was bothered at all by the criticism that he “was a one-man league of decency, whose films were all resolutely wholesome, and that he was squeamish about

mention of that ugly word, s-e-x.” Disney responded, “Certainly I believe in sex—the love a boy has for a girl—is natural but I believe there are other kinds of love as well. There’s the love a mother has for a child, as in *Bambi*, or a child for a dog, as in *Old Yeller*” (Jackson 119). Obviously Disney was dodging the question, but some years earlier he had responded more openly to a similar question, saying that “sex is just another work [sic] to Mickey, and the story of the traveling salesman of no more interest than the ladies’ lingerie department” (Griffin 22). Disney’s use of the word “work” in that context can be analyzed in an infinite number of ways.

I previously mentioned “The Nine Old Men” in relation to Thomas and Johnston. These nine men made up the core Disney animating team from the 1930s through the 1970s in both shorts and feature-length films. They are Les Clark, Wolfgang Reitherman, Eric Larson, Ward Kimball, Milt Kahl, Frank Thomas, Ollie Johnston, John Lounsbery, and Marc Davis. Each of these men had his own style and influence on each character, which allowed the characters to grow and develop as the years passed¹³.

Regardless of Disney’s apparent morals and wholesome image, the studio did have some run-ins with the Production Code Administration. However, Disney had far fewer problems with the PCA than any other studio at the time. According to Karl Cohen, “Neither Thomas nor Johnston remember the few documented changes that were made to shorts and features at Disney” at the request of the PCA, yet Cohen reports that animators Myron Waldman and Shamus Culhane both said that “some of

¹³ In the book *Walt Disney’s Nine Old Men and the Art of Animation*, author John Canemaker gives a biography of each of these nine men and explains how his past influences his animation. They all had an impact on animation as a whole and on Disney films specifically too great to do justice to in this project. Canemaker even examines some points in which Disney and his animators had moral disagreements about the studio’s image.

the PCA decisions were ludicrous, including Clarabelle's clothing" (Cohen 46). This account was one of the few times clothing was mentioned during any interview with the Disney animators. As previously mentioned, Clarabelle's udders became a site of contention between the public, the PCA and the studio. In the next chapter I explain what this controversy meant to Clarabelle and the other characters.

When being shown images of the short "Plane Crazy," Thomas and Johnston recalled the original Mickey Mouse without shoes or gloves. They explained that "...if he [Mickey] put his hands here and did some sort of action [raises hands to his chest], you couldn't see the black hands on the black torso. So they added gloves which developed as the years went on..." (Mickey Mouse with Frank and Ollie; DVD). These interviews and more will help me solidify my analysis.

Conclusion

In this chapter, I have explained the different ways I grouped my observations about the clothing drawn on cartoon characters given my sample of 321 Disney cartoon theatrical shorts. I have set forth examples that reveal patterns in relationships between characters and clothing, which I relate to gender, race, class, and the degree of anthropomorphization of the character. These patterns are made more complex, however, by certain contextual variables that affect the clothing typically worn by some of the central characters. I also examined published interviews with the animators for any insight they might bring to the characters' clothing. These findings contributed to my offering a more complete picture of individual characters and their clothing. In the next chapter, I will account for the patterns and exceptions identified here.

Chapter 5 -- The Naked Truth

This final chapter focuses on analysis of my research findings and answering my research questions. The first of these questions is whether clothing is an exception for the characters in Disney cartoon shorts or whether nudity is the exception. The second area of inquiry is the attempt to discern patterns in the wearing of clothing. The third is to explicate Disney's cartoon characters' clothing patterns using the theoretical framework which I introduced in chapter two. I will revisit, in this chapter, these theoretical insights; in particular, I will draw upon three: Eisenstein's observations of the "zoomorphism" of Disney's "human/animal" characters; the psychological perspectives on Disney and his creations provided by Croce, Berland, Freud, Lacan and Zizek; and Abel's analysis of sexuality and gender in American cartoons.

To begin, however, I return to Paul Wells' argument in *Animation and America* (also introduced in chapter two) that cartoons and animation in general reflect the society in which they are created. Therefore, I start with the question of whether *naked* or *clothed* was the more typical state of Disney's characters. I will discuss this in the context of societal attitudes toward nudity at the time that these cartoon shorts were produced.

To Be or Not to Be – Naked

In this section I will show that a naked/unclothed cartoon character in a Disney theatrical short was the exception to the rule; most of Disney's main characters were clothed, at least in part. While Disney never had any real trouble after 1930 with the authorities for "naked" cartoon characters, it was rare to see one naked until Pluto

arrived on the scene. (The exception may be Horace Horsecollar; although he usually wore some sort of clothing, it was ineffectual in covering him sufficiently.)

Author Karl Cohen points out, “The Hays Office appears to have been inconsistent in dealing with nude animals...Pluto...and a few other animal stars appear unclothed in their films. Donald Duck...generally wears shirts or jackets but no pants. Mickey and Minnie wear pants, but no shirts in some films. It seems that as long as characters did not display mammary glands or genitals the Hays Office did not really care how they were dressed” (45). However, it was exactly the latter display that got the Disney Studio into trouble in the 1930s.

While I have referenced the “Clarabelle Cow incident” several times in the thesis, I have as yet to explain it. As the name of the character suggests, Clarabelle is a bovine. In some shorts, she is apparently a typical “real-life” cow, with all four feet on the ground, being milked; in other shorts, she appears as an anthropomorphized cow, on her hind legs, walking and dancing. It was the two-legged version, standing erect, that placed Disney in his only public censorship controversy. During this time censorship was highly decentralized—many states had their own censorship boards. In a cartoon short called “The Shindig,” Clarabelle, who is seen in her house reading a book, is wearing no clothes. But when Horace arrives to take her to the dance (at this time it was established that Clarabelle and Horace were dating), she puts the book down and dons a skirt that covers her udders. Once out at Horace’s motorcycle, she sits down in the side car and pulls the skirt over her knees to cover them, but the skirt is too scant to modestly accomplish this maneuver. Several weeks after the short was released the *New York Times* reported that “a Disney cartoon was banned by the state of Ohio because it

showed a naked cow and because the book the cow was reading, *Three Weeks* by Elinore Glyn (a spicy novel from the turn of the century), was deemed objectionable” (Cohen 24). Three months later *Time* reported the same story, and the March 1931 issue of *American Magazine*, according to Cohen, “also commented on Disney’s problem with cow udders. They said censors in Canada objected to a nude cow, while a state censorship board in the United States objected because a cow wore a skirt” (Cohen 24). Even though Disney’s animators were, with good reason, perplexed by this outcry, Disney himself resolved the problem by permanently cladding Clarabelle in a skirt and later a dress. Clearly, Clarabelle’s udders looked too much like breasts (or possibly male genitals, given their location) for people to accept at that time. Gradually, non-character cows were drawn with udders removed, or Disney just started to animate bulls instead. A curiously inadvertent side-effect of Disney’s decision to clothe Clarabelle was that she would eventually be drawn with a chest much bigger and bouncier than her udders ever were.

The decision to clothe Clarabelle became the butt of jokes in other publications. As Cohen reports, two of the more famous instances were found in *Look* magazine: “The *Look* article shows a cow from 1930 wearing nothing but a bell and a smile. The next illustration shows her with a startled look on her face, for she is wearing a skirt. The caption for a third image of the cow says, ‘In 1939, Flossie must wear even more, and walk upright, like the lady she now is.’ The cow is shown wearing a dress” (Cohen 28).

MAD magazine created an entire alternative Disney parody world in 1956. Readers were shown the streets of the city in which all the characters live and where

signs in store windows advertised “a sale on cow slips, horse collars, turtle-neck sweaters, alligator shoes, cats pajamas, monkey suits and dogs pants” (Corliss). *MAD* magazine’s other jokes on Disney’s world (or Walt Dizzy’s World as they dubbed it) typically involved clothing. In fact, the joke that started off the “Walt Dizzy’s World” strip involved Horace Horsecollar’s alter ego, Horace Horszneck and his bid for clothing freedom. Horszneck is in the process of “being dragged off to jail ‘for appearing without his white gloves.’” The animal chorus behind him clucks, moos and barks its collective annoyance with ‘Walt Dizzy’s’ rule about wearing white gloves at all times... ‘In this hot weather too!’ ‘And it’s so hard to buy those furshlugginer¹⁴ three-fingered kinds!’” (Corliss). In these strips, Darnold Duck originally walks around without pants, like his “real” counterpart Donald. However, Darnold, who is being bullied, gives into peer pressure by “trying” pants; he eventually ends up wearing them. These and similar parodies show that people were both amused and confused by the apparent inconsistencies in Disney’s choices of character clothing.

Despite the odd censorship scare and the spoofs of Disney, the idea that the characters wear some clothing seems to be universal in the shorts. Only Pluto appears “functionally” naked in all of the shorts; his only clothing consists of a set of collars and one quick change of five seconds into “real” clothing in the previously mentioned 1950 short, “Primitive Pluto.” Not even wildlife animals like Chip and Dale are naked over their entire theatrical film careers; both wear clothing for at least one entire short. Pluto is clearly the exception to the rule of lead characters talking. He talks more than he wears clothing, but what he says is extraordinarily limited. In earlier films, Horace

¹⁴ A made-up word created by *MAD* magazines writers, often used as a curse or placed somewhere that censors would have removed a “real” word.

usually wears a hat and his collar, which would make him the second-most-naked character, but he eventually put on full clothing along with, and sometimes sooner than, every other character. Clearly, being naked in this cartoon world was an oddity. But why all the differences in clothing and coverings? Why clothing at all? I will endeavor to answer these questions in the following sections.

Humanized Animals versus Animalized Humans

Given the findings presented in chapter four, it seems evident why Disney's cartoon characters wear clothing. Sergei Eisenstein was correct when he wrote that the Disney characters are, with some exceptions, not humanized animals, but animalized humans. The exceptions to the rule that Disney characters are animalized humans are also the exceptions to the other patterns identified in this research and discussed in the previous chapters: they are Pluto and Chip and Dale. For example, while Pluto is clearly not drawn as a dog, but as a sausage with four hoses stuck in it (Pluto 101; DVD), Pluto acts and thinks like an archetypal dog. While he is an unusually intelligent and expressive dog, he is a dog nonetheless.

The other characters wear clothing because they are fundamentally more human than animal. As Eisenstein observed: "In Disney's works on the whole, animals substitute for people..." (33). *MAD* magazine takes this observation one step further; in this comic's spoofing, subversive world, readers are shown that mice evolved from men. As Corliss describes, *MAD* displays images of "a dog in a jacket holding a tiny crouching blond boy on a leash; more naked humans in a pet shops; a circus poster for 'Fritz the Boy-faced Dog'; signs reading 'Curb Your Mortal!' and 'Beware of Human!'" (Corliss). Amazingly, Eisenstein appears to prefigure the *MAD* joke in all seriousness, referring to:

An ability that I'd call "plasmaticness", for here we have a being represented in drawing, a being of a definite form, a being which has attained a definite appearance, and which behaves like the primal protoplasm, not yet possessing a "stable" form, but capable of assuming any form and which, skipping along the rungs of the evolutionary ladder, attaches itself to any and all forms of animal existence. (Eisenstein 21)

Clearly the most evidently zoomorphic character is Goofy. As explained in the previous chapter, Goofy is the most human of all the cartoon characters in the Disney shorts. From the 1940s on, Goofy, like Mickey, was moved to a suburban house or a city apartment. He married a human woman (known only as Mrs. Goofy or Geef) and together they had a son (known only as Junior). During these shorts, Goofy lost his signature rube voice and sometimes, depending on the short, also lost his floppy ears. In essence, Goofy became human and his name became his nickname, George "Goofy" Geef. Mr. Geef worked in an office as a bookkeeper with other unnamed characters that bore a striking resemblance to him. He kept his long nose and bloodhound face but both were drawn softer, almost as a blending of his seemingly human and canine features. At all times he was fully clothed, as were his human wife and son. Junior looked very much like a human but with a slightly less defined bloodhound face, and the son was more frequently portrayed as having "human" feet. During the 1950s, Goofy became a human character with human problems of work, family, and relaxation. It is because he is "more human" that Goofy, from the first short, was almost always clothed more than his comrades.

Like Goofy, Mickey and Donald also had to deal with bills, rent, and other financial worries in many of their shorts. Pluto and other "real life" animals do not

have to deal with such things, much less worry about being evicted for not paying rent or having their possessions sold to pay off a debt. Animals do not have possessions, even if Pluto is protective of a bone and Chip and Dale are protective of their food. Mickey is frequently represented as having a job. Whether as a taxi cab driver, musician, or farmer, Mickey has a source of income (although it may not be steady). Donald, while usually seen cheating machines out of money, also has various jobs, including one as a traveling salesman. These characters are clearly not just humanized animals because animals would not need to work or worry about money. Were this simply a process of anthropomorphization, only the body, and possibly the mind and personality, of the animal would be humanized, not its material aspirations. Disney's cartoon characters earn "real" money by doing "real" jobs.

The Disney studio has, in other words, created a working man in the body of an animal, an animalized human. Most of these cartoon characters are, at the core of their characteristics, more human than animal. And because the character's core is human, he or she must wear some sort of clothing. It does not have to cover the entire body or even cover much, but the very presence of clothing helps these characters hold onto to the last bits of humanity they have before they become anthropomorphized animals, rather than the zoomorphized humans they were created to be. Without this last shred of "human culture" (clothing), these cartoon characters would cease to be as "human" as they are, regardless of their ability to speak.

What's My Salary Got to Do with It?

As discussed in the findings in chapter four, there were differences among the cartoon characters in class/wealth, which were reflected by their clothing. Goofy wore patched clothing for a majority of his early years but graduated to suits later on.

Mickey and Donald also had times in which their clothing was not as neat as a “well-kept” individual, but, unlike Goofy, there was no continuity in the way their class or social status was portrayed from one short to the next. However, as Walt Disney pointed out: “Mickey was born so poor that he could not afford anything other than shorts to wear. As Mickey began to eat more he began to grow and got shoes and gloves” (Disneyland on Mickey; DVD). Minnie Mouse would follow a similar “rags to riches” storyline, even though she would lose only her patched bloomers in favor of a new pair in the 1980s. In the last short, “Runaway Brain,” Minnie remarks that a swimsuit she is admiring would look nice on her, but she couldn’t afford it on her paycheck. At the same time, it is interesting to note, that the only time Mickey wore a shirt in his earlier films was when he was also wearing a tuxedo; and although it was not uncommon for him to wear such formal dress, neither was it his usual attire. And so his clothing options were clearly not limited by his wealth.

Donald, however, never wears “real” pants and neither does Daisy, although Donald does sometimes, in correlation to a storyline, wear overalls or a swimsuit. Even Donald’s signature sailor suit is difficult to account for because, in many of the early shorts, when he is shown as a member of the military, Donald is an airman in the United States Air Force not the Navy or Marines (years later in the 1980s he would join the Navy). Regardless, Donald is rarely seen working and was actually introduced in his first short as not doing his assigned work. Nevertheless, no matter what Donald’s means of income, he does take some pretty amazing vacations for someone who lacks a steady job. Overall, Goofy is the exception to the general rule, as evidenced by Donald,

that there is no consistent relationship between characters' clothing and their apparent social class, wealth or status.

Why Men Cover Up

After Disney's run-in with the "udder-police," censors left his other characters alone, seemingly content to uphold a double standard whereby some characters were forced to cover themselves for modesty's sake while others were free to do as they wished. For example, early Minnie Mouse was drawn by Ub Iwerks with two white circles where breasts might be on a mouse-woman [author Sean Griffin called them falsies and I am inclined to agree with him]. After several shorts the circles disappeared and Minnie's upper body became solid black. Around 1940 or 1941, blouses and dresses were added to her wardrobe (Cohen 24).

While Minnie Mouse's character was tweaked to fit the new standards of "modesty," Mickey's was too. Author and Disney biographer Richard Schickel explained that, in the older shorts, Mickey Mouse "was quick and cocky and cruel, at best a fresh and bratty kid, at worst a diminutive and sadistic monster, like most of the other inhabitants of that primitive theatre of cruelty that was the animated cartoon" (Schickel 130). It was decided by Disney and the studio, somewhere between 1931 and 1933,¹⁵ that while Mickey would still pursue Minnie, he would court her with flowers and candy rather than by "threatening to toss her out of a plane if she didn't 'come across'" (Griffin 14). Mickey was also moved to a small town and later to a suburb; he turned into "the small-town boy from Middle America..." as animators Ollie Johnston and Frank Thomas described him. The Mouse stopped smoking, drinking and using

¹⁵ Note this is the exact timeframe Sklar gives for Disney's change of world view (see Sklar 195-200).

animals as musical toys,¹⁶ for the most part, as these older vestiges of Mickey were swept under the rug and into the Disney vault. Mickey was turned from anti-hero into clean living “stand-up guy.” This transformation may be explained in a number of ways, but I argue below that a psychoanalytical perspective may offer the best insight.

Mickey Mouse was created just eight years after the Nineteenth Amendment granting women the right to vote in American elections. With this advance, changes in employment, and changes in social values and mores, women were seemingly becoming more influential. By 1932, the first female US Senator had been appointed to Congress and another female Senator was elected in 1938 (Senate.gov). Women were beginning to have influence in both the political and social spheres in the United States precisely in that period in which Disney created his most famous cartoon characters.

As society moved towards a brave new era of gender equality, Walt Disney turned to a world over which he could maintain control. One key feature of this world would be that, unlike the growing trend in society, or so he felt and feared, here men would have the power back. To keep Freud’s notion of the castration complex in check, the fear that women will take away men’s sexuality and thus their power, Disney simplified the situation by pre-empting the problem and castrating his characters before society or women could do so. In this way not only did Disney and his animators regain the idea of power in their own lives, but they also took away the power that women had over the male cartoon characters.

The desexualization of, and removal of gender power from, Disney characters began in relatively benign fashion in the absence of parental authority (and by

¹⁶ It was common for Mickey to abuse animals and create music; a classic example is swinging a cat around his head holding by its tail.

implication the absence of adult sexual relationships). Parents simply do not exist in Disney cartoon shorts: “There is one basic product which is never stocked in the Disney store: parents. Disney’s is a universe of uncles and grand-uncles, nephews and cousins...” (Dorfman & Mattelart 34). Dorfman & Mattelart go on to argue that the absence of parents, and hence of biological reproduction, is related to the asexuality of the cartoon characters: “Rejecting bodies as sources of existence, Disney emasculates them, and deprives them of their true organs of relation to the universe: perception and generation” (Dorfman & Mattelart 39). Disney emasculated the cartoon characters in his imaginary world, it may be argued, because of a perception that men had been emasculated by the advances of women in the “real” world—again reflective of Freud’s notion of castration anxiety.

Eisenstein does not discuss the real world as much as the world Disney creates for himself—the “inhuman world.” Eisenstein suggests that, because the world Disney envisages is inhuman (inhuman by nature, not because it is populated by animals), this incited “Disney to humanize Wilbur the grasshopper, Goofy the dog, Donald Duck, and, first and foremost, Mickey and Minnie” (Eisenstein 10). Given the political and social changes occurring in the real world around him, Disney was comfortable retreating to a world he could control—his animations. With the strife of the Depression and eventually another world war, Disney’s ideal concept of his life and certainty became inhuman to him. Disney, the man, no longer felt in control, increasingly alienated from the real world; Mickey, his alter ego, apparently was no longer in control either. Minnie stripped Mickey of his power and Disney, in turn, stripped the Mouse of his “manhood.” Mickey’s clothing is one indicator of this (along

with his high-pitched voice and often-childlike manner). The first Mickey was born wearing shorts and he continued to wear them, one might suggest, to hide his inadequacies as a man – indeed, he may be infantilized, condemned to live as a child, the eternal boy-man. Mickey lacks power and is condemned to covering the only part of him that might show his “male power,” his genitals.

It must be remembered that Walt Disney was no stranger to a sense of powerlessness. He created Mickey just after he himself had lost control over his first major animated character, Oswald the Lucky Rabbit. Because Disney had failed to renegotiate a contract with Universal Pictures, he lost the rights to Oswald, a character he and Ub Iwerks had brought to life (see Richard Schickel, among others). This loss, and the sense of impotence derived from his inability to hang on to one of his first creations, remained with Disney as he built his animation empire.

Furthermore, following Berland’s analysis introduced in chapter two, we may also see Mickey’s “little boy” clothing, representing a sexually ambiguous prepubescent character, as a reflection of Walt Disney’s desire to re-create his own lost childhood. Indeed, many of the animators had hobbies some might consider “childish,” such as playing with trains (even if they were full-size trains). But Mickey is not the only character displaying “childish” dress. Minnie’s bloomers are constantly on display, but one might suggest that what is cute on a three-year-old with lacey panties peeking out from under a dress is not acceptable for a grown woman. One might therefore suggest that Minnie is not intended to be a “woman,” but rather a desexualized toddler – or, at the very least, that her dress and relationship to Mickey are indicative of a conflicted attitude towards female sexuality. For a baby or toddler to

show its bloomers may be considered cute and was often used as a symbol in advertising (for example, with Claire the Coppertone girl). It is this pattern of desexualization of his principal characters (characters that, in many other ways, resembled human adults) that makes it possible to interpret Disney's creations as consistent with what Freud and Lacan theorized was part of the ego's sublimation defense in the face of psychosexual conflict.¹⁷

Of course, the attempt to recapture a sense of lost childhood may account not only for Disney's creations but also for the popularity of his films and his characters among a mass audience in the depression years and later. Disney's childhood may have been less than perfect due to domestic circumstance, but his loss resonated in the lost childhood of every Depression-era kid who was forced to grow up too fast by having to leave school to find work to support the family or to stay home to care for younger siblings as parents struggled to make ends meet. The generation that lost its innocence too early—that lost its child and teen years—got back that experience, albeit, fleetingly, in the company of Disney, in these cartoons.

The psychosexual explanation of the relationship between clothing and character in the case of Donald Duck takes a somewhat different form from that which accounts for Mickey. Donald Duck is the counterpoint to, the alienated alter-ego of, Mickey Mouse. What is acceptable behavior in Donald is forbidden to Mickey. In one interview, Disney attributes, in part, the differences between Mickey and Donald to the power of the fans' adoration of The Mouse: "We're restricted with the mouse. He's

¹⁷ Even as Disney re-created his "lost" childhood through sublimation, however, he still created a villain reminiscent of his abusive father. Although the absence of "parents" may be interpreted as another form of sublimation, Disney still created Pete who, as noted before, plays the abusive, unkempt, half-dressed father figure that terrorizes the other characters in these cartoon shorts.

become a little idol. The duck can blow his top and commit mayhem, but if I do anything like that with the mouse, I get letters from all over the world. ‘Mickey wouldn’t act like that,’ they say” (cited in de Roos 53-54). Kathy Merlock Jackson expands on Donald Duck’s lack of inhibitions, in contrast to Mickey’s forced obligation to live up to a perfect image: “Donald has no such limitations; he can be diabolic even to the point of looting his nephews’ piggy bank. Some of the heretics at Disney’s will confide that they have more fun working with the duck than with the mouse for just this reason...” (Jackson 31).

Hence Mickey was not only emasculated by Disney’s worldview but by also by the expectations of his fans worldwide. When Donald was created, however, by the way he was clothed it was clear that he was emasculated; and Donald knew it, he acted out because of it and he was openly angry about it, which is reflected in his shady or outright bad behavior and by his insensitivity to others. For Donald, it was always “me first”—a duck with a highly developed “id.” Given Berland’s discussion of Freudian categories and the relationship between Disney’s characters and the American national psyche, one can view Donald as American society’s “id” and Mickey is its “ego.” At the same time, Donald may be seen as Walt Disney’s “id” and Mickey as his (alter)”ego.”

Depression-era movies were an escape to Americans floundering in the depths of an uncertain world. Viewers found comfort in Mickey Mouse’s round features, funny face and optimistic attitude. However, by 1934, the United States was being ravaged by dust storms and enslaved by money woes which not even optimism could assuage; many people felt incapable of changing their circumstances, and were angry

enough to act out their hopelessness. Thus, it may be argued, Disney unleashed a character (which represented a new direction in the cartoon world), who was unashamed of his emasculation and powerlessness, and could act out shamelessly on society's anger. Unlike Mickey, Donald hides nothing by eschewing pants; rather he is open about his sexually neutered state, and he is equally open about his attitude to the world. His purpose is to demonstrate the only possible responses to his predicament—face it and fight.

Sam Abel's essay *A Rabbit in Drag* argues that clothing in animated films is often a form of rebellion or subversion. Donald's lack of pants displayed a form of rebellion against the norms and expectations of the emasculating society in which he was created. Donald's rebellion struck such resounding recognition with audiences (and, perhaps, for his creators) that he was eventually cast in more leading roles in short features than Disney's original star, Mickey Mouse, who remained passive in his standard clothing at a time when the world (or at least the United States) was turned upside down.

In this respect, it should be pointed out that Mickey Mouse did not go to war.¹⁸ In fact during the entire Second World War years, he showed up only once in a feature short—vacationing in South America with Pluto. Going to war gave “emasculated” men at the time an opportunity to celebrate their manhood again; hence, according to McElvaine, “The psychological crisis that men faced during the Great Depression created a pent-up desire for a return to ‘normal’ masculinity. World War II provided an outlet for this desire for a large number of men...” (McElvaine “Impact”). Mickey's

¹⁸ It is interesting to note that while Mickey never went to war in the cartoons, he beat Hitler in other ways. “Hitler tried to ban Mickey Mouse in 1937 but was forced by popular demand to rescind his order” (Shale 12).

dog, Pluto, was recruited into the Army, but Mickey was so powerless, so neutered, so infantilized, that he was incapable of going to war. So helpless was he, and so peripheral to the central concerns of state and society, that Mickey effectively went underground until 1947—when the fighting, undertaken by fully functioning, masculine men, was truly over.¹⁹ Donald Duck, on the other hand, went to war, pants or no pants!

Nonetheless, both Mickey and Donald were so emasculated that not even underground artist Wally Wood's famous illustration, the "Disneyland Memorial Orgy," had Mickey or Donald doing anything sexual.²⁰ But, with both leading males essentially castrated, their on-screen girlfriends had to arouse their attention somehow.

Why Woman Don't Cover Up

Any systematic analysis of the Disney animated shorts will lead the critical viewer to conclude that these films are profoundly sexist. However, such a conclusion invites the question whether the sexist representations of characters in the cartoons are the products of the social values and mores of the time or of their principal creator, or perhaps some combination of the two? We may derive some insight from contemporary documents; for example, the Disney Studio dress code for employees in the mid- to late-1930s was as follows: "Men are expected to arrive at work in coat and tie (which can be removed when sitting at a drawing table). Pants on female employees are strictly forbidden" (quoted in Griffin 26). At this time, most of the women were employed in the Ink and Paint department, which was not where the most creative work

¹⁹ Walt Disney himself had been rejected by the Army during WWI and joined the Red Cross instead.

²⁰ "This was a few years after *Time's* famous "God Is Dead" cover, and it occurred to me that Disney was indeed God to Mickey Mouse, Donald Duck, Goofy -- the whole crowd -- he had been their creator and had repressed their baser instincts, but now they could shed all their inhibitions and participate in a magnificent mass binge." (Paul Krassner). In the image Mickey is shooting heroin and Donald has been dumped on by Dumbo. Other well-known Disney characters are involved in sexual activities. A copy of the image is in the appendix.

was done; this women's area was referred to as the "nunnery" and was segregated from the male employees (Griffin 26). As Don Eddy further explains, providing background color for a reported interview with Disney: "Few of the top hands are women—*Disney doesn't like to trust women with responsibilities*—but most of them idolize the boss and call him 'Walt' to his face" (Eddy 45-46, emphasis added). These insights into gender relations and the division of labor at the Disney Studio provide one explanation of the clothing worn by Minnie Mouse and Daisy Duck.

If Walt Disney's relationship to women and female characters is not clear outside of the cartoon world, it most certainly is in his animation stories. Donald Duck (Disney's "id") frequently refers to all females as "Toots." Whether in the cartoon shorts or when he is "interacting" with people during the Disneyland television show, Donald uses demeaning sobriquets such as "toots" or "bright eyes" in reference to any female he encounters.

So why, in this "safe" cartoon world, would Walt bother to create female characters at all? They served no practical purpose, as previously described; they could never be obtained, just watched and wanted. A possible explanation of the creation of female characters lies in the same kind of psychoanalytical reasoning that accounts for Disney's symbolic castration of his male characters. According to Lacan, for any male, "...the ultimate fantasy is that of sexual relationship..."(4) and "only a relationship to a woman can bring him genuine happiness, personal fulfillment, and so on" (6). Because, as I have established, a majority of Disney's creations are more human than animal, Disney was forced to introduce a female counterpart (never a fully independent or new female) to his each of his bread winners, Mickey and Donald. According to

Dorfman and Mattelart, the typical male-female relationship in Disney “is that of eternal fiancés...The genealogy is tipped decisively in favor of the masculine sector. The ladies are spinsters, with the sole exception of Grandma Duck [Donald’s Grandmother?] who is apparently widowed” (33). From time to time, the possibility of marriage is hinted at, but then presented as an undesirable option.

At some point, both Mickey and Donald are married to their sweethearts in a dream/nightmare sequence. For example, in “Mickey’s Nightmare” (1932), after saying goodnight to Pluto, Mickey kisses a bedside picture of Minnie, points his Cupid statue at it, and falls asleep. He then dreams of marrying Minnie. At first, things are great. They have a nice house and yard, but then, much to Mickey’s chagrin and Pluto’s obsessive congratulations, Mickey and Minnie are blessed with what can only be described as a rabbit-sized family. The kids take lessons from the orphans and soon run all over the house, destroying everything and trying on clothing, such as bras, that neither character wears (not even Minnie), thus emphasizing the “unreality” of the scene, but also reinforcing the notion of gender identification through clothing (Minnie is clearly female because she owns bras, even if she doesn’t wear them). Mickey wakes with a start from his dream, smashes his Cupid statue, hugs Pluto and the film fades out. We may infer from this narrative not only what Walt Disney thinks of women, but also some sense of how he regards the institution of marriage. Paradoxically, Disney was, as far as we know, happily married for forty years.

Donald Duck’s dream marriage was more nightmarish than Mickey’s. In the 1954 short “Donald’s Diary,” Donald’s mental voice, which happens to be British, recounts a diary entry as he writes about finding his sweetheart and achieving his dream

of marriage. The story starts with Daisy (Daisy by name, but not by design or voice) attempting to land Donald as a husband, seemingly for his wealth. Donald meets her family, which consists of a crazy father, an even more eccentric mother, “Whistler’s Mother,” who looks up Donald’s name in a Dun & Bradstreet book,²¹ and her brothers, Huey, Dewey and Louie. After the wedding ceremony, Daisy changes, she complains about minor things, takes all his money, burns the dinners and treats Donald as a slave. Donald eventually escapes to the French Foreign Legion but not before the short makes it clear about the animators’ attitudes, and possibly more widespread male fears, about marriage.

While both of these “marriage” cartoons are funny, they clearly carry significant psychological baggage. Men are victims and women cause all of the problems in the marriage. Since females entrap males into marriage using their feminine wiles (read, sexual deceit), they are afforded only the bare minimum of clothing needed to stay semi-decent. However, to satisfy censors, the Hays Code, and, probably, Disney’s own self-imposed puritanical thinking, female ‘toons cannot be naked or fully sexualized. While still not being completely “decent,” because that would not give the male characters anything to fawn over, as Cohen points out “Disney loved female animals having trouble with their underpants. On one occasion, Minnie loses her bloomers and Mickey embarrassingly looks away while still peeking at her” (10).

In *How to Read Donald Duck: Imperialist Ideology in the Disney Comic*, Ariel Dorfman and Armand Mattelart devote particular attention to the Donald Duck comic books, but much of their analysis can be applied to all Disney cartoons reproduced in

²¹ Dun & Bradstreet is a large business credit and financial firm. Many people know them as the parent company of Hoover’s Company Reports.

any medium, including film, television, and print. Referring to Mickey and Donald, in their respective romancing of Minnie and Daisy, Dorfman & Mattelart suggest that: “Man is afraid of this kind of woman (who wouldn’t be?). He eternally and fruitlessly courts her, takes her out, wants to rescue her, showers her with gifts...these eunuchs live in an eternal foreplay with their impossible virgins. Since they can never fully possess them, they are in constant fear of losing them” (38-39).

Daisy Duck and Minnie Mouse cannot wear pants or any clothing fully covering their lower bodies because this clothing is the boundary of sex (the physical act) that confines both females. Since neither Donald nor Mickey can ever know either of their female counterparts in the biblical sense, the male characters must be tempted by either their actions or the apparel, both of which have sexual allure. The female with fewer, seductive clothes is the substitute for that which is not the actual sex act, but the flirtatious sexually implied hint of what is to come, but which can never be consummated because the characters are not equipped to do so. Dorfman & Mattelart suggest that the female characters are present because their only reason for existence is “to become a sexual object, infinitely solicited and postponed” (Dorfman and Mattelart 39). This is why Daisy Duck and Minnie Mouse wear skirts and why Minnie’s bloomers are always showing, always suggestively hinting at the possibility of sex without ever delivering on the promise.

My research has shown that Disney’s two principal male characters may be interpreted as personifications of the anxieties and concerns of both the society and the man who created them. As historian Robert McElvaine pointed out, in the economic, social and psychological upheaval that was the Great Depression,

Men under such circumstances [unemployed and a burden to his family] longed to return to what they believed to be the proper role for their sex. As ‘forgotten men,’ they wanted to be remembered—and restored to what they took to be their rightful position. That desire of men during the years of the Depression for a return to ‘the way things ought to be’ in terms of the traditional roles of the sexes can be seen in a wide variety of the decade's popular culture.

(McElvaine “Impact”)

This is not to say that Walt Disney and his animators were totally in tune with the world around them—indeed, they may have been more comfortable with the past than with their present—but the drive that made these animated creations come to life, and their subsequent enormous popularity, shows just how much these characters spoke to the values and expectations of their audience, both in the United States and elsewhere.

However, Paul Wells states that these cartoon shorts are products of:

...the multiple collaborative nature of making an animated film of this sort. Therefore, it is highly contestable whether anything but archetypal meanings and effects remain at the textual level, which in principle, Disney would have known, promoted and endorsed. Any idea that the biographical imperatives—conscious or unconscious – could survive such a process is highly questionable. (Wells 87)

Wells was writing specifically about Walt Disney’s biographical imperatives here, and while there is substantial circumstantial evidence pointing to Disney’s upbringing and attitudes as cause for the castration and/or juvenile sexuality of central male characters (since Walt’s childhood did contain a menacing patriarchal figure), my review of the events of the Great Depression and their impact on gender relations in the United States led me to the conclusion it was not necessarily Walt Disney himself who specifically felt castrated or even the threat of emasculation, it was “all men.” So while the leading

male characters reflect unease about the present and future state of society, the clothing and behavior of the principal female characters represented a comfortably nostalgic image of the past (for males anyway), of how women used to behave (secondary to and dependent upon men) and dressed accordingly. The characters' clothing didn't change much after society had begun to accept women as social equals (or to the point we stand now) because the "brand" so to speak had already been established, recognized and, subsequently, extremely profitable. Thus to change the clothing with the times became improbable; even though current Disney productions have changed the clothing standards in some of the feature films, this has not happened in the theatrical shorts.

The conservative gender roles assigned to Disney's leading characters – which were represented in part by the clothing they wore (or did not wear) – reflected both the individual and collective desires of the men in the studio as well as the culture out of which and for whom they were created. As men lost power over their lives and control over economics and communities, it may be argued, many wanted to go back to a time when they felt in command, before the Depression, before the suffrage movement, and before World War I. Men sought to return to a time when they still held sway over dependent women, just as Mickey did in his original characterization in the early shorts, before they (the men) were symbolically emasculated. The argument can be made that works of art, popular as well as "high-culture" forms, reflect the society in which they are created. This being the case, we can posit that the societal subconscious has been playing out in movie theaters since 1928 in the form (among others) of seven-minute animated shorts.

Directions for Future Research

My research into Disney's animated shorts can be applied, with some minor reservations, across the board to other animation studios and other cartoon characters that emerged in the same time period, as well as more recent creations. For example, Bugs Bunny, Daffy Duck and other characters developed at Warner Brothers achieved a degree of success comparable to Disney's; many of these characters were created in the same era and often shared some of the same jokes and sight gags as Disney cartoons. But Disney and Warner Brothers were not the only studios creating cartoon characters at that time. All over the world, animators and cartoonists were creating characters and shorts that became popular, at first in their own countries, and later around the world. Today, animation (anime) from Japan has become immensely popular in both television and printed comic forms (manga); perhaps, these entertainment forms rival the popularity Disney once claimed, although whether they will have the lasting impact Disney has enjoyed is open to question.

Irrespective of the time or country of origin, my framework for research into character clothing allows for the evaluation of what exactly was going on during the time in which a particular character was created. Clothing (or its absence) reveals a great deal about a culture; it is one of the most obvious symbolic systems to observe in any culture as a guide to that society's structures and values. For this reason my research can be applied to almost any character in any country's animation industry of any time. While my analysis of the Disney characters from a psychoanalytic perspective is partially dependent upon our knowledge of Disney's own upbringing and attitudes, and on Disney's status as an auteur, many of the same arguments are also applicable at a collective, rather than individual, level, enabling us to interpret the

relationship between the creations of a particular society and the culture and psychological predispositions of that social collective in a particular period of time.

While I believe that the basic methodology and the broad framework of my research for this thesis is sound and has wider application, I must also admit to some limitations. First, the sample (321 shorts) used in this study, while substantial, may not be representative of the total output of Disney cartoons. The Disney Corporation has yet to release all of the cartoons that might have been included in my sample, because the *Disney Treasures* DVD sets do not encompass all shorts. An example is that the Donald Duck shorts I watched accounts account for only about two-thirds of those originally released. In addition, there are in existence other shorts featuring these Disney characters that, because they are not considered part of any series, have not been released. Many of the older shorts, especially from the *Mickey Mouse in Black and White* series, have missing title cards and title music. We can only assume that the remainder of the print has stayed intact, minus several shorts that have slightly deteriorated scenes or transfers.

Aside from the simple solution of increasing the sample size—that is, of looking at more cartoons not readily available when this study was undertaken—other sources might have provided further evidence for this study, but were not attainable. First, copious notes and original sketch drawings for each of the cartoon characters do exist that could have led to deeper insight into the background of individual characters and cartoons. However, these are kept in the Walt Disney Studio Animation Archive, which is strictly controlled because all original art is housed there; this archive is not

open to anyone outside of the Disney animation staff without very specific need.²²

However, if any researcher were to gain access to this archive, I have no doubt that he or she could discover more about the origins and motivations behind the creation of the characters I have studied here. Several other important animation archives in California and Europe also might contain information relevant to this study, but financial constraints precluded consultation of these sources.

Another way in which my research might have been strengthened is to find more interviews with the original animators, in particular, the so-called “Nine Old Men.” The principal problem here is that only one of the Nine Old Men is still alive, and he is 95 years old. My interview materials came from easily accessible sources such as the *Treasures* DVDs and already-published works cited in the Bibliography. Some interviews referenced in my sources were originally published in magazines now out of print or out of business. It would have been fruitful to have access to the full interview, rather than the odd quotation or paraphrase. Presumably, some of these publications can still be accessed in some library somewhere, but pursuit of these sources is limited by constraints of time and cost.

Conclusion

Walt Disney is probably best known for his cartoon shorts based on the characters of Mickey Mouse, Donald Duck and their various partners, relatives, and friends. Disney remains one of the best-known animation artists in the world, even if he never drew a cartoon after 1928 (Jackson 81). He then became a producer, an entrepreneur and auteur and, although he died in 1966, the Disney Studio retained these

²² Leonard Maltin is one of the few “outsiders” that has been allowed in and that was on a Disney sponsored DVD interview.

famous characters and continued to place them in new cartoons. However far removed from their original time and context they may be, these cartoons and beloved characters still remain popular; their traits, values and behavior – even their clothing - continue to resonate with the sensibilities of an audience, sustaining a truly American phenomenon.

As author Sam Abel notes, “The animated cartoon is one of the few uniquely American genres, and one of the most influential in forming our national self-image... As with all well-known fictional characters, they both reflect and influence social norms, including gender norms... Most cartoons reflect the standards of gender construction in American society” (184). With this in mind, I focused my research for this thesis with a simple question: why do some Disney characters in the old animated shorts wear clothing, while others do not? In part, I found this question interesting because the Disney shorts were aimed at a general audience that was bound to include families and relatively young children. My original intention was to explore the possible effects of characters’ nudity and/or clothing on the audience. I soon realized that there was no way to conduct the kind of audience-based “media-effects” research this focus would require. I could examine the responses of movie censors and other official bodies, but that would provide only a fairly crude indicator of how these cartoons and the clothing the characters wore (or not) reflected, reinforced or influenced the social mores of the times.

Instead, I turned to a different set of questions: in particular, how might the clothing of principal characters (combined with other character traits and the contexts in which characters were portrayed) reflect the times and the values of the society in

which they were created and, secondarily, the personality of the principal creator of those characters.

Throughout the cartoon shorts I watched, the patterns of gender, race, class/wealth and the degree of anthropomorphism or zoomorphism became very clear. As I explained in detail in chapter four, these categories further created a series of contexts which determined when certain characters would wear clothing and the specific clothing they could wear. In this concluding chapter, I have introduced some plausible explanations for these clothing patterns, drawing on theoretical perspectives originally introduced in chapter two.

Pluto and Chip and Dale are anomalous characters, because they do not follow the patterns of actions and dress that compel the other characters along in their stories. Both Pluto and the chipmunks are, at most, anthropomorphized animals. They rarely, if ever, wear clothing. Pluto is, at one point in his career, a pet (an animal companion) to the near-human characters of Mickey, Minnie and Donald, but he also appeared alone as a main character in a number of shorts. Chip and Dale, the chipmunks, are never portrayed as pets and, unlike Mickey, Minnie, Donald, Daisy, Goofy, Horace and Clarabelle, they put on clothing only when featured in a short by themselves.

Mickey and Donald serve as the principal males in this group of cartoon characters and as such claim a majority of the popularity. Mickey and Donald's zoomorphism allows the viewer to identify with these two characters as they would real life actors. Their lack of genitals, due to Walt's symbolic act of castration, is apparent via the clothing they do and do not wear. Mickey's shame covers up his emasculated lower-half, while Donald's anger allows his lack of manhood to be naked to the world.

Similarly, the zoomorphized leading ladies could tempt their male friends into loving them only with the promise of sex, as shown by the explicit display of bloomers. Neither of these clothing requisites existed for the three main anthropomorphized characters, Pluto and Chip and Dale. These characters were presented as extraordinarily clever animals or, at their very best, humanized animals with a heavily instinctual nature. Throughout most of the shorts, the one exception to many of the rules surrounding clothing and race/species was Goofy, otherwise known as George Geef, the most human of all of the principals among Walt Disney's theatrical short characters. Goofy, Mr. Geef, was so human that at times he was not even zoomorphized like the other leading characters, so human in his behavior and dress that he would never think of showing inappropriate skin.

The analysis of these 321 cartoons has led to many interesting conclusions. Sergei Eisenstein was right to think about Disney's creations as not just animals with human features but, rather, as humans with animal features. Using that insight as a foundation for my research, I was able to introduce some original interpretations of the clothing worn by these cartoon characters. Combining Eisenstein's perspective with broader social and psychological frameworks allowed to me to make analytical connections between the clothing worn by Disney's animated stars (as one expression of their character development) and the wider social and historical context, as well as the personality of the studio founder himself. It is fascinating to see how much these simple and seemingly innocent cartoons reflected the communal perceptions that both created them and ensured their popularity. From Mickey and Donald's emasculation to Minnie and Daisy's sex appeal, the clothing of these simple "animals" offers substantial

insight into the values and mores of their times. As a result, the animated cartoons of Walt Disney and his Studio become important historical artifacts, informing our understanding of the structures of social relations, especially gender relations, and the hegemonic values of American society in the first half of the twentieth century.

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Walt Disney Treasures: The Complete Goofy

Walt Disney Treasures: Complete Pluto, Volumes One and Two

Walt Disney Treasures: Mickey Mouse in Black and Iterate, Volumes One and Two

Walt Disney Treasures: Mickey Mouse in Living Color, Volumes One and Two

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
2	1928 First Mickey Cartoon	Plane Crazy (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey and Minnie w/ Clarabelle cameo	Both	Mickey in shorts. Minnie in skirt with bloomers and patch on butt. At one point she loses her bloomers and is slightly embarrassed about it, even after she used them a parachute.	Mickey takes Minnie for a plane ride.
3	1928	Steamboat Willie (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Pete and Minnie	Male w/ female supporting	Mickey in Hat, short and shoes. Pete in pants and one strap suspenders. Minnie in heels, hat, skirt, bloomers and falsies.	Mickey is crew on a steamboat but get distracted by music and Minnie.
4	1928	The Gallopin' Gaucho (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Pete and Minnie	Male w/ female supporting	Mickey in shoes, hat and shorts, also wearing a scarf type piece on. Minnie in heels, skirt, bloomers and falsies. Pete in shorts with one strap suspenders and hat.	Minnie is kidnapped by Pete and Mickey goes to rescue her.
5	1928	The Barn Dance (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey, Minnie, Horace, Clarabelle and Pete	Both	See Appendix B.1	Mickey takes Minnie to a dance, but doesn't leave with her.
6	1929 First Mickey Words	The Carnival Kid (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey and Minnie	Both	Mickey in shorts, gloves and shoes. Minnie in skirt, bloomers, heels and gloves. Kat Nipp in jacket and hat but later naked.	Mickey, selling hot dogs, falls for Minnie doing the Shimmy Dance at a local venue.
7	1929	Mickey's Follies (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey w/ cameos	Male	Mickey in shoes, gloves and shorts. Ducks in hat. Chickens in hat. Pig sings opera in skirt bloomers, which keep falling down and she embarrassingly picks them up. Minnie in skirt, gloves and bloomers.	Mickey and his farm animals put on a show for some other animals.
8	1929	The Opry House (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey	Male	Mickey in short and shoes. Pig in suspenders pants and hat. Band and others in various dress but nothing too covering. Minnie in shoes, pants, gloves, hat, and falsies doing a belly dance. Mickey later has on gloves too	Mickey works at or owns a theater and this is the show.
9	1929	When the Cat's Away (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey and Minnie	Both	Mickey in shorts, shoes and gloves. Cat in pants, one strap shoulder, hat and gloves. Minnie in skirt, bloomers w/ patch, heel and falsies. Other mice in various dress.	Mickey, Minnie and there friends party while the cat is out of the house.
10	1929	The Barnyard Battle (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey	Male	Mickey in shorts , shoes, and gloves. Officers in pants with one strap shoulder hats. Other soldiers in various dress no shirts.	Mickey joins the mouse army to fight the evil cats.
11	1929	The Plow Boy (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey and Minnie	Both	Mickey in gloves, shorts, hat and shoes. Horace is plowing the fields. Minnie in summer bonnet, heel, glove, skirt and bloomers w/ patch and falsies.	Mickey is plowing his fields but is distracted by Minnie.

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
12	1929	Mickey's Choo-Choo (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey and Minnie	Both	Mickey in shorts, gloves and shoes. Minnie in hat, heel, gloves, skirt and bloomers w/ patch. Cat has on vest and that's it butt's fur get blown off and it has on boxers.	Engineer Mickey stops for a bit while Minnie entertains him before a box car steals her.
13	1929	The Jazz Fool (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey	Male	Mickey in shorts, shoes and gloves. Other in various dress but very little on if anything.	Mickey is a traveling bandman with a piano.
14	1929	Jungle Rhythm (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey	Male	Mickey in short, shoes and gloves.	Mickey is on safari in Africa but get sidetracked into a music to save himself.
15	1929	Wild Waves (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey and Minnie	Both	Mickey in gloves, shorts and shoes. Minnie changes in a beach changing shack. We she what she's taken off. A full dress with straps, a bra and bloomers. She comes out in heels, gloves and a one piece swim suit with straps.	Mickey is a lifeguard that saves Minnie from drowning.
16	1929	The Haunted House (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey	Male	Mickey in short, shoes and gloves HOWEVER. He is stuck in a storm and he pulls up his skin around his neck like a coat collar to shield himself from the wind	Mickey seeks shelter from a storm in an old haunted house. Once there he is forced to play the organ for his skeleton keepers.
17	1930	The Fire Figthers (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey and Horace w/ cameos	Male	Mickey asleep in shoes, shoes and glove and is the fire chief. Horace naked, wakes up an puts on belt, collar and shoes. Firefighters go down the pole naked and land in there pants. Minnie in skirt, gloves and bloomers.	Mickey is the fire chief of a company called to put out a fire.
18	1930	The Chain Gang (Mickey Mouse in Black and White Vol 1 Disc 1)	Entire cast minus Goofy and Donald	Male	Pete in full uniform. Pig in gloves and prisoners stripes. Dog in hat and gloves w/ pants. Cat in hat only. Clarabelle in hat and dress (all above striped). Mickey in shoes, normal shorts and gloves.	Mickey in prison. A riot starts and everyone gets shot at, no one hurt but many hit. Mickey escapes but ends up back in jail.
19	1930	The Gorilla Mystery (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey and Minnie	Both	Mickey in gloves, shorts and shoes. Minnie in skirt heels, gloves and bloomers w/ patch.	A gorilla escapes from the zoo and attacked Minnie. It doesn't talk but is quiet smart.
20	1930	Pioneer Days (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey and Minnie	Both	Mickey in gloves, short and shoes. Minnie in hat, heels, skirt and bloomers. Settlers in various dress. Indians in loin cloth and head dresses. Some get pants depending on the scene.	Mickey and Minnie are on a wagon train out west when they get attacked by Indians/
21	1930	Just Mickey (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey	Male	Mickey in shoes, gloves and shorts.	Mickey play violin for an audience.

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
22	1930	The Barnyard Concert (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey	Male	Mickey in gloves, shorts and shoes. Most others not dressed at all	Mickey conducts a farm band of animals.
23	1930	The Cactus Kid (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey, Pete and Minnie	Male w/ female supporting	Mickey in shorts, hat, gloves and shoes. Horace in hat but no collar. Minnie in gloves, heels, skirt, bloomers, curls and hat. Pete in pants and gun belt	Mickey rescues barmaid Minnie from Pete.
24	1930	The Shindig (Mickey Mouse in Black and White Vol 2 Disc 1)	Entire cast minus Goofy and Donald	Both	Minnie in hat, gloves, heels, skirt and bloomers w/ patch. Mickey in shorts, shoes and glove. Horace in hat, collar and bowtie. Clarabelle is naked in bed reading but then puts on a skirt to cover her udders.	Everyone goes to the dance hall.
25	1930	The Picnic (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey, Minnie and Pluto	Both	Mickey in shorts, shoes and gloves. Minnie in heels, skirt, hat gloves and bloomers. Pluto in collar.	Mickey and Minnie take a picnic with Pluto
26	1931	The Birthday Party (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Minnie, Clarabelle and Horace.	Both	Mickey in hat, shoes, gloves and shorts. Minnie in skirt bloomers w/ patch, gloves and heels. Clarabelle in skirt. Horace in hat and collar. Pig in pants and boxers seen when they split and he is embarrassed.	Minnie holds a surprise birthday for Mickey.
27	1931	Mickey Steps Out (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Minnie and Pluto	Both	Mickey in short, shoes and gloves. Minnie in skirt, heels, gloves and bloomers w/ patch. Pluto in collar.	Mickey goes to Minnie's house for a date but Pluto has other ideas.
28	1931	Blue Rhythm (Mickey Mouse in Black and White Vol 1 Disc 1)	Entire cast minus Goofy and Donald	Both	Mickey in shorts, gloves and shoes. Minnie in hat, heels, skirt and bloomers w/ patch. Clarabelle the only one in clothing in the orchestra and it's a skirt covering her udders. Horace in hat and collar, Pluto in collar	Mickey and the gang perform at a theater.
29	1931	Mickey Cuts Up (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Minnie and Pluto	Both	Mickey in shorts, gloves and shoes. Minnie in gloves, heels, hat, skirt and bloomer w/ patch.	Mickey attempts to woo Minnie with song.
30	1931	Mickey's Orphans (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Minnie and Pluto	Both	Mickey in short, gloves and shoes. Minnie in gloves, heels, hat, skirt, bloomers w/ patch. Kittens in diapers.	Mickey and Minnie are decorating for Christmas when a cloaked figure leaves a basket of kittens on the door. Havoc ensues.
31	1931	Traffic Troubles (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey and Minnie	Male w/ female supporting	Mickey in gloves, shorts and shoes. Pig in full suit. Pete cop in full uniform. Minnie in skirt heels, bloomers hat and gloves.	Mickey is a taxi driver in the city

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
32	1931	The Castaway (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey	Male	Mickey in shoes, gloves shorts.	Mickey is washed up on an island with a piano.
33	1931	Fishin Around (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey and Pluto	Male	. Mickey in shoes, gloves and shorts	Mickey and Pluto go fishing in a NO FISHING lake.
34	1931	The Beach Party (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey, Minnie, Horace, Clarabelle	Both	Horace in hat, collar, one piece full swim suit with shoes. Clarabelle in full pants and sleeved bathing suit. Minnie in hat, skirt and bloomers, Mickey in short shoes, gloves.	The gang and Pluto go the toe beach for a picnic but get attacked by an octopus.
35	1931	The Barnyard Broadcast (Mickey Mouse in Black and White Vol 2 Disc 1)	Entire cast minus Goofy and Donald	Both	Mickey in shorts, gloves and shoes. Minnie in gloves, heels, hat, skirt and bloomer w/ patch. Horace in collar and hat. Clarabelle in collar and skirt	Mickey and the gang put on there nightly radio program for the farm.
36	1931	The Moose Hunt (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Pluto	Male	Mickey in shorts, gloves and shoes.	Mickey and Pluto go moose hunting. Mickey shoots Pluto at one point (and Pluto plays dead)
37	1931	The Delivery Boy (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey, Minnie, Pluto and Pete	Both	Mickey in shorts, gloves and shoes. Minnie in gloves, heels, hat, skirt and bloomer w/ patch.. Minnie doing laundry of things she never wears	Mickey has a music cart. He meets Minnie and dances with her, gets a kiss and then plays her a piano song for more kisses. Animals join in.
38	1932	Mickey's Good Deed (Cartoon Classic Vol 8)	Mickey and Pluto	Male	Mickey in gloves, shorts, and shoes (in snow) , all in tatters. Pig has suit and shoes...doesn't look hike he has pants on. Butler is a dog, has full coverings and kids is spoiled and has full coverings. Kittens all in night gowns.	Mickey and Pluto broke. Mickey sells Pluto to rich abusive little pig and buys presents for even worse off kittens. XMAS
39	1932	The Duck Hunt (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey and Pluto	Male	Mickey in shoes, shorts, gloves and hat.	Mickey and Pluto go duck hunting.
40	1932	Mickey's Revue (Mickey Mouse in Black and White Vol 1 Disc 1)	Entire cast minus Donald	Male	Mickey in shorts, gloves and shoes. Minnie in heels, gloves, skirt and bloomers w/ patch. Horace in overalls and hat. Clarabelle in skirt but not covering anything and no udders. Some unnamed dancers in full pants and clothing	Mickey and the gang perform at a theater.
41	1932	Mickey's Nightmare (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Minnie and Pluto	Male w/ female supporting	See Appendix B.2	Mickey as a dream about married life.

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
42	1932	The Whoopee Party (Mickey Mouse in Black and White Vol 1 Disc 1)	Entire cast minus Donald	Both	Minnie in hat, gloves, heels, skirt and bloomers w/ patch. Clarabelle in gloves and skirt but no udders. Mickey in gloves, shoes, shorts and apron. Goofy in hat, shoes, apron and vest. Horace in hat and collar.	The gang has a party at a dance hall.
43	1932	Touchdown Mickey (Mickey Mouse in Black and White Vol 1 Disc 1)	Entire cast minus Donald	Male w/ female supporting	Mickey in pants over his shorts, shoes, and gloves. Minnie in skirt, heel's gloves and bloomers w/ patch. Goofy in hat and jacket top (sitting). Crowd in various dress.	Mickey plays football versus a bunch of bigger cats.
44	1932	The Klondike Kid (Mickey Mouse in Black and White Vol 1 Disc 1)	Mickey, Pete and Minnie	Male w/ female supporting	Female dancers in bras and skirts. Mickey in short, gloves and shoes. Goofy in shoes, hat, tie with vest and jacket. Minnie skirt bloomers w/ patch, heels, hat and shawl. Pete in full clothing and long johns.	Mickey is a piano player at a bar in the Klondike. He saves Minnie from the weather then from Pete.
45	1932	The Mad Dog (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey, Pluto and Pete	Male	Mickey in shorts, gloves, and shoes. Pete in pants and one strap shoulder. Everyone else in the city in full dress	During a bath, Pluto swallows soap and look rabid, chaos ensues.
46	1932	Barnyard Olympics (Mickey Mouse in Black and White Vol 2 Disc 1)	Mickey, Minnie, Clarabelle and Horace.	Male w/ female supporting	Animals in various dress depending on the event. Minnie, Clarabelle and Horace in usual. Mickey in towel being massaged before the race, then in shorts, shoes and gloves to run it.	Mickey runs a marathon at the farm Olympics.
47	1932	Musical Farmer (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey, Minnie and Pluto	Both	Mickey in shorts, gloves and shoes. Minnie in skirt, bloomers, hat, gloves and shoes.	Mickey attempted to scare Minnie but ends up just making music for everyone to dance too.
48	1932	Trader Mickey (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Pluto	Male	Mickey in shorts, gloves and shoes. Natives in thin and small grass skirts. Female natives in skirts and bras with baby's tucked in the backs of them.	Mickey and Pluto get trapped by natives.
49	1932	The Wayward Canary (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey, Minnie and Pluto	Both	Mickey in shorts, gloves and shoes. Minnie in gloves, heels, hat, skirt and bloomer w/ patch.	Mickey presents Minnie with a gift. A singing canary. Her and her chicks do some damage but when they get chased off by a cat, Pluto helps by beating the cat up.
50	1932	The Grocery Boy (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey, Minnie and Pluto	Both	Mickey and Minnie start in usual. Mickey puts on apron on and parades around like a girl. Minnie also pulls her skin/chest forward and takes out some makeup.	Mickey delivers grocery's to Minnie's house. He says Ok Honey and kissed the phone, she says something like "Well I never" slams down the phone and then kisses back. Minnie is being coy with Mickey and he's really not to happy about it.
51	1932	Mickey in Arabia (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Minnie	Both	Mickey in shorts, gloves and shoes. Minnie in gloves, heels, hat, skirt and bloomer w/ patch.. Arabs (look like the Natives) in various dress from bikinis, to hijabs.	Mickey and Minnie take a trip to Arabia. Minnie is kidnapped and Mickey saves her.

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
52	1933	Building a Building (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey, Pete and Minnie	Male w/ female supporting	Mickey in shoes, hat, shorts and gloves. Minnie in hat, glove, skirt, shoes and bloomers w/ patch. Pete in pants with strap over shoulder.	Mickey is a construction worker who has to deal with Pete as a boss.
53	1933	The Mad Doctor (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey and Pluto	Male	Mickey sleeping in shorts, gloves and shoes. Pluto in collar. Mad Doctor in gloves and lab coat. Mickey wakes up in pjs, socks, gloves, shirt and pants	Pluto is dog napped by a mad scientist in Mickey's dream.
54	1933	Ye Olden Days (Mickey Mouse in Black and White Vol 1 Disc 2)	Entire cast minus Donald	Male w/ female supporting	Mickey in olden short, gloves, shoes and hat. Mule in full sheet. Knights and King in full clothing. Goofy in gloves, shirt, shorts, shoes and hat. Minnie in dress, hat, gloves, heels. Clarabelle in full dress and hat.	Mickey saves Princess Minnie from marrying Goofy.
55	1933	The Mail Pilot (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey, Pete and Minnie	Male	Mickey in short, flying cap and gloves. Pete in pants only. Minnie in gloves, heels, hat, skirt and bloomer w/ patch.. Other is full uniform or just pants.	Mickey must carry the mail without Pete stealing it.
56	1933	Mickey's Gala Premiere (Mickey Mouse in Black and White Vol 1 Disc 2)	Entire cast minus Donald	Both	Celebs in full clothing. Mickey in full tux top, shorts, gloves and a hat, Pluto in collar. Minnie in full coat gown, gloves, heels. Clarabelle in full gown and jacket, glasses and gloves. Horace in tux top, gloves, hat, collar and shoes.	A Mickey short premieres on the big screen with tons of famous people watching.
57	1933	Puppy Love (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey, Minnie and Pluto	Both	Minnie starts in a dressing gown, bloomers and gloves. Changes into skirt, heels and bloomers w/ patch. Mickey in hat, gloves, shorts and shoes.	Mickey comes to visit Minnie, love is in the air. Pluto and Fifi are in love too. However, after a big fight, everyone breaks up. But then all is mended.
58	1933	The Pet Store (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey and Minnie	Both	Mickey in shorts, shoes, hat and gloves. Owner in full clothing. Minnie in heels, gloves, hat, skirt and bloomers w/ patch	Mickey gets a job at a pet store. When Minnie comes in all hell breaks lose.
59	1933	Giantland (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey	Male	Mickey in shorts, gloves and shoes. Kid orphan things in shoes and normal gowns. Giant in sandals, short with single strap thing	Mickey tells the kids the story of him and the bean stalk.
60	1933	Mickey's Pal Pluto (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey, Minnie, and Pluto	Both	Mickey in short, shoes, gloves and Santa hat. Minnie in gloves, heels, skirt and bloomer w/ patch.	Pluto finds a bag full of kittens on the ice. Pluto tries to play nicely with the kittens but gets yelled at. Then get blamed for wetting the floor (it water a kitten knocked over). Mickey kicks him out, where he later saves the kittens from the well.
61	1933	Mickey's Mechanical Man (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Minnie	Both	Mickey in shorts, gloves and shoes. Minnie in gloves, heels, hat, skirt and bloomer w/ patch. Pig ref in full shirt and pants. Gorilla in shorts.	Mickey builds a robot to box a gorilla.

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
62	1933	Mickey's Mellerdrammer (Mickey Mouse in Black and White Vol 2 Disc 2)	Entire cast minus Donald	Both	See Appendix B.3	Mickey and the gang perform Uncle Tom's Cabin
63	1933	The Steeplechase (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Minnie	Male w/ female supporting	The Colonel in wheelchair, blanket over legs, gloves, full suit and hat. Mickey in hockey hat and boot, gloves and shorts hats. Minnie in usual with a hat. Stable hands in uniform with pants.	Mickey must race using stable hands in a horse costume after his horse gets drunk.
64	1934	The Wise Little Hen (Chronological Donald Vol 1 Disc 1)	Donald, Clara Cluck	Female w/ male supporting	Clara in shawl and bonnet. Her chick are in shoes. Pig in shirt and hat. Donald in sailor suit and hat.	Clara wants help with corn (planting growing harvesting) but Peter Pig and Donald don't want to help.
65	1934	Camping Out (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey, Minnie, Clarabelle and Horace.	Both	Mickey in shorts, gloves and shoes. Minnie in gloves, heels, hat, skirt and bloomer w/ patch. Horace in collar, Clarabelle in apron and skirt. Clarabelle also in dotted bloomers.	The gang goes camping till mosquitoes attack.
66	1934	Gulliver Mickey (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey	Male	Mickey in shorts, shoes and gloves. Orphans in normal gowns. Everyone in story fully dressed...minus some pantsless peasants	Mickey tells the kids the story of him as Gulliver.
67	1934	The Dognapper (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey, Pete and Donald	Male	Mickey in shorts, shoes, gloves and cop hat. Donald in cop uniform top and hat. Pete in pants, shirt, gloves and hat. Pete has on dotted boxers too	Mickey and Donald must capture Pete return Fifi to her owner.
68	1934	Two-Fun Mickey (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey, Pete and Minnie	Male w/ female supporting	Mickey in hat, gloves, shoes, pants/chaps, and gun belt. Minnie in boots, hat, gloves, gun belt with skirt, and bloomers. Pete in vest, hat, pants and gun belt. His gang in full clothing.	Minnie thinks she can take care of herself but needs rescuing when Pete robs her.
69	1934	Playful Pluto (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Pluto	Male	Mickey in shorts, gloves and shoes.	Pluto plays and gets into trouble while Mickey does house work. At one point Pluto makes Mickey very mad but Mickey can't stay mad at Pluto.
70	1934	Mickey's Steam Roller (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Minnie	Male w/ female supporting	Mickey in cap, work gloves, shorts and shoes. Minnie in skirt, bloomers, gloves, apron and nanny hat (and heels). Baby mice in gloves, shoes and gowns.	Mickey drives a steam roller and the kids take it for a ride and end up destroying a lot including a hotel, but Mickey isn't angry.
71	1934	Mickey Plays Papa (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Pluto	Male	Mickey in gloves, socks and night gown about to sleep. Baby in gloves, bonnet and gown/pj that form pants and footles.	A baby is abandon on the door step. Mickey precedes to fail at being a father,

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
72	1934	Shanghaied (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey, Pete and Minnie	Male w/ female supporting	Sailor have on striped shirts, hats and pants. Pete in tattered jacket, pants with suspenders, gloves and hat (bare chested due to open jacket). Mickey in usual, Minnie in usual with a hat. Pete has on long johns too	Mickey and Minnie are held on Pete's ship.
73	1935 First Color Mickey Theater Short	The Band Concert (Mickey Mouse in Living Color Vol 1 Disc 1)	Entire cast but Minnie	Both	Mickey in band leader jacket, covers fully, gloves and hat. Horace in collar, gloves, jacket. NONE OF THE BAND HAS ON PANTS. Clarabelle in jacket and dress w. gloves. Donald in sailor suit and hat. Horace takes off his jacket to the hard parts	Mickey and this band perform while Donald annoys them and a tornado destroys them.
74	1935	Mickey's Garden (Cartoons Classic Vol1)	Mickey and Pluto	Male	Pluto in collar. Mickey in shorts, gloves and shoes.	The garden has bugs and Mickey is spraying his crops
75	1935	On Ice (Cartoon Classic Vol 1)	Entire cast	Both	Minnie in dotted skirt, bloomers visible with hat. Mickey in gloves, shorts, scarf and shoes. Goofy in in pants, long shirt, hat, gloves and shoes, patched and hobo like. Pluto in collar, Donald in sweater and hat.	Everyone's ice skating
76	1935	Mickey's Service Station (Mickey Mouse in Black and White Vol 1 Disc 2)	Mickey, Donald, Goofy and Pete	Male	Mickey in full jump suit, gloves and shoes. Donald in sailor suit and hap. Goofy in jump suit and gloves. Pete in long over coat, hat and shoes.	Pete take his car into be serviced and threatens the gang the repairs it.
77	1935	Mickey's Kangaroo (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey and Pluto	Male	Mickey in shorts, gloves and shoes.	A boxing kangaroo is sent to Mickey. Pluto get and loses a new dog house be eventually gains a friend.
78	1935	Mickey's Man Friday (Mickey Mouse in Black and White Vol 2 Disc 2)	Mickey	Male	Mickey in shorts, gloves and shoes. Natives in skirts. Friday in skirt and top hat the Mickey gives him.	Mickey saves Friday from cannibals and then later fend them off (Robinson Caruso)
79	1935	Pluto's Judgment Day [sic] (Mickey Mouse in Living Color Vol 1 Disc 1)	Pluto and Mickey	Male	Mickey in shoes, shorts, and gloves. Pluto in collar. Cats, depending, in various dress.	Pluto has a nightmare that his is on trial for all the wrong he's done to cats. He is found guilty and lowered into fire/Hell
80	1935	Mickey's Fire Brigade (Mickey Mouse in Living Color Vol 1 Disc 1)	Mickey, Goofy, Donald, Clarabelle	Male	Mickey in fire ht, shorts, gloves and shoes. Donald in sailor suit and fire hat. Goofy in pants with suspenders and a fire hat.	Mickey, Goofy and Donald attempt to save people from a fire. Clarabelle doesn't know there's a fire and is in a bath tube in gloves but naked otherwise (no udders). She screams and covers herself with the shower curtain when she she's the firemen
81	1936	Mickey's Circus (Cartoon Classic Vol 1)	Mickey and Donald	Male	Mickey in shorts, shoes, hat, coat with tails, bare chested. Donald in suit and hat no pants	Mickey is the ring leader of a circus and Donald is the seal trainer. They are putting a show on for the orphans.

	A	B	C	D	E	F
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82	1936	Moving Day (Cartoon Classic Vol 1)	Mickey, Donald, Goofy and Pete	Male	Mickey in shorts, gloves and hat. Donald in sailor suit and hat. Goofy in pants, shirt, vest and hat. Pete in full clothing.	Mickey, Donald, Goofy live together and rent it 6 month over door. They are being evicted by Sheriff Pete
83	1936	Orphan's Picnic (Cartoon Classic Vol 1)	Mickey and Donald	Male	Mickey in gloves, shorts and shoes. Donald in sailor suit and hat. Orphans in long shirt, gown things with hats.	Mickey and Donald as taking the orphans out for a picnic.
84	1936	Mickey's Polo Team (Cartoon Classic Vol 5)	Entire cast	Both	Mickey in pants, gloves, helmet and boots. Goofy in full clothing. Big Bad Wolf in ratty pants, suspenders, not shirt, top hat, gloves and barefoot. Donald in shirt and hat	Celebrity polo match
85	1936	Mickey's Grand Opera (Cartoon Classic Vol 6)	Mickey, Donald, Clara Cluck, Pluto (all in cameo)	Both	Mickey in full tux w/ tails, bowtie, red shorts. Clara Cluck in hat. Donald in sailor suit, a w/ cape. Audience and orchestra in full clothing mainly	Opera show, Clara and Donald actors, Mickey conductor.
86	1936	Mickey's Rival (Cartoon Classic Vol 10)	Mickey, Minnie and Mortimer	Both	Minnie topless in hat, gloves, skirt shoes and visible bloomers. Mickey in shorts, gloves and shoes. Mortimer in shirt, gloves, hat, full pants and shoes	Mickey and Minnie have a picnic that is crashed by Minnie's old "sweetie"
87	1936	Alpine Climbers (Small World of Fun Vol 3)	Mickey, Donald, and Pluto	Male	Mickey in hat, shorts/suspenders with shoes. Donald in shirt and hat. Pluto in collar. Mickey has on dotted underwear we see later.	Mickey and Donald are climbing the Alpine mountains with Pluto.
88	1936	Donald and Pluto (Chronological Donald Vol 1 Disc 1)	Donald and Pluto	Male	Donald in sailor suit and hat. Pluto in collar.	Donald is a plumber fixing his pipes.
89	1936	Through the Mirror (Mickey Mouse in Living Color Vol 1 Disc 1)	Mickey	Male	Mickey asleep in a night shirt and gloves. Dream Mickey in shorts, gloves and shoes.	Mickey becomes Alice in Through the Looking Glass.
90	1936	Mickey's Elephant (Mickey Mouse in Living Color Vol 1 Disc 1)	Mickey and Pluto	Male	Mickey in shorts covered by overalls, gloves and shoes. Elephant has on circus type back cloth, Pluto in collar	Mickey is sent a little elephant as a playmate for Pluto. Pluto gets jealous and cause the elephant to destroy his dog house and the elephants new house.
91	1937	Hawaiian Holiday (Cartoon Classic Vol 1)	Mickey, Minnie, Goofy, Pluto, Donald	Both	Pluto in collar. Donald in sailor suit and hat. Mickey in gloves, shorts and shoes. Minnie in hula shirt, shoes and lei. Goofy in two piece full bathing suit and hat and shoes (kind of patched up).	Hawaiian vacation with Mickey, Minnie and Donald playing music and Goofy surfing. Pluto just sniffing around getting in to trouble with various creatures.

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92	1937	Don Duck (Chronological Donald Vol 1 Disc 1)	Donald and Donna (Daisy)	Male w/ female supporting	Donald in sombrero and shirt. Daisy in shoes, hat, shawl around neck, no shirt or pants. Bracelet.	Donald courts Donna aka Daisy
93	1937	Modern Inventions (Chronological Donald Vol 1 Disc 1)	Donald	Male	Donald in sailor suit and hat.	Donald takes in the modern marvels of the coming ages.
94	1937	Donald's Ostrich (Chronological Donald Vol 1 Disc 1)	Donald	Male	Donald in station master uniform top and hat	Station Master Donald has to deal with an Ostrich
95	1937	Pluto's Quni-puplets (Complete Pluto Vol 1 Disc 1)	Pluto and Fifi	Male w/ female supporting	Naked	Pluto watches the puppies (get into trouble) while Fifi goes to get food.
96	1937	Moose Hunters (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Donald and Goofy	Male	Goofy in shoes, pants, gloves, hat, shirt and vest (patched). Donald in sailor suit and hat. Mickey in shoes, gloves, hunting cap, shorts and blue stripped underwear	Mickey and his friends go moose hunting.
97	1937	The Worm Turns (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Pluto and Pete	Male	Mickey in lab coat and rubber gloves and apron over shorts, shoes. Pete in pants and open jacket.	Mickey creates a courage potion and gives it to different creatures.
98	1937	Magician Mickey (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Donald and Goofy	Male	Mickey in tux top, top hat, cape, short, shoes and gloves. Goofy in hat, gloves, shirt and overalls. Donald in sailor suit.	Mickey's magic show is attacked by and annoying duck (Donald).
99	1937	Mickey's Amateurs (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Goofy, Donald, Clarabelle, Clara Cluck	Male w/ female supporting	Mickey in tux, shoes, gloves, shorts. Donald in sailor suit. Clarabelle in full dress, opera gloves, hair and shoes. Cluck in bonnet. Goofy in marching uniform and hat (full covering), gloves, shoes.	Cartoon version of the Gong Song. Donald comes out in padded green shirt and cover to the floor, hat, hair and beard w. glasses. Pulls out a machine gun and makes the audience listen to him. Then shots at them.
100	1937	Clock Cleaners (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Donald and Goofy	Male	Mickey in short covered by overalls, shoes and gloves. Goofy in shirt, overalls, hat, gloves and shoes (patched). Donald in sailor suit and hat.	Mickey and the guys clean a clock tower.
101	1937	Lonesome Ghosts (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Donald and Goofy	Male	Donald in sailor suit, Mickey in short, gloves and shoes. Goofy in hat, shoes, gloves, pants, shirt and vest (patched). When in snow Donald and Mickey have on scarf's too	Mickey and the guys are called by bored ghosts to a haunted house.

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102	1938	Mickey's Trailer (Cartoon Classic Vol 7)	Mickey, Donald, Goofy	Male	Mickey in night gown, socks gloves and cap. Then red shorts with apron when cooking. Goofy in hat gloves, shirt, vest and pants. Donald in night gown and hat. Takes it off to reveal a bathing suit to take a bath. Then sailor suit.	Trio traveling the country and mountains in a trailer
103	1938	Good Scouts (Cartoon Classic Vol 7)	Donald, Huey, Dewey, and Louie	Male	Donald in scout uniform with hat and handkerchief. Nephews in same with standard colors. To sleep they wear gown and cap	Woodchuck scout camping trip.
104	1938	Brave Little Tailor (Small World of Fun Vol 2)	Mickey and Minnie	Male w/ female supporting	Mickey in cloak and gloves w/ shoes. Everyone fully clothed and wearing long Johns. Giant in tunic and sandals	Mickey is commissioned to fight the giant. Reward is money and Princess Minnie
105	1938	The Fox Hunt (Small World of Fun Vol 3)	Donald, others cameo	Male	Donald in official shirt. Goofy in full hunting uniform (like red fox hunting) shoes, hat gloves and pants. Mickey is like goofy.	Donald is in charge of the hounds at the fox hunt.
106	1938	Self Control (Chronological Donald Vol 1 Disc 1)	Donald	Male	Donald in sailor suit and hat	A radio program teaches Donald to control his temper. It ends up failing horribly.
107	1938	Donald's Better Self (Chronological Donald Vol 1 Disc 1)	Donald	Male	Donald sleeping in night gown over this sailor suit. Wakes up to put on hat and go to school.	Angel and Devil Donald debate with him about playing hooky.
108	1938	Donald's Nephews (Chronological Donald Vol 1 Disc 1)	Donald, Huey, Dewey, and Louie	Male	Donald in sailor suit and hat. Nephews in shirts and hats.	Donald's Sister sends the nephews over to play. They preceded to destroy the place.
109	1938	Polar Trappers (Chronological Donald Vol 1 Disc 1)	Donald and Goofy	Male	Goofy in gown coat with pants and hat. Donald in sailor suit and hat. Later puts on a tux to fool the penguins.	Donald and Goofy are trappers in the Antarctic wastelands.
110	1938	Donald's Golf Game (Chronological Donald Vol 1 Disc 1)	Donald, Huey, Dewey, and Louie	Male	Donald In sailor suit and golf cap. Nephews in shirts and hats.	Donald goes golfing with his nephews as caddys who play tricks on him.
111	1938	Mickey's Parrot (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey and Pluto	Male	Mickey in night gown, gloves and socks.	Mickey and Pluto hear about an escaped killer and are set upon by a parrot (which they don't know just hear).

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112	1938	Boat Builders (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Donald and Goofy	Male	Donald in sailor suit and hat. Goofy in shoes, pants, shirt, vest and hat, w/ gloves. Mickey in short with patched overall covering them gloves and shoes. Minnie in usual with hat. Later Pluto in sailor suit and hat and Mickey in captains uniform with hat and jacket	Mickey and the guys build a boat from a kit. It sinks.
113	1938	The Whalers (Mickey Mouse in Living Color Vol 1 Disc 2)	Mickey, Donald and Goofy	Male	Donald in sailor suit and hat. Mickey in cap, shirt, shorts, gloves and shoes. Goofy in boots, hat, shirt and pants and socks).	The trio are whaling in arctic waters.
114	1939	The Hockey Champ (Cartoon Classic Vol 5)	Donald, Huey, Dewey, and Louie	Male	Donald in sailor suit and hat with scarf and skates tied to feet. Nephews in shirts and hats standard colors.	Donald "teaches" hockey to the nephews.
115	1939	Donald's Lucky Day (Chronological Donald Vol 1 Disc 1)	Donald	Male	Donald in sailor suit and messenger cap	Donald is hired to deliver a bomb.
116	1939	Donald's Cousin Gus (Chronological Donald Vol 1 Disc 1)	Donald and Gus	Male	Donald in sailor suit and hat. Gus in shirt, jacket and hat.	Cousin Gus comes for a visit and eats everything...
117	1939	Beach Picnic (Chronological Donald Vol 1 Disc 1)	Donald and Pluto	Male	Donald in hat and bathing suit *full body* that includes pants and has a cut out hole for his tail. Pluto in collar.	Donald goes for a picnic on the beach...unclear if Pluto is his or just there
118	1939	Sea Scouts (Chronological Donald Vol 1 Disc 1)	Donald, Huey, Dewey, and Louie	Male	Donald in admiral jacket and hat with belt on. Boy in shirt and hats.	Woodchuck scout boating
119	1939	Donald's Penguin (Chronological Donald Vol 1 Disc 1)	Donald	Male	Donald in sailor suit and hat	Admiral Bird send Donald a Penguin
120	1939	The Autograph Hound (Chronological Donald Vol 1 Disc 1)	Donald	Male	Donald in sailor suit and hat	Donald tries to get famous peoples autographs only for people to ask for his.
121	1939	Officer Duck (Chronological Donald Vol 1 Disc 1)	Donald and Pete	Male	Donald in cop uniform shirt and hat. Pete in hat, shirt pants and gloves. Pete also has on and under shirt and clothing too.	Donald is called to arrest Tiny Tom aka Pete

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122	1939	Society Dog Show (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey and Pluto	Male	Mickey in hat, gloves, shorts and shoes. Everyone else is in full dress. Pluto's collar is green here	Mickey enters Pluto in a dog show, He gets kicks up but later Pluto save Fifi from the building as it burns down.
123	1939	The Pointer (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey and Pluto	Male	Mickey in hunting cap and jacket, shorts and shoes w/ gloves.	Mickey teach Pluto to hunt.
124	1939	Goofy and Wilbur (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Goofy in hat, gloves, shoes, pants, shirt and vest.	Goofy goes fishing using his pet grasshopper Wilbur.
125	1940	Mr. Duck Steps Out (Cartoon Classic Vol 11)	Donald, Huey, Dewey, and Louie, Daisy	Both	Donald in suit top, hat, cane, gloves and shoe coverings on his feet. Nephews in shirts and hats. Daisy in top and bow and shoes.	Donald has a date with Daisy and the nephews sneak along with him.
126	1940	The Riveter (Chronological Donald Vol 1 Disc 2)	Donald and Pete	Male	Donald in sailor suit. Pig in shirt and overalls. Pete in full clothing. Other workers in full clothing too.	Donald get hired as a riveter on a skyscraper.
127	1940	Donald's Dog Laundry (Chronological Donald Vol 1 Disc 2)	Donald and Pluto	Male	Donald in sailor suit and hat. Pluto in collar.	Donald builds and automatic dog washing machine
128	1940	Billposters (Chronological Donald Vol 1 Disc 2)	Donald and Goofy	Male	Donald in sailor suit and hat. Goofy in shirt, vest, pants, hat, shoes and gloves. Wearing long johns under those clothing.	Donald and Goofy past power bill around a farm.
129	1940	Put-Put Troubles (Chronological Donald Vol 1 Disc 2)	Donald and Pluto	Male	Donald in sailor suit and hat. Pluto in collar.	Donald and Pluto go to the lake to go fishing and boating.
130	1940	Donald's Vacation (Chronological Donald Vol 1 Disc 2)	Donald	Male	Donald in sailor suit and hat	Donald take sup camping in the woods...before he meets some animals.
131	1940	Window Cleaners (Chronological Donald Vol 1 Disc 2)	Donald and Pluto	Male	Donald in sailor suit and hat. Pluto in collar.	Donald cleans skyscraper windows while Pluto "helps" on the ground.

	A	B	C	D	E	F
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132	1940	Bone Trouble (Complete Pluto Vol 1 Disc 1)	Pluto and Butch	Male	Naked	Pluto attempts to steal a bone from Butch.
133	1940	Tugboat Mickey (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey, Donald and Goofy	Male	Mickey in sailor/captain hat, gloves, shorts, jacket and shoes. Donald in sailor suit and hat. Goofy in overalls, gloves, hat, shoes, and a shirt that looks like his long johns.	Radio broadcast that there is a shipwreck and they need boats to help. Goofy and Donald attempt to get the boat running.
134	1940	Pluto's Dream House (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey and Pluto	Male	Mickey in overall over shorts, the overalls go pretty high. Shoes and gloves too. Once dream is over. Mickey is just in night shirt	While breaking ground on Pluto's new dog house they find a magic lamp.
135	1940	Mr. Mouse Takes a Trip (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey and Pluto	Male	Mickey in hat, gloves, shoes and shorts. Pete fully clothed	Mickey is told no dogs on the train so he sneaks Pluto in in luggage but conductor Pete figure it out and chases them off.
136	1940	Goofy's Glider (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Goofy in hat, gloves, shoes, pants, shirt and vest. Long John under it all	Goofy tries to fly with his glider.
137	1940	Fire Chief (Chronological Donald Vol 1 Disc 2)	Donald, Huey, Dewey, and Louie	Male	Donald in shirt top and fire hat. Boys in the same.	Donald and the boy are called out on a fire but Donald doesn't realize its their station on fire that he caused.
138	1940	Pantry Pirate (Complete Pluto Vol 1 Disc 2)	Pluto	Male	Pluto naked, mammy fully dressed.	Pluto wants a ham that Mammy has cooked but keeps getting in trouble.
139	1941	The Little Whirlwind (Cartoon Classic Vol1)	Mickey and Minnie	Both	Mickey in hat, gloves and shoes. Minnie topless in a skirt with her bloomers clearly visible with a bow on her head. Mickey then puts on overalls to do yard work	Mickey is going to clean Minnie's yard for a piece of cake but a little tornado destroys the yard.
140	1941	The Art of Skiing (Cartoon Classic Vol 3)	Goofy	Male	Begins with Goofy sleeping in a cap and long johns w/ socks on. He wakes up and puts a sweater on ovetop long johns. Puts on pants and is full clothed for winter. Ends with gloves hat and scarf.	Goofy is being taught to ski by a voice over.
141	1941	Baggage Buster (Cartoon Classic Vol3)	Goofy	Male	Goofy wearing vest over long sleeve shirt and glove with pants and shoes w/ hat.	Goofy deal with a magic hat and suit case on the train station platform.

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142	1941	Canine Caddy (Cartoon Classic Vol 5)	Mickey and Pluto	Male	Mickey in hat, golf pants and shoes w/ gloves. Pluto in collar	Mickey golf's as Pluto caddy's
143	1941	Orphan's Benefit (Cartoon Classic Vol 6)	Entire cast	Both	Mickey in full tux, Donald in sailor suit and hat, Clarabelle in dress w/ bloomers, gloves, bow on head w/ bell. Horace in collar, in over the shoulder one-piece, gloves and hat. Goofy in undershirt, one piece, gloves and hat. Cluck in hat, orphans in normal	Cast puts on a show for the orphans
144	1941	Lend a Paw (Cartoon Classic Vol 8)	Pluto and Mickey	Male	Mickey in short, gloves and shoes	Pluto saves a kitten from the water but becomes jealous.
145	1941	The Nifty Nineties (Cartoon Classic Vol 10)	Mickey, Minnie, Goofy, Donald and Daisy	Both	Mickey in full suit, jacket, hat and shoe w/ gloves. Minnie in full dress and shoes with hat and butt bow. Everyone public clothed. Goofy fully clothed. Donald has on shirt top and hat, Daisy is FULLY clothed, nephews tops only	Mickey meets Minnie and takes her out on the town in his car.
146	1941	Timber (Chronological Donald Vol 1 Disc 2)	Donald and Pete	Male	Donald in sailor suit and hat. Pete in full logger gear. Long johns under it	Donald steals food from Pete so he must work it off as a logger
147	1941	Golden Eggs (Chronological Donald Vol 1 Disc 2)	Donald	Male	Donald in sailor suit and hat.	Egg prices cause Donald to gather tons of egg from his hen while dodging the rooster.
148	1941	A Good Time for a Dime (Chronological Donald Vol 1 Disc 2)	Donald	Male	Donald in sailor suit and hat	Donald spends time at a penny arcade looking at Kinescopes.
149	1941	Early to Bed (Chronological Donald Vol 1 Disc 2)	Donald	Male	Donald in night cap and gown.	Donald attempts to sleep but his bed has other ideas.
150	1941	Truant Officer Donald (Chronological Donald Vol 1 Disc 2)	Donald, Huey, Dewey, and Louie	Male	Donald in sailor suit and black hat. Nephews in shirts swimming.	Donald attempts to capture the boys skipping school but school has been closed for summer.
151	1941	Old MacDonald Duck (Chronological Donald Vol 1 Disc 2)	Donald	Male	Donald in straw hat and sailor suit	Donald tends to his farm and milks his cow.

	A	B	C	D	E	F
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152	1941	Donald's Camera (Chronological Donald Vol 1 Disc 2)	Donald	Male	Donald in sailor suit and hat.	Donald takes up Photography with some uncooperative subjects.
153	1941	Chef Donald (Chronological Donald Vol 1 Disc 2)	Donald	Male	Donald in sailor suit and chef's hat	Donald takes up cooking.
154	1941	Pluto's Playmate (Complete Pluto Vol 1 Disc 1)	Pluto	Male	Naked	While Pluto plays at the beach a seal joins him and eventually saves his life.
155	1941	The Art of Self-Defense (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Goofy in shorts, hat, shoes, shirt, tank top, boxing glove and spotted boxers.	Voiceover take us through the history of fighting and then to boxing.
156	1941	A Gentleman's Gentleman (Complete Pluto Vol 1 Disc 2)	Mickey and Pluto	Male	Mickey in PJ shirt and gloves. Pluto naked.	Pluto servers Mickey breakfast and goes to get the paper but has issues with the weather and the money.
157	1942	How to Fish (Cartoon Classic Vol3)	Goofy	Male	Goofy in glasses, smoking jacket, hat, pants and slippers. Changes into waders a fishing hat, jacket and pants. Eventually loses clothing an is in gloves, wife beater and boxers	Goofy being taught to fish by voiceover
158	1942	How to Swim (Cartoon Classic Vol3)	Goofy	Male	Wearing usual over full bathing suit which we see at the locker. Ends with Goofy in hula skirt over bathing suit.	Goofy is being taught to swim by voiceover.
159	1942	How to Play Baseball (Cartoon Classic Vol 5)	Goofy	Male	Goofy in baseball uniform. Everyone fully clothed.	Voiceover teaches baseball to the audience via Goofy.
160	1942	Pluto Junior (Cartoon Classic Vol 12)	Pluto	Male	Naked	Pluto's son or little friend gets into trouble around the yard.
161	1942	The Olympic Champ (Small World of Fun Vol 2)	Goofy	Male	Goofy in tunic and shorts, hat and sandals at first. Then the uniforms of the games he's in. At one point her rips his shirt and cover himself (upper back only)	Voiceover narratives the Olympic summer games

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162	1942	Bellboy (Chronological Donald Vol 2 Disc 1)	Donald and Pete	Male	Donald in hat and bellboy shirt. Pete is in full tux. His kid is in shirt, tie pants and a hat. Both have on underwear	Donald is a bellboy
163	1942	Village Smithy (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in sailor suit and blacksmith apron w/ hat	Donald shoes' a Donkey
164	1942	Donald's Snow Fight (Chronological Donald Vol 2 Disc 1)	Donald, Huey, Dewey, and Louie	Male	Donald in sailor suit but goes outside in hat and bell shaped overcoat. Boys in hats coats and mittens.	While playing in the snow, Donald picks a fight with his nephews.
165	1942	Donald's Garden (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in straw hat and sailor suit	Donald fights a gopher
166	1942	Donald's Gold Mine (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in sailor suit with miners hat on.	Donald mines for gold
167	1942	The Vanishing Private (Chronological Donald Vol 2 Disc 1)	Donald and Pete	Male	Donald in sailor suit and hat. Pete and others fully clothed.	Donald uses invisible paint to hide the air defense gun.
168	1942	Sky Trooper (Chronological Donald Vol 2 Disc 1)	Donald and Pete	Male	Donald in uniform shirt and hat. Everyone else fully clothed including long Johns	Donald dreams of flying, till Pete makes him a paratrooper.
169	1942	The Army Mascot (Complete Pluto Vol 1 Disc 1)	Pluto	Male	Naked	Homeless and hungry Pluto attempts to take over a goats job as a regiment's mascot
170	1942	The Sleepwalker (Complete Pluto Vol 1 Disc 1)	Pluto	Male	Naked	Sleepwalking Pluto keep delivering a bone to a hungry female wiener dog, waking and think she's stole it.
171	1942	T-Bone for Two (Complete Pluto Vol 1 Disc 1)	Pluto and Butch	Male	Naked	Pluto and Butch fight over bones

	A	B	C	D	E	F
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172	1942	Pluto at the Zoo (Complete Pluto Vol 1 Disc 1)	Pluto	Male	Naked	Pluto sneaks into the zoo to steal the huge bones he sees the lion and tigers being fed.
173	1942	Mickey's Birthday Party (Mickey Mouse in Living Color Vol 2 Disc 1)	Entire cast	Both	Minnie in skirt, bloomers w/ patch, bow, gloves and heels. Mickey in shorts, shoes, hat, gloves and shirt. Donald in sailor suit and hat. Goofy in pants, shirt, vest, gloves and shoes. Cluck in hat. Horace in collar, tux jacket and pants, gloves and shoes. Clarabelle in full dress with butt bow, gloves and shoes.	Surprise party for Mickey.
174	1942	Symphony Hour (Mickey Mouse in Living Color Vol 2 Disc 1)	Entire cast	Both	Mickey in tux, Donald in tux top, Pete in tux with hat. Clarabelle in full dress, butt bow, head bow shoes and gloves, Cluck in hat, Goofy in full tux. Horace in tux shoes and gloves (no collar).	Mickey and the gang are recruited to perform live on the radio but their instruments get destroyed. They improvise.
175	1943	Pluto and the Armadillo (Cartoon Classic Vol 12)	Mickey and Pluto	Male	Pluto in collar, Mickey in short, gloves, shoes and hat.	Mickey plays ball with Pluto but the ball gets lost and Pluto retrieves a spotted Armadillo
176	1943	Donald's Tire Trouble (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in sailor suit and hat	Donald goes for a drive and get a flat tire
177	1943	Flying Jalopy (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in sailor suit and hat. Ben Buzzard in hat, cane and vest.	Donald buys a "plane" from Ben who tries to crash it for insurance money.
178	1943	Der Fuhrer's Face (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in night shirt and cap. Put on hat and shirt once dressed. After his dream though, he wakes up in blue starred shirt and red striped pants, tail hanging out.	Donald has a nightmare about living in Germany
179	1943	Fall Out - Fall In (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in uniform top and helmet.	Donald and his regiment march.
180	1943	The Old Army Game (Chronological Donald Vol 2 Disc 1)	Donald and Pete	Male	Donald in hat and uniform top. Pete in full uniform and long johns.	Donald sneaks back from a night out to find Sergeant Pete in his bed.
181	1943	Home Defense (Chronological Donald Vol 2 Disc 1)	Donald, Huey, Dewey, and Louie	Male	Donald in hat and admiral uniform. Boys in shirt uniform and hats.	Donald and the boys set up a listening post to protect the area.

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182	1943	Figaro and Cleo (Complete Pluto Vol 2 Disc 2)	Figaro	Male	Figaro is naked but Mammy is in sneaker, socks, apron, and skirt. We only see from the thighs down.	Figaro is hungry and since Mammy wont feed him he goes after fish Cleo
183	1943	Victory Vehicles (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Everyone fully clothed. Boxers joke	Voiceover takes us through replacement vehicles during the war, and settles on the pogo stick.
184	1943	Private Pluto (Complete Pluto Vol 1 Disc 2)	Pluto, Chip and Dale	Male	Pluto in collar and Army helmet. Chipmunks naked.	Pluto is order to watch/protect a pill box from enemies. Chip and Dale (the before of them) are using a cannon to break nuts.
185	1944	How to Play Football (Cartoon Classic Vol 5)	Goofy	Male	Full football uniforms. Polka dotted boxers joke.	Voiceover explains football using Goofy
186	1944	First Aiders (Cartoon Classic Vol 10)	Minnie, Pluto and Figaro	Both	Minnie in head bandage gloves, full shirt and dress over it, bloomers still visible. She then has on a nurse's cap.	Minnie training to be a nurse. Bandaging Pluto and Figaro. They chase another and wreak havoc.
187	1944	Commando Duck (Chronological Donald Vol 2 Disc 1)	Donald	Male	Donald in hat and shirt.	Donald must single handily destroy a Japanese airbase
188	1944	Trombone Trouble (Chronological Donald Vol 2 Disc 2)	Donald and Pete	Male	Donald in night cap and long shirt to sleep. Puts on a robe to go outside but has sailor suit under everything. Pete in hat, shirt, pants and vest. Duck Gods in long shirts.	Pete keeps everyone up with his bad music.
189	1944	The Plastics Inventor (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in sailor suit and hat. Changes into flight jacket and helmet.	Donald builds a plane out of melted junk.
190	1944	Donald's Off Day (Chronological Donald Vol 2 Disc 2)	Donald, Huey, Dewey, and Louie	Male	Donald in cap and night gown sleeping. Puts on sailor suit and golf hat. Boys in night gowns and caps too, they change into shirts as well.	Donald's day off is ruined by rain
191	1944	Donald Duck and the Gorilla (Chronological Donald Vol 2 Disc 2)	Donald, Huey, Dewey, and Louie	Male	Donald in sailor suit and hat. Nephews in shirts and hats.	Escaped gorilla comes after Donald and the boys.

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
192	1944	Contrary Condor (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in hat and shirt with vest. Shirt gets slipped off and he's wearing a purple undershirt.	Donald attempts to collection condor eggs.
193	1944	How to be a Sailor (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Everyone from the caveman goofy up clothed. At one point, he pants slip down and we see dotted boxers, he embarrassingly covers himself.	Voiceover takes us through history of sailing and sailors.
194	1944	How to Play Golf (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Goofy in golf hat and shoes. Pants, shirt, vest and dotted boxers.	Goofy is taught to golf...and runs from a bull.
195	1944	Springtime for Pluto (Complete Pluto Vol 1 Disc 2)	Pluto	Male	Pan in a hat and one suspended pants. Pluto normal. Butterfly in nighty: See Notes	Spring has sprung and Pluto is frolicking in nature and then hates it.
196	1945	African Diary (Small World of Fun Vol 1)	Goofy	Male	Goofy in full clothing, hat, shoes, gloves. Natives in glove, barefoot, shorts, rings on necks See Pic. To sleep he's in a night gown. To swim a two piece swim suit and glove. Once in undershirt and boxers	Goofy goes on safari
197	1945	Tiger Trouble (Small World of Fun Vol 3)	Goofy	Male	Goofy in shirt, bandana, hat, short, gloves, shoes.	Goofy goes Tiger hunting.
198	1945	The Eyes Have It (Chronological Donald Vol 2 Disc 2)	Donald and Pluto	Male	Donald in sailor suit and hat. Pluto in collar.	Donald uses hypnotism on different animals before is backfires.
199	1945	Donald's Crime (Chronological Donald Vol 2 Disc 2)	Donald, Huey, Dewey, and Louie, Daisy	Male w/ female supporting	Donald in sailor suit and hat. Boys in hats and shirt but put on gowns and night caps to sleep. Daisy has bow in hair, shoes, and normal bracelet and top.	Donald steals money from the boys to take Daisy out on a date.
200	1945	Duck Pimples (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in sailor suit NO hat	Donald imagines an elaborate plot of intrigue
201	1945	No Sail (Chronological Donald Vol 2 Disc 2)	Donald and Goofy	Male	Donald in sailor suit and hat. Goofy in hat pants and shirt with vest.	Donald and Goofy go for a \$.05 a time sail ride and run out of money in the middle of the ocean.

	A	B	C	D	E	F
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202	1945	Cured Duck (Chronological Donald Vol 2 Disc 2)	Donald and Daisy	Both	Donald in sailor suit and hat. Daisy in yellow top and bow, shoes. She adjusts her legs as if they were stockings.	Donald must cure his temper or no more Daisy.
203	1945	The Clock Watcher (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in sailor suit and hat.	Donald works at a Department store
204	1945	Old Sequoia (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in hat and green ranger shirt	Donald makes sure an old tree is left alone by beavers.
205	1945	Californy 'Er Bust (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Everyone in full clothing. Some natives shirtless but not all.	Indian's attack Goofy's wagon train...with stereotypes.
206	1945	Dog Watch (Complete Pluto Vol 1 Disc 2)	Pluto	Male	Pluto in sailor hat	Pluto is ordered to protect the boat while the crew is on leave. A rat sneaks aboard and wreaks havoc.
207	1945	Canine Casanova (Complete Pluto Vol 1 Disc 2)	Pluto and Dinah	Both	Both naked. Human in tattered pants and shirt	Pluto chases Dinah for he affection and rescues her from the dog catcher.
208	1945	The Legend of Coyote Rock (Complete Pluto Vol 1 Disc 2)	Pluto and Bent-Tail	Male	Both naked	Bent-tail tries to kidnap and eat some lambs that Pluto is protecting.
209	1945	Canine Patrol (Complete Pluto Vol 1 Disc 2)	Pluto	Male	Pluto naked. Turtle in normal underwear/swim suit under shell.	Pluto chases a turtle from the coast guard beach he is patrolling. Turtle ends up saving his life.
210	1946	Double Dribble (Cartoon Classic Vol 5)	Goofy	Male	Everyone in basketball uniform. One character gets pants and is wearing purple polka dotted boxers.	Voiceover explains basketball games using Goofy
211	1946	Bath Day (Cartoon Classic Vol 10)	Minnie and Figaro	Female w/ male supporting	Minnie in bow, full shirt with apron skirt and gloves. She puts a bow on Figaro.	Minnie gives Figaro a bath and he escapes only to be made fun of in the streets for his bow.

	A	B	C	D	E	F
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212	1946	In Dutch (Small World of Fun Vol 1)	Pluto and Dinah	Male w/ female supporting	Naked	Pluto is a milk dog but takes the blame for Dinah's bell ringing so he can be with her. They both then save the town.
213	1946	Donald's Double Trouble (Chronological Donald Vol 2 Disc 2)	Donald and Daisy	Both	Donald in sailor suit and hat. Daisy in bow, shirt and shoes, standard bracelet a well. Donald's double is in same but with gloves on. He puts on a suit, bowtie, gloves and those feet shoe coverings	Donald meets his British Doppelganger and hirers him to win back Minnie, but instead the double goes after her himself.
214	1946	Wet Paint (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in sailor suit and hat	Donald paints his racing car but a bird gets in the way.
215	1946	Dumbbell of the Yukon (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in gloves, fur coat and his hat. Later we see he is wearing and undershirt too	Donald attempts to make a bear skin coat for Daisy.
216	1946	Lighthouse Keeping (Chronological Donald Vol 2 Disc 2)	Donald	Male	Donald in sailor suit and hat.	Donald attempts to keep this light house light after pissing off a bird.
217	1946	Frank Duck Brings'em Back Alive (Chronological Donald Vol 2 Disc 2)	Donald and Goofy	Male	Donald in hat and suit. Goofy in hat/hair, animal skin one piece and dress shoes.	Donald goes in search of a wild man, aka Goofy, for his circus.
218	1946	Hockey Homicide (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Everyone in full clothing. But no helmets. Long Johns and boxer jokes with the players.	Hockey explained via Goofy
219	1946	A Knight for a Day (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Everyone in full clothing and armor.	Jousting matching between Sir Loin Steak and Sir Conference for the princess.
220	1946	Pluto's Kid Brother (Complete Pluto Vol 1 Disc 2)	Pluto, his Kid Brother, Butch	Male	All naked	Pluto's Kid Brother keeps escaping and creating havoc. Butch ends up caught by the dog catcher.
221	1946	Squatter's Rights (Complete Pluto Vol 1 Disc 2)	Mickey, Pluto and Chip and Dale	Male	Mickey in gloves, shoes, hat, jacket and pants. Chip and Dale in night caps. Pluto naked	Mickey and Pluto take a vacation in Mickey's log cabin in the snowy mountains that Chip and Dale have been crashing in. They end up making it look like Pluto was shot and Mickey rushes him to town.

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222	1946	The Purloined Pup (Complete Pluto Vol 1 Disc 2)	Pluto and Butch	Male	Pluto has on a police collar bag.	Butch kidnaps Ronnie and police dog Pluto is assigned to the case.
223	1947	Chip n Dale (Cartoon Classic Vol 4)	Chip and Dale, Donald	Male	Chip and Dale naked. Donald sailor suit. Puts on coat and hat to go out in the snow.	Donald cuts down Chip and Dale's tree for firewood.
224	1947	Pluto's Blue Note (Cartoon Classic Vol 6)	Pluto	Male	Pluto in collar. Bee in gloves and shoes. Humans fully clothed	Pluto can't sing (howl) in tune so he goes in search of music he can sing. He find out that he can lip-sync from a record and girl dogs faun over him.
225	1947	Donald's Dilemma (Cartoon Classic Vol 6)	Donald and Daisy	Both	Daisy in red top with bow, red bracelet. Donald starts in sailor suit and hat, Donald singing has tux on with slicked back hair.	Donald gets hit on the head and can sing amazingly and speak correctly but forget Daisy. Daisy goes to visit Sigmund Frump to help her with the fact that Donald doesn't know her.
226	1947	Rescue Dog (Cartoon Classic Vol 8)	Pluto	Male	Pluto in collar with canteen (XXX)	Pluto is a rescue dog who starts getting harassed by a seal.
227	1947	Figaro and Frankie (Cartoon Classic Vol 10)	Minnie and Figaro	Male w/ female supporting	Minnie in shoes, gloves, bow, shirt, apron with bloomers out. Everyone else naked	Minnie thinks Figaro ate Frankie the bird and kicks him out.
228	1947	Mickey's Delayed Date (Cartoon Classic Vol 10)	Mickey and Minnie w/ Pluto	Both	Mickey sleeping in full dressing gown, boxers and shoes and gloves. After he takes bath he runs out in a towel nothing else but the towel really isn't covering him and it's a brief shot. Mickey then has on full tux. Minnie in bow, shirt dress, shoes and bloomers.	Mickey has forgotten a date with Minnie.
229	1947	Sleepy Time Donald (Cartoon Classic Vol 11)	Donald and Daisy	Both	Donald sleep walking in night gown (all gowns cover his tail). Daisy asleep in night gown and bow, changes into shirt and shoes and then jacket to go outside.	Sleeping walking Donald has a date with Daisy
230	1947	Pluto's House Warming (Cartoon Classic Vol 12)	Pluto	Male	Pluto in collar	Pluto gets and amazing new dog house but a turtle and Butch move in and kick him out. Turtle beats up Butch and lets Pluto live with him.
231	1947	Crazy with the Heat (Small World of Fun Vol 2)	Goofy and Donald	Male	Goofy in robes and hat, Lawrence of Arabia like. Donald in sailor suit and hat.	Goofy and Donald are traveling through the desert when the car breaks now. Both have mirages.

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232	1947	Mail Dog (Complete Pluto Vol 2 Disc 1)	Pluto	Male	Naked	Pluto must deliver the mail to the next airport over. A freezing rabbit distracts him.
233	1947	Foul Hunting (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Goofy in pants, hat, jacket and shirt. Sock and long johns too.	Goofy goes duck hunting be becomes confuses when he loses his decoy.
234	1947	Straight Shooters (Chronological Donald Vol 3 Disc 1)	Donald, Huey, Dewey, and Louie	Male	Donald in sailor suit and black bow tie. Nephews in "cadet" uniforms. The boys eventually cross-dress in a floor length dress with jewelry.	Donald is a barker at a carnival and trying to swindle the boys out of prizes in a shooting gallery
235	1947	Bootle Beetle (Chronological Donald Vol 3 Disc 1)	Donald and Bootle	Male	Donald in sailor suit and black bow tie w/ safari cap. The young beetle is in shoes while the old beetle's shoes are frayed open.	Donald is a bug collector trying to catch a Bootle Beetle in a flash back told by a old beetle to a young one.
236	1947	Wide Open Spaces (Chronological Donald Vol 3 Disc 1)	Donald	Male	Donald in a sailor suit, cap, and black bow tie.	Donald is sleepy and wants to sleep for the night. His mattress and the world prevent him. He has just driven all day, unclear where or why.
237	1947	Clown of the Jungle (Chronological Donald Vol 3 Disc 1)	Donald	Male	Donald in sailor suit, black bow tie and safari hat. Crazy bird in oversized shirt.	Donald is a bird watcher in South America and is harassed by a crazy bird.
238	1948	The Big Wash (Cartoon Classic Vol3)	Goofy	Male	Goofy sleeping in night pants, shirt and socks. Wakes up and takes off PJs to reveal red uniform and suspenders.	Elephant keeper goofy has to give an elephant a bath.
239	1948	Three for Breakfast (Cartoon Classic Vol 4)	Chip and Dale, Donald	Male	Donald wearing sailor suit and chefs hat. CnD naked	CnD drop in for breakfast at Donald's house
240	1948	Donald's Dream Voice (Cartoon Classic Vol 11)	Donald and Daisy	Both	Donald in sailor suit and hat. Daisy in bow, shirt and shoes, standard bracelet a well.	Donald is an unsuccessful traveling salesman because no one can understand his voice. He buy some voice pills and gains a perfect voice w/ British accent.
241	1948	Cat Nap Pluto (Cartoon Classic Vol 12)	Pluto and Figaro	Male	Both naked	Pluto comes home from a night on the town only to find Figaro wants to play.

	A	B	C	D	E	F
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242	1948	Pluto's Fledgling (Cartoon Classic Vol 12)	Pluto	Male	Naked	Pluto helps a baby bird fly
243	1948	Mickey Down Under (Small World of Fun Vol 1)	Mickey and Pluto	Male	Mickey in overalls, shirt, hat, gloves and shoes. Pluto in collar	Mickey and Pluto go to Australia
244	1948	Pluto's Purchase Mail Dog (Complete Pluto Vol 2 Disc 1)	Pluto and Mickey	Male	Pluto in collar. Mickey in shoes, gloves, pants and a shirt.	Mickey sends Pluto to the butcher shop for meat. Butch tries to steal it but Pluto get it to Mickey...and it ends up being for Butch.
245	1948	Bone Bandit Mail Dog (Complete Pluto Vol 2 Disc 1)	Pluto	Male	Naked	A groundhog steals Pluto's bone and annoys him.
246	1948	Mickey and the Seal (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey and Pluto	Male	Mickey in pants, shirt, bowtie, hat, jacket, shoes and gloves at the zoo. Puts on robe and slipper to run a bath. Mickey in the tub in gloves only. Mickey jumps out naked, next shot he's in towel and slippers.	A baby seal follows Mickey home.
247	1948	They're Off (The Complete Goofy Vol 1 Disc 1)	Goofy	Male	Goofy in visor, shirt, vest, pants, shoes and gloves. Everyone in full clothing. Boxers jokes	Voice explains horse racing gambling.
248	1948	Drip Dipp Donald (Chronological Donald Vol 3 Disc 1)	Donald	Male	Donald in sailor suit, cap and black bow tie. Changes into a full length night gown.	Sleepy Donald can't sleep with a dripping sink.
249	1948	Daddy Duck (Chronological Donald Vol 3 Disc 1)	Donald	Male	Donald in sailor suit, cap and black bow tie.	Donald adopts a baby (kangaroo) and has to control his anger.
250	1948	The Trial of Donald Duck (Chronological Donald Vol 3 Disc 1)	Donald	Male	Donald in sailor suit and tie. Humans are fully clothed.	Donald is charged with skipping out on a bill at a high class restaurant. All he wanted was coffee. Judge sentences him to \$10 to 10 days washing dishes so Donald breaks all the dishes
251	1948	Inferior Decorator (Chronological Donald Vol 3 Disc 1)	Donald and Spike	Male	Donald in sailor suit and tie.	Donald is putting up wallpaper when a bee starts to bother him.

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252	1948	Soup's On (Chronological Donald Vol 3 Disc 1)	Donald, Huey, Dewey, and Louie	Male	Donald in sailor suit, bow tie, apron and chef's hat. Nephews in red collared shirts.	The nephews get even with Donald after he punishes them with no dinner
253	1948	Tea for Two Hundred (Chronological Donald Vol 3 Disc 1)	Donald	Male	Donald is in a hat (standard non-sailor), sailor suit and black bow tie. Ant's look like Africans.	Donald goes out for a picnic which gets attacked by very stereotypical African ants.
254	1949	Tennis Racquet (Cartoon Classic Vol 5)	Goofy	Male	Fully clothing tennis uniforms and audience.	Two people play tennis in front of a crowd.
255	1949	Goofy Gymnastics (Cartoon Classic Vol 5)	Goofy	Male	Goofy in suit, hat, pants and shoes. Training uniform is hat, gloves, shoes, shirt and over the shoulder spotted top with shorts.	Goofy comes home tired from the office and decides to get in shape with a mail order training kit.
256	1949	Toy Tinkers (Cartoon Classic Vol 8)	Chip and Dale, Donald	Male	Donald in red sweater and hat in the snow. Put on Santa suit, then sailor suit.	CnD join Donald for XMAS and they have a war.
257	1949	Pluto's Sweater (Cartoon Classic Vol 10)	Minnie, Pluto and Figaro	Male w/ female supporting	Minnie in top with skirt shoes, gloves and bow. Bloomers of course visible. Pluto is put in a pinkish red sweater Minnie knitted, it covers him and his legs completely.	Minnie knits Pluto a sweater and makes him go outside in it. The other dogs make fun of him. With some major trouble he kind of gets it off but it has shrunk. Minnie cries until Pluto whispers to put it on Figaro...Figaro not happy about this.
258	1949	Pueblo Pluto (Cartoon Classic Vol 12)	Mickey and Pluto	Male	Mickey in shirt, pants, shoes and gloves. Pluto in collar	Mickey stops at a souvenir shop while Pluto chews on a bone. A local puppy is hungry too but Pluto wont share, but eventual needs the puppy to save him,
259	1949	Bubble Bee Mail Dog (Complete Pluto Vol 2 Disc 1)	Pluto	Male	Naked	Pluto, in an attempt to get some bubble gum, makes an enemy out of a bee.
260	1949	Pluto's Surprise Package Mail Dog (Complete Pluto Vol 2 Disc 1)	Pluto	Male	Turtle has on a swimsuit under his shell. Pluto naked + collar	Pluto gets the mail and find a box with a turtle in it.
261	1949	Sheep Dog Mail Dog (Complete Pluto Vol 2 Disc 1)	Pluto and Bent-Tail	Male	Naked	Pluto is a sheep dog protecting his flock from coyote Bent-tail and his stupid son.

	A	B	C	D	E	F
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262	1949	Sea Salts (Chronological Donald Vol 3 Disc 2)	Donald and Bootle	Male	Donald starts in a captains suit and cap. Flashback in same cap but sailor suit. Bootle in white sailor cap and shoes	Bootle narrates the story of he and Donald's friendship.
263	1949	Winter Storage (Chronological Donald Vol 3 Disc 2)	Chip and Dale, Donald	Male	CnD naked. Donald in sailor suit, bow tie and a ranger cap.	Ranger Donald is seeding an area of forest but CnD steal his seeds for food.
264	1949	Honey Harvester (Chronological Donald Vol 3 Disc 2)	Donald and Spike	Male	Donald in sailor suit, bow tie and normal hat.	Donald wants to steal Spike's honey. Spike will have none of that.
265	1949	All in a Nutshell (Chronological Donald Vol 3 Disc 2)	Chip and Dale, Donald	Male	CnD naked. Donald in sailor suit and bow tie with a food service cap on.	Donald has a nut butter shop and steals CnD's nuts to make his butter. They get revenge.
266	1949	The Greener Yard (Chronological Donald Vol 3 Disc 2)	Donald and Bootle	Male	Donald in sailor suit and bow tie with a normal hat. Bootle's shoes are intact this time.	Bootle tells his son the story of his adventures into Donald's yard.
267	1949	Slide, Donald, Slide (Chronological Donald Vol 3 Disc 2)	Donald and Spike	Male	Donald in sailor suit, bow tie and baseball cap. Spike has hair in this short.	Donald wants to listen to the World Series while Spike wants to listen to classical music.
268	1949	Donald's Happy Birthday (Chronological Donald Vol 3 Disc 2)	Donald, Huey, Dewey and Louie	Male	Donald in sailor suit, bow tie and uses reading glasses. Nephews in red shirts and caps.	The boys want to get Unca Donald a birthday gift but he makes them bank the money. They try to steal the money back and eventually get caught. See Notes.
269	1950	Hold the Pose (Cartoon Classic Vol3)	Goofy	Male	Goofy in full suit pants and tie w/ hat	Goofy takes up photography.
270	1950	Out on a Limb (Cartoon Classic Vol 4)	Chip and Dale, Donald	Male	Donald in hat and shirt (not sailor). CnD naked	Donald is pruning some trees and decides to harass CnD
271	1950	How to Ride a Horse (Cartoon Classic Vol 7)	Goofy	Male	Goofy in full riding gear, Churchill Downs red type. Goofy has on long johns under it and striped boxers under that.	Voiceover teaches Goofy to ride a horse.

	A	B	C	D	E	F
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272	1950	Trailer Horn (Cartoon Classic Vol 7)	Chip and Dale, Donald	Male	Chip and Dale naked. Donald sleeping in cap and gown. He puts on a bathing suit that's a two piece that fits over this tail and has full pant legs. Ends with him back in sailor suit. See Pic	Donald takes a vacation and is pestered by CnD.
273	1950	Pluto and the Gopher (Cartoon Classic Vol 10)	Pluto and Minnie	Male w/ female supporting	Minnie in shoes, gloves, bonnet, full shirt and dress with bloomers visible. Pluto in collar.	Pluto chases a gopher around the yard and house.
274	1950	Crazy over Daisy (Cartoon Classic Vol 11)	Donald and Daisy and Chip and Dale	Both	Donald in hat, bowtie, and unbuttoned jacket, also has hair. Goofy in full clothing. Mickey and Minnie in full clothing shirts included. Humans in full clothing but visible bloomers. Daisy in full dress, corset tight on waist.	On his way to Daisy, CnD give Donald some headaches.
275	1950	Camp Dog (Complete Pluto Vol 2 Disc 2)	Pluto and Bent-Tail	Male	Naked	Pluto protects a camp for his unseen masters from Bent-tail and his son
276	1950	Food For Feudin' (Complete Pluto Vol 2 Disc 2)	Pluto, Chip and Dale	Male	Pluto in collar, Chip n Dale naked	Pluto disturbs CnD nut gathering with a bone
277	1950	Pests of the West (Complete Pluto Vol 2 Disc 2)	Pluto and Bent-Tail	Male	Naked	Bent-tail and this son try to steal some chickens but Pluto outsmarts them
278	1950	Pluto's Heart Throb (Complete Pluto Vol 2 Disc 2)	Pluto, Butch and Dinah	Male w/ female supporting	Naked	Pluto and Dinah get hit by a Puppy cupid arrow but Pluto must fight Butch for her.
279	1950	Primitive Pluto (Complete Pluto Vol 2 Disc 2)	Pluto	Male	Pluto starts in a collar and sleeping cap and ends in collar. HOWEVER when Wild tells him they are going out, Pluto puts on a coat, skirt, hat, sun glasses and bells.	The call of the wild bring out Wild to try to make him go out and hunt for food and "be a wild animal"
280	1950	Puss-Café (Complete Pluto Vol 2 Disc 2)	Pluto	Male	Naked	Cats Milton and Richard attempt to uses Pluto's yard as a place to live.
281	1950	Wonder Dog (Complete Pluto Vol 2 Disc 2)	Pluto	Male	Naked	Pluto attempts to impress Dinah by inadvertently performing circus acts, which Butch tries to put a store to.

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282	1950	Motor Mania (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Goofy in full suit with glasses	Mr. Walker vs. Mr. Wheeler on driving in the city and in general.
283	1950	Lion Around (Chronological Donald Vol 3 Disc 2)	Donald, Huey, Dewey, and Louie, Louie the Lion	Male	Donald in sailor suit and bow tie. Nephews in red shirts and depending, safari hats.	The nephews trick Donald into thinking they are a mountain lion to get some pie. Only to have a real lion show up and destroy their fun.
284	1950	Hook, Lion and Sinker (Chronological Donald Vol 3 Disc 2)	Donald and Louie the Lion	Male	Donald in fishing cap, sailor suit and bow tie.	Louie and his son attempt to steal fish from Donald.
285	1950	Bee at the Beach (Chronological Donald Vol 3 Disc 2)	Donald and Spike	Male	Donald in shirt, hat and swim trunks. Spike in swim trunks as well. Donald eventually just in the trunks.	Donald destroys Spikes beach relaxation so he gets revenge.
286	1951	Lion Down (Cartoon Classic Vol3)	Goofy	Male	Goofy in t-shirt and pants with shoes. Pants too short (flood waters)	Goofy plans a relaxing day at rest, but he needs a second tree at his penthouse apartment to hang his hammock. He brings one back from the forest only to find it includes a mountain lion who wants some rest.
287	1951	Chicken in the Rough (Cartoon Classic Vol 4)	Chip and Dale	Male	Naked	Chip and Dale are collecting nuts in farm yard and Dale thinks an egg is a nut.
288	1951	Out of Scale (Cartoon Classic Vol 4)	Chip and Dale, Donald	Male	Donald in train engineer hat and handkerchief but sailor suit top. Chip and Dale naked	Donald has a HUGE scale model town with train and Chip and Dale's tree is too big but they themselves are the right size. So they live in one of the model houses till Donald annoyance ensues
289	1951	Corn Chips (Cartoon Classic Vol 8)	Chip and Dale, Donald	Male	Donald in red shirt, scarf and hat (snowing). CnD naked	Chip and Dale stop in for warmth during the winter. Also to get some revenge for some snow fights.
290	1951	Plutopia (Cartoon Classic Vol 12)	Mickey and Pluto	Male	Mickey in shorts (gray), shirt, hat gloves and shoes. Pluto in collar	Mickey and Pluto go to a cabin in the woods but Pluto is force to be leashed and muzzled outside. Milton the cat laughs and pesters him. Pluto than has a dream/nightmare about a "perfect" world.
291	1951	Cold Storage (Complete Pluto Vol 2 Disc 2)	Pluto	Male	Naked	During winter a stork overtakes Pluto's dog house for a home.

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292	1951	Cold Turkey (Complete Pluto Vol 2 Disc 2)	Pluto and Milton	Male	Naked	Pluto and Milton attempt to find a turkey the television claims is great and everyone's home.
293	1951	R'Coon Dawg (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey and Pluto	Male	Mickey in coon skin cap, gloves, shoes, pants and hunting jacket.	Southern voiceover explains coon hunting using Mickey and Pluto.
294	1951	Home Made Home (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Goofy in hat, shoes, gloves, shirt and overalls. Socks too.	Goofy builds his own house.
295	1951	Cold War (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Goofy in skirt, pants, and tie. Later in anything from a robe to undershirt to boxers.	Goofy gets a cold and he his girlfriend/wife nag him into health.
296	1951	Tomorrow we Diet (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone fully clothed with gloves.	Goofy becomes fat and needs to go on a diet.
297	1951	Get Rich Quick (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Suit, hat shoes but no gloves. Has hairy human leg when he puts up pant leg.	Goofy is an addicted gambler.
298	1951	Fathers are People (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Suit, hat, shoes. Everyone fully clothed.	Goofy's son is born.
299	1951	No Smoking (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone fully clothed with gloves.	Goofy quits smoking.
300	1952	Two Chips and a Miss (Cartoon Classic Vol 4)	Chip and Dale	Male w/ female supporting	Starts with CnD wearing smoking jackets and night caps. They put on nightgowns to sleep. Both sneak out in full top hat, tux w/ tails. Clarice in sun hat and dressing gown but to sing she's in full dress, shoes, hat, lei	Both CnD are sneaking out to see their sweetheart, Clarice.
301	1952	Hello Aloha (Cartoon Classic Vol 7)	Goofy	Male	Goofy in full clothing. Natives in shirts, skirts, and topless and hula...	Goofy gets fed up with is job so he leave for Hawaii where the native make him the White God and sacrifice him to the volcano

	A	B	C	D	E	F
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302	1952	Two Weeks Vacation (Cartoon Classic Vol 7)	Goofy	Male	Full clothing on all	Goofy takes a vacation and ends up more tired after it.
303	1952	Pluto's Party (Cartoon Classic Vol 12)	Mickey and Pluto	Male	Mickey in short, shirt, gloves and shoes. Pluto in collar/late a bowtie. Orphans'/kids in shorts, skirts, jackets.	Pluto's birthday party...from hell
304	1952	Pluto's Christmas Tree (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey, Pluto and Chip and Dale	Male	Mickey in jacket, pants, shoes, cap and mittens outside. T-Shirt, pants shoes and gloves inside. Ends with Goofy in shirt, hat pants scarf and shoes. Donald in gloves, hat, scarf and skirt, Minnie in coat, hat, pants and shoes	Mickey's Christmas tree chose is Chip and Dale's home.
305	1952	Father's Lion (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone fully clothed, with gloves. Sleep in night gown and cap and wear both over there normal clothing	Goofy and Junior go camping and run into a mountain lion.
306	1952	Man's Best Friend (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone in full clothing and gloves. Spotted boxers	Goofy gets a dog, who becomes huge and mean to Goofy
307	1952	Two-Gun Goofy (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone in full western clothing and gloves.	Goofy becomes a towns new Sheriff after jailing Pete.
308	1952	Teachers are People (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone in full clothing and gloves.	Goofy is a school teacher. Smart enough to put on ump gear to walk into his classroom.
309	1952	How to be a Detective (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone in full clothing.	Goofy is a private eye
310	1953	How to Dance (Cartoon Classic Vol3)	Goofy	Male	Goofy in tux and gloves on long shot but close up he's in a normal suit with bowtie.	Goofy is taught to dance by voiceover
311	1953	Father's Day Off (Cartoon Classic Vol3)	Goofy and family	Male	Goofy in pants, shirt with bow ties and puts on a pick apron to do house work and gloves. Son in shorts and t-shirt. Everyone full dressed	Goofy stays in while his wife goes out. Goofy does the household chores while listening to a radio Soap. Does VERY bad at house work but thinks he's doing it great.

	A	B	C	D	E	F
1	Year	Title and location	Characters	Gender	Clothing	Context
312	1953	Working for Peanuts (Cartoon Classic Vol 4)	Chip and Dale, Donald	Male	Donald in uniform shirt and hat. CnD naked	Donald is an elephant keeper and CnD are trying to the elephants peanuts
313	1953	For Whom the Bulls Toil (Small World of Fun Vol 4)	Goofy	Male	Goofy in full pants, shirt and very. Later in full matador. Dotted boxers again.	Goofy inadvertently becomes the greatest American bull fighter in Mexico.
314	1953	The Simple Things (1953) (Mickey Mouse in Living Color Vol 2 Disc 1)	Mickey and Pluto	Male	Mickey in hat, t-shirt, pants and gloves.	Mickey and Pluto go ocean fishing but a seagull has other ideas.
315	1953	Father's Week-End (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone in full dress. Goes out to get the paper in PJs, makes sure the coast is clear gets out and tons of people around. Split his pants back and covers self and sneaks away.	Goofy tries to relax and enjoy a Sunday rest.
316	1953	How to Sleep (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone in full clothing and gloves. Spotted boxers	Goofy has issues sleeping at night.
317	1954	Dragon Around (Cartoon Classic Vol 4)	Chip and Dale, Donald	Male	Donald in hat, shirt and overalls that include pants. CnD naked but they put on metal bits for armor to battle.	CnD are harassed by Donald using a steam shovel.
318	1954	Donald's Diary (Cartoon Classic Vol 11)	Donald and Daisy	Both	See Appendix B.4	Donald finds his wife and marries.
319	1961	Aquaman (The Complete Goofy Vol 1 Disc 2)	Goofy	Male	Everyone in full clothing or fully covering bathing suit.	Goofy and his son go boating, which turns into a water skiing race.
320	1983	Mickey's Christmas Carol (Mickey Mouse in Living Color Vol 2 Disc 2)	Everyone and then some	Both	Everyone's in full clothing, duck don't have pants but no bloomers are visible.	Charles Dickens Christmas Carol
321	1990	Prince and the Pauper (Mickey Mouse in Living Color Vol 2 Disc 2)	Mickey, Pluto, Goofy, Pete	Male	Mickey in full clothing and bundled up in the snow. Goofy in same but both patched up. Price Mickey in full clothing. Clarabelle in full clothing, Pete is too. Horace lost his collar but in full clothing. Boxers joke	Story of the Prince and the Pauper
322	1995	Runaway Brain (Mickey Mouse in Living Color Vol 2 Disc 2)	Mickey, Pluto and Minnie	Both	Mickey in shorts, gloves, shoes. Minnie in skirt, gloves, bloomers and bow tie. Pete Monster in full clothing and pants. End: Minnie in two piece very small swim suit/bikini, bow and gloves. Mickey in gloves and swim shorts	Looking to earn money for a trip to Hawaii, Mickey takes a "few hours of mindless work" with mad Dr. Frankenollie. He never expects to have his mind switched with Frankenollie's vast monster, Julius.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
2	1928 First Mickey Cartoon	Plane Crazy (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Mickey's farm	Farmer	Usual	Mouse	Udder joke, outhouse joke. Bloomers as handle joke. More animal unrealistic jokes. Mickey musses his hair to look like Lindberg. Mickey forces himself on Minnie several times, Eventually she bails out of the plane because of it.
3	1928	Steamboat Willie (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Steamboat on the river	Working man	Full	Mouse and cat	Tobacco. Udder w/ milk face joke. Mickey uses animal abuse as music. Mickey's actually really mean in this one. When Mickey hooks Minnie with the crane, the hook lifts her skirt and hooks her bloomers and lifts her up, became a common gag.
4	1928	The Gallopin' Gaucho (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Mexican cantina/southern western cantina	Unclear	Full	Mouse and cat	Drunkenness. Mickey smokes and drinks. Stereotypes. Pete grabs Minnie by the skirt and pulls it over her head like a bag with her bloomers out. Mickey and Pete naked at one point but just puts clothing back on. Minnie picked up by bloomers joke again.
5	1928	The Barn Dance (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Country and farm	Average	Usual	All but human	Minnie's legs get stretched by Mickey's bad dancing. She knots her leg and cut off the excess loop and its back to normal size. See Appendix A.1
6	1929 First Mickey Words	The Karnival Kid (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Circus/Fair/Amusement park	Working man	Usual	Mouse and Dog	Hoochie Cootie dance. Mickey's voice is like Mickey's. Minnie pulls open her leg to reveal her black leg are stockings or socks. Pulls out money for a hot dog. The stocking has slack and shoes and "unshaven" leg. Mickey very much enjoys the view. Mickey spansks a hot dog by pulling down it's casing and
7	1929	Mickey's Follies (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Mickey's farm	Farmer	Full	All but human	Mickey sings in this but in a normal voice. Udder and outhouse butt jokes. Skirt and bloomers crane joke again. Domestic violence show w/ chicken and rooster. Mickey is the only one in the band he's in that's dressed
8	1929	The Opry House (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Theater	Average to Low	Full	All but human	Tobacco and Mickey beating things.
9	1929	When the Cat's Away (Mickey Mouse in Black and White Vol 2 Disc 1)	No	In the cat's House	Low to None	None	Mouse	Mickey and Minnie are actually mice in this. Tobacco.
10	1929	The Barnyard Battle (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Farm	Soldier	Full	Mouse	WWI trench warfare. Mickey actually a mouse. Tobacco. Mickey gets stripped for tests. Very Itchy and Scratchy.
11	1929	The Plow Boy (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Farm	Farmer	Full	Mouse	Tobacco, udders and milk to face joke. Animal abuse. Mickey forces a kiss on Minnie and she hits him. Horace is really a lot bigger then Mickey in this short.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
12	1929	Mickey's Choo-Choo (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Train station	Average	Full	Mouse	Udder joke, animals as instruments again. Mickey steals a kiss and then makes out with Minnie on the box car.
13	1929	The Jazz Fool (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Farm and Country	Average to Low	Full	All but human	Tobacco and Mickey beating things. Plus human butt spanking joke with piano.
14	1929	Jungle Rhythm (Mickey Mouse in Black and White Vol 2 Disc 1)	No	On safari in Africa	Average to High	Full	Mouse and jungle animals	Lion pulls his main down to his waist and uses it like a hula skirt.
15	1929	Wild Waves (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Beach	Average	Full	Mouse	Minnie actually has breasts in this short.
16	1929	The Haunted House (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Random mansion in the middle of no where	Average to Low	Usual	Mouse	Blackface Mammy joke. Chamber pot joke. Mickey also pulls on and adjusts his skin as if it was a collar.
17	1930	The Fire Figthers (Mickey Mouse in Black and White Vol 1 Disc 1)	No	City	Average	Usual	All but human	Animal abuse. Bloomers as handle joke. Horace pulls the fire engine and then once on two legs helps the firefighters. Udder milking fire hydrant joke.
18	1930	The Chain Gang (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Prison and countryside outside prison	Prisoner	Full	All but human	Tobacco.
19	1930	The Gorilla Mystery (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Mickey's house and Minnie's house	Average	Full	Mouse	Clothing line with shirts and long Johns outside Minnie's place.
20	1930	Pioneer Days (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Old West/Plains	Settlers	Full	All but human	Indians are wolves. Tobacco. No one dies they just get hit with things.
21	1930	Just Mickey (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Theater	Celebrity	Full	Mouse	One audience member keeps annoying him.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
22	1930	The Barnyard Concert (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Farm	Farmer	Full	All but human	Udder joke. Animals as instruments. Tobacco
23	1930	The Cactus Kid (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Old West/Plains	Low	Full	Mouse and cat	Minnie speaks Spanish
24	1930	The Shindig (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Dance hall	Average	Full	All but human	Everyone has clothing on, not always covering but something on. Banned due to what Clarabelle was reading. Mickey snaps Minnie's bloomers and she yells at him for it. No Smoking sign.
25	1930	The Picnic (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Minnie's house to the country side	Average	Full	Mouse and Dog	Minnie owns Pluto. Mickey ties him to the car bumper. Minnie pulls her skirt over her head to shield herself from rain.
26	1931	The Birthday Party (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Minnie's House	Average	Full	All but human	
27	1931	Mickey Steps Out (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Minnie's house	Average	Full	Mouse and dog	Pluto say's "Mammy" in blackface. Minnie has clothing on line that she doesn't wear again.
28	1931	Blue Rhythm (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Theater	Celebrity	Full	All but human	Minnie's skirt moves up and down her body to the music.
29	1931	Mickey Cuts Up (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Mickey's country house and Minnie's country house	Average	Full	Mouse and dog	Pluto is pulling the lawn mower like a horse. Watering can with unlimited supply of water. Pluto chase cat with usual total damage.
30	1931	Mickey's Orphans (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Minnie's house (or Mickey's...)	Average	Full	Mouse, Dog and Cat	The kittens destroy everything very much like the normal orphans do.
31	1931	Traffic Troubles (Mickey Mouse in Black and White Vol 2 Disc 1)	No	City streets	Average to Low	Full	Mouse	Udder joke and uses a pig to refill a tire.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class In Wealth	Degree anthropomorphized	Race	Other Notes
32	1931	The Castaway (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Island	Castaway	Full	Mouse	Mickey is scared of spiders. His raft used bloomers as a flag.
33	1931	Fishin Around (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Local lake in the country	Average	Full	Mouse and dog	Pluto stays underwater for a very long time. Mickey and Pluto escape the cop chasing them.
34	1931	The Beach Party (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Beach	Average	Full	Mouse, Horse and Cow	Cigar. Clarabelle loses her bottom trunks and one point and waits behind form some until they wash up.
35	1931	The Barnyard Broadcast (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Farm	Average to High	Full	All but human	
36	1931	The Moose Hunt (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Woods.	Average	Usual	Mouse and Dog	When Pluto is told to speak he yells Mammy. Later when Mickey thinks he killed Pluto becomes a actresses face and Says Kiss Me. Pluto also yells The Moose when Mickey doesn't look behind him. Tobacco. Pluto flies with his ears as wings.
37	1931	The Delivery Boy (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Minnie's yard	Average to low	Full	Mouse and cat	Jewish joke...sort of...
38	1932	Mickey's Good Deed (Cartoon Classic Vol 8)	Yes	City streets	Destitute	Full	Mouse, Dog and Pig	Pig has polka dotted boxers on and the kids gets spanked with full butt shot.
39	1932	The Duck Hunt (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Woods	Average	Full/None	Mouse and Dog	Pluto walks on his hind legs and acts as a female decoy duck.
40	1932	Mickey's Revue (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Theater	Celebrity	Full	All but human	Bloomers as handle joke. Cigar smoking.
41	1932	Mickey's Nightmare (Mickey Mouse in Black and White Vol 1 Disc 1)	No	See Appendix B.2	Average	Full	Mouse and Dog	See Appendix B.2

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
42	1932	The Whoopee Party (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Public meeting hall/dance hall	Average	Full	All but human	Mickey and the guys are the kitchen staff. Goofy is extremely strong. Everyone in various dress. The police show up and are dogs in full uniform.
43	1932	Touchdown Mickey (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Football Stadium	Celebrity	Full	All but human	Pic taken of someone in the crowd I think is famous. Mickey is missing some teeth by the end of the game.
44	1932	The Klondike Kid (Mickey Mouse in Black and White Vol 1 Disc 1)	No	Bar in the Yukon	Low	Full	All but human	Pigs are prostitutes at the bar. Dogs are men. Minnie gets hanger by her bloomers but they fall off and she's naked for a bit.
45	1932	The Mad Dog (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Mickey's house in the city and the city	Average	Full	All but human	Chinese Laundry Duck! Pete is going to shoot Pluto
46	1932	Barnyard Olympics (Mickey Mouse in Black and White Vol 2 Disc 1)	No	Olympic Stadium	Celebrity	Full	All but human	
47	1932	Musical Farmer (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Farm	Farmer	Full	All but human	Animals as instruments. Dress form in the attic has human body.
48	1932	Trader Mickey (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Africa or Amazon	Average to High	Full	Mouse, dog and unclear	Natives are nice and racist and stereotypically black. They are going to eat him but decided to make jazzy music instead. They are stupid and have no idea how to do things. Chef uses a corset for a hat.
49	1932	The Wayward Canary (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Minnie's house and yard.	Average	Full	Mouse, dog and bird.	Chamber pot joke. Usual clothing line clothing that is never on a character
50	1932	The Grocery Boy (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Minnie's house	Average	Full	Mouse and Dog	Blackface Mammy joke. Pluto ends up destroying the house and all the food but everyone's still happy.
51	1932	Mickey in Arabia (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Arabian desert	Average to High	Full	All	Drunkenness. A camel's humps become inverted and look like breasts.

	A	B	G	H	I	J	K	L
	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
52	1933	Building a Building (Mickey Mouse in Black and White Vol 1 Disc 2)	No	City	Working man	Full	All but human	Bloomers as handle joke. Cigar smoking. Masturbation reference, Mickey cuts wood really fast in an up and down motion when he/she's Minnie (even though each wood he cuts cause him to fall)
53	1933	The Mad Doctor (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Mickey's house into a castle	Average	Usual	Mouse, Dog, Human	Skeletons chase Mickey, very interesting visual effects.
54	1933	Ye Olden Days (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Medieval Europe	Low	Full	All but human	Clarabelle is in a barrel at one point because she's naked.
55	1933	The Mail Pilot (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Airfield	Average	Full	All but human	Pete shoots at Mickey.
56	1933	Mickey's Gala Premiere (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Grauman's Chinese Theater	Celebrity	Full	All	It turned out to be a dream.
57	1933	Puppy Love (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Minnie's house	Average	Full	Mouse and Dog	Dogs eat chocolate. Minnie cries "I hate all men." Mickey says "I hate all women"
58	1933	The Pet Store (Mickey Mouse in Black and White Vol 1 Disc 2)	No	City pet shop	Average to low	Full	All	King Kong parody as well as Italian stereotypes. Mickey and Minnie run out of the wrecked shop before the owner returns.
59	1933	Giantland (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Mickey's house	Average	Full	Mouse	Pipe smoking giant.
60	1933	Mickey's Pal Pluto (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Mickey or Minnie's house	Average	Full	Mouse, Dog and Cat	This short is later redo and gets an Oscar. Angel vs. Devil joke. Minnie uses her skirt as a basket for the kittens.
61	1933	Mickey's Mechanical Man (Mickey Mouse in Black and White Vol 2 Disc 2)	No	City and boxing ring	Average to High	Usual	Mouse	Minnie disobeys Mickey a few time and really pissed Mickey off.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
62	1933	Mickey's Mellerdrammer (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Theater	Celebrity	Full	All but human	See Appendix B.3
63	1933	The Steeplechase (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Racetrack	Average to High	Full	All	The stable hands are stupid stereotypical blacks. Drunkenness. All other jockeys (including other mice) in full clothing).
64	1934	The Wise Little Hen (Chronological Donald Vol 1 Disc 1)	Yes	Country	Farmer	Full	Chicken, Pig and Duck	Donald's first cartoon and he lives on a river boat.
65	1934	Camping Out (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Woods	Average	Full	Mouse, Horse and Cow	Interspecies dating!
66	1934	Gulliver Mickey (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Mickey's house	Average	Full	Mouse	Mickey's kind of mean to the fluputians. Blackface joke.
67	1934	The Dognapper (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Edge of city/town	Average	Full	Mouse, Duck, cat	Corset joke. Gun fight
68	1934	Two-Fun Mickey (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Old West/Plains	Settlers	Full	Mouse and cat	Pete has French accent again. Gun play. Smoking. Mickey loses clothing at one put but he has on striped boxers.
69	1934	Playful Pluto (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Mickey House	Average	Full/None	Mouse and Dog	Pluto jumps into a dresser that has clothing the Mickey doesn't wear. Also contains a famous fly paper scene.
70	1934	Mickey's Steam Roller (Mickey Mouse in Black and White Vol 2 Disc 2)	No	City streets	Working man	Usual	Mouse	Kids are really bad. They call him Uncle Mickey. Mickey tricks Minnie into reading a heart candy that say's Kiss Me so he chases her to get a kiss. Tobacco. Hotel destroyed by people in bath tubes don't seem to care
71	1934	Mickey Plays Papa (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Mickey's house	Average	Full	Mouse and Dog	They were going to shot the baby because they didn't know what was in the basket. Mickey has issues with common baby chores like bottle...commentary about men and babies? Charlie Chaplin joke

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
72	1934	Shanghaied (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Ship on the ocean	Average to High	Full	Mouse and cat	Bloomers as handles, blackface joke and Tobacco.
73	1935 First Color Mickey Theater Short	The Band Concert (Mickey Mouse in Living Color Vol 1 Disc 1)	Yes	Park band stand	Average to Celebrity	Usual	All but human	Goofy in jacket and no pants too. Udderless cows. No pants on the pigs BUT the pig hits some branches, now has on long johns. Loses everything and lands in a barrel naked. All other randomly get pants.
74	1935	Mickey's Garden (Cartoons Classic Vol1)	Yes	Country yard of the house the Mickey owns	Average	Full/None	Mouse and Dog	Bugs get drunk. Drug references after Mickey is sprayed with bug poison and trips out.
75	1935	On ice (Cartoon Classic Vol 1)	Yes	Local lake in the country	Average to low	Full	All but human	Donald's sweater becomes unraveled leaving him naked at the end of the short, he is unphased. Goofy feeds the fish tobacco.
76	1935	Mickey's Service Station (Mickey Mouse in Black and White Vol 1 Disc 2)	No	Service station near the edge of town	Working man	Full	Mouse, Duck, cat	Cigar and gun play. Goofy strong.
77	1935	Mickey's Kangaroo (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Mickey's farm	Average	Usual	Mouse and Dog	Pluto thinks/talks out loud in this short. There is a corset joke
78	1935	Mickey's Man Friday (Mickey Mouse in Black and White Vol 2 Disc 2)	No	Island	Unclear	Full	Mouse and unclear	Native stereotypes...
79	1935	Pluto's Judgment Day [sic] (Mickey Mouse in Living Color Vol 1 Disc 1)	Yes	Mickey's house	Average	Full/None	Mouse, Dog and Cat	The cats talk, some have on clothing and bloomers, some don't. This is a really creepy short.
80	1935	Mickey's Fire Brigade (Mickey Mouse in Living Color Vol 1 Disc 1)	Yes	City house	Working man	Full	All but human	Contains a lamp that has a naked woman on it with breasts.
81	1936	Mickey's Circus (Cartoon Classic Vol 1)	Yes	Circus	Celebrity	Full	Mouse and Duck	Orphans are bad and cause trouble

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
82	1936	Moving Day (Cartoon Classic Vol 1)	Yes	House in the city/small town	Low	Full	Mouse, Duck, cat	Goofy works as ice delivery man. Pete has cigar. They pack tons of clothing that no one ever wears and skip out on the rent.
83	1936	Orphan's Picnic (Cartoon Classic Vol 1)	Yes	Country park	Average	Full	Mouse and Duck	Orphans are bad and cause trouble. They call them Uncle Mickey and Donald. Bachelors taking care of a ton of orphans.
84	1936	Mickey's Polo Team (Cartoon Classic Vol 5)	Yes	Polo field	Celebrity	Full/Usual/Human	All	Famous polo players and crowd, caricatures
85	1936	Mickey's Grand Opera (Cartoon Classic Vol 6)	Yes	Theater	Celebrity	Full/Usual	All but human	Clara has big breasts and only cucks (as normal)
86	1936	Mickey's Rival (Cartoon Classic Vol 10)	Yes	Country out of if city	Average to low	Full	Mouse	Minnie is clearly flattered by Mortimer and Mickey is jealous and pissed by this. Mortimer drives a better car, which fights his car. Mickey ends up saving Minnie from Mortimer's stupidity and is still pissed at her.
87	1936	Alpine Climbers (Small World of Fun Vol 3)	Yes	Alpine mountains	Average to High	Usual	Mouse, Duck, Dog	Drunk gets drunk after St Bernard rescue. Donald can fly/hover using his tail.
88	1936	Donald and Pluto (Chronological Donald Vol 1 Disc 1)	Yes	Donald's House	Average	Full/None	Duck and Dog	Donald's clothing basket has sock in it
89	1936	Through the Mirror (Mickey Mouse in Living Color Vol 1 Disc 1)	Yes	Mickey's house but in a dream state	Average	Full	Mouse and trippyness	
90	1936	Mickey's Elephant (Mickey Mouse in Living Color Vol 1 Disc 1)	Yes	Mickey's house and yard	Average to Celebrity	Full/None	Mouse and Dog	Devil makes him to things.
91	1937	Hawaiian Holiday (Cartoon Classic Vol 1)	Yes	Hawaiian vacation on the beach	Average to High	Full/None	Mouse, Duck, Dog	Short ends with Donald in sailor suit, hula shirt and lei, which Minnie gave him. Minnie now fully topless. Everyone ends with a lei.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
92	1937	Don Duck (Chronological Donald Vol 1 Disc 1)	Yes	Spanish type Mexican casa	Average to Low	Usual	Duck	Daisy leave him at the end. She also has a temper just like him. She uses her feather as a skirt to dance too. Donald calls her "toots". First Daisy toon
93	1937	Modern Inventions (Chronological Donald Vol 1 Disc 1)	Yes	City Museum	Average	Full	Duck	Donald uses the coin on a string trick. He is put in a haircut machine backward and his tail is trimmed.
94	1937	Donald's Ostrich (Chronological Donald Vol 1 Disc 1)	Yes	Train station	Working man	Full	Duck	Ostrich attack part 2
95	1937	Pluto's Quni-puplets (Complete Pluto Vol 1 Disc 1)	Yes	Backyard and basement	None but live in Average class suburban house	None	Dog	Pluto and Fifi are married. Pluto gets drunk.
96	1937	Moose Hunters (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	Forest	Average	Full	Mouse, Duck, Dog	Goofy and Donald are the female decoy moose to lure other moose.
97	1937	The Worm Turns (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	City and Mickey's house	Average to High	Full/None	Mouse and cat	Pete fully plans on shooting Pluto
98	1937	Magician Mickey (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	Theater	Celebrity	Full	Mouse, Duck, Dog	During one of the tricks, Donald is in a swim suit top and bottom.
99	1937	Mickey's Amateurs (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	Theater	Celebrity to wannabes	Full	All but human	Both Clara's have breasts in this one.
100	1937	Clock Cleaners (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	Clock tower in the city	Working man	Full	Mouse, Duck, Dog	This short was a one time accused of having Donald say Fuck
101	1937	Lonesome Ghosts (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	City/Old mansion	Working man	Full	Mouse, Duck, Dog	Cartoon Ghostbusters. Cigar smoking ghosts.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
102	1938	Mickey's Trailer (Cartoon Classic Vol 7)	Yes	City into country	Low	Full	Mouse, Duck, Dog	Birds are watching Donald in the bath and he covers up and makes them leave even though he's in a bathing suit.
103	1938	Good Scouts (Cartoon Classic Vol 7)	Yes	Wilderness	Average	Full	Duck	Duck butt joke
104	1938	Brave Little Tailor (Small World of Fun Vol 2)	Yes	Medieval Europe	Low	Full	All but human	Giant rolls his own cigarettes.
105	1938	The Fox Hunt (Small World of Fun Vol 3)	Yes	Woods for fox hunting	High	Full	Duck	
106	1938	Self Control (Chronological Donald Vol 1 Disc 1)	Yes	Donald's backyard	Average	Full	Duck	
107	1938	Donald's Better Self (Chronological Donald Vol 1 Disc 1)	Yes	Donald's childhood?	Child	Full	Duck	Devil pressures Donald into trying a smoking pipe.
108	1938	Donald's Nephews (Chronological Donald Vol 1 Disc 1)	Yes	Donald's suburban house	Average	Full	Duck	The postcard has the nephews on it naked. Donald says grace before eating AND keeps his temper down during the boy's havoc.
109	1938	Polar Trappers (Chronological Donald Vol 1 Disc 1)	Yes	Antarctica	Unclear	Full	Duck and Dog	
110	1938	Donald's Golf Game (Chronological Donald Vol 1 Disc 1)	Yes	Golf Course	Average	Full	Duck	
111	1938	Mickey's Parrot (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	Mickey's House	Average	Full/None	Mouse and Dog	Parrot talks in more then just repeating voice, it can answer things

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
112	1938	Boat Builders (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	Docks	Average to High	Full	Mouse, Duck, Dog	Normal full long Johns under clothing. Goofy thinks the figure head is a real woman.
113	1938	The Whalers (Mickey Mouse in Living Color Vol 1 Disc 2)	Yes	Arctic waters	Average to High	Full	Mouse, Duck, Dog	Swallowed by the whale, probably practice for Pinocchio.
114	1939	The Hockey Champ (Cartoon Classic Vol 5)	Yes	Local lake in the country	Average to low	Full	Duck	While doing figure skating Donald changes himself into a blonde curly headed woman.
115	1939	Donald's Lucky Day (Chronological Donald Vol 1 Disc 1)	Yes	City	Working man	Full	Duck	Friday the 13th (his birthday), black cat saves him.
116	1939	Donald's Cousin Gus (Chronological Donald Vol 1 Disc 1)	Yes	Donald's House	Average	Full/Usual	Duck and Goose	
117	1939	Beach Picnic (Chronological Donald Vol 1 Disc 1)	Yes	Beach	Average	Full/None	Duck and Dog	Native American warrior ants attack the picnic. Fly paper joke.
118	1939	Sea Scouts (Chronological Donald Vol 1 Disc 1)	Yes	Breach/Bay ocean	Average	Full	Duck	
119	1939	Donald's Penguin (Chronological Donald Vol 1 Disc 1)	Yes	Donald's House	Average	Full/Usual	Duck	Gun play warning. Donald tries to kill the penguin but can bring himself to shoot him. Calls the penguin tootsie
120	1939	The Autograph Hound (Chronological Donald Vol 1 Disc 1)	Yes	Hollywood Studio lot	Celebrity	Full/Usual/Human	Duck	Caricatured actors. Irish cop stereotype warning
121	1939	Officer Duck (Chronological Donald Vol 1 Disc 1)	Yes	Large town/ edge of city	Average	Full	Duck and cat	Gun play warning. Many guns. Donald poses as a baby in a bonnet and gown in this. Cigar

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122	1939	Society Dog Show (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	City, ritzy dog show	Low	Full/None	Mouse and Dog	All the other handlers and judges are dogs.
123	1939	The Pointer (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Forest	Average	Full/None	Mouse and dog	First short that Mickey has pupils and real eyes.
124	1939	Goofy and Wilbur (The Complete Goofy Vol 1 Disc 1)	Yes	River	Low	Full/None	Dog	Tobacco
125	1940	Mr. Duck Steps Out (Cartoon Classic Vol 11)	Yes	Daisy's suburban house	Average	Usual	Duck	Daisy's voice is a high pitch Donald, not her normal one. Donald locks the nephews in the closet. Defies gravity. Daisy catches flowers in a skirt/apron that appears to be just her feathers and skin.
126	1940	The Riveter (Chronological Donald Vol 1 Disc 2)	Yes	City	Working man	Full	Duck and cat	Cigar
127	1940	Donald's Dog Laundry (Chronological Donald Vol 1 Disc 2)	Yes	Donald's backyard	Average	Full	Duck and Dog	
128	1940	Billposters (Chronological Donald Vol 1 Disc 2)	Yes	Country	Average to low	Usual	Duck and Dog	
129	1940	Put-Put Troubles (Chronological Donald Vol 1 Disc 2)	Yes	Country to mountain lake area	Average	Full/None	Duck and Dog	African neckdress joke and Native American stereotype joke
130	1940	Donald's Vacation (Chronological Donald Vol 1 Disc 2)	Yes	Woods	Average	Full	Duck	Native American joke
131	1940	Window Cleaners (Chronological Donald Vol 1 Disc 2)	Yes	City	Working man	Full/None	Duck and Dog	

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
132	1940	Bone Trouble (Complete Pluto Vol 1 Disc 1)	Yes	Backyard	None but live in Average class suburban house	None	Dog	While being chase Pluto runs past a barely dressed poster of a lady at the circus
133	1940	Tugboat Mickey (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Docks and bay	Average	Full	Mouse, Duck, Dog	
134	1940	Pluto's Dream House (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Mickey's backyard	Average	Full/None	Mouse and Dog	Genie is a stereotypical black voice for the time.
135	1940	Mr. Mouse Takes a Trip (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Train station and train	Average	Full/None	Mouse and Dog	Native American joke. Pete keeps looking in, accidentally, on a lady changing.
136	1940	Goofy's Glider (The Complete Goofy Vol 1 Disc 1)	Yes	Farm	Average to Low	Full	Dog	
137	1940	Fire Chief (Chronological Donald Vol 1 Disc 2)	Yes	Town fire station	Average	Full	Duck	
138	1940	Pantry Pirate (Complete Pluto Vol 1 Disc 2)	Yes	House in the city/small town	Average	None	Dog	Mammy Character
139	1941	The Little Whirlwind (Cartoon Classic Vol1)	Yes	Minnie's house in the country	Average to Low	Full	Mouse	Mickey calls Minnie "toots." Mickey has rat like teeth in this that are scary.
140	1941	The Art of Skiing (Cartoon Classic Vol 3)	Yes	Ski resort and snowy mountains	Average to High	Full/Human	Dog	Voice over alerts him to the fact that he is not wearing trousers and Goofy pulls down his sweater to cover himself embarrassed. When we are shown a cut away of his shoes, they are human feet.
141	1941	Baggage Buster (Cartoon Classic Vol3)	Yes	Train station	Working man	Full	Dog	Goofy flirts with a fake human woman

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
142	1941	Canine Caddy (Cartoon Classic Vol 5)	Yes	Golf Course	Average	Full/None	Mouse and Dog	Mickey has those teeth. Calls Pluto a mutt
143	1941	Orphan's Benefit (Cartoon Classic Vol 6)	Yes	Theater	Celebrity	Full	All but human	Clara has big breasts and only clucks (as normal), Clarabelle's dress get torn off and she comes part way on stage in a bra and skirt, she has breasts. Orphans their normal bad selves
144	1941	Lend a Paw (Cartoon Classic Vol 8)	Yes	Mickey's house in the country	Average	Full/None	Mouse and Dog	Oscar Winner. A remake of an older short. Angel and devil joke.
145	1941	The Nifty Nineties (Cartoon Classic Vol 10)	Yes	City	Average	Full	All	An older udder joke is present. Mickey's taker her to a Vaudeville show that gets cut sometime during airing as it deals with drunkenness
146	1941	Timber (Chronological Donald Vol 1 Disc 2)	Yes	Woods...North	Hobo	Usual	Duck and cat	Pete is French...or Russian. Donald uses tail as hand and fingers
147	1941	Golden Eggs (Chronological Donald Vol 1 Disc 2)	Yes	Donald's Country house	Average/Farmer	Usual	Duck	Donald pretends to be a chicken to get the eggs and the Roosters likes him.
148	1941	A Good Time for a Dime (Chronological Donald Vol 1 Disc 2)	Yes	Penny arcade....fair?	Average	Full	Duck	Daisy is in one of the kinescopes. In dress, bracelet short dress and 7 veils. Donald shadows morphs into having horns
149	1941	Early to Bed (Chronological Donald Vol 1 Disc 2)	Yes	City apartment	Average to Low	Full	Duck	THESIS TITLE QUOTE. Also Donald's pillow is feather stuffed
150	1941	Truant Officer Donald (Chronological Donald Vol 1 Disc 2)	Yes	Country	Average to low	Full	Duck	They roast chickens and make Donald think they died and were roasted in a fire.
151	1941	Old MacDonald Duck (Chronological Donald Vol 1 Disc 2)	Yes	Farm	Farmer	Full/Usual	Duck	Insects humanized. The animals are not his size. Udder and milk to face jokes

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152	1941	Donald's Camera (Chronological Donald Vol 1 Disc 2)	Yes	City to country	Average	Full	Duck	Gun warning as Donald wants to kill all the uncooperative subjects.
153	1941	Chef Donald (Chronological Donald Vol 1 Disc 2)	Yes	Kitchen of his house, or apartment.	Average	Full	Duck	Donald tears up a Roast Duck recipe.
154	1941	Pluto's Playmate (Complete Pluto Vol 1 Disc 1)	Yes	Beach	None	None	Dog	
155	1941	The Art of Self-Defense (The Complete Goofy Vol 1 Disc 1)	Yes	City	Average	Full	Dog	
156	1941	A Gentleman's Gentleman (Complete Pluto Vol 1 Disc 2)	Yes	City/Town	Average	Full/None	Mouse and Dog	The newspaper has a Pluto comic in it which Pluto reads and actually turns out to be what happens.
157	1942	How to Fish (Cartoon Classic Vol3)	Yes	Begins in Goofy's study then moves to mountain lake.	Average to High	Full/Human	Dog	Loses socks and reveals human feet again. Goofy smokes a pipe.
158	1942	How to Swim (Cartoon Classic Vol3)	Yes	Beach and deserted island	Unclear	Full	Dog	Goofy loses bathing suit and we see his top half hour awhile before he gets it back on. In the end there are Mergoofys, fish tail, naked upper body, gloves, hair lipstick and eye shadow.
159	1942	How to Play Baseball (Cartoon Classic Vol 5)	Yes	Baseball stadium	Celebrity	Full	Dog	Tobacco. Labeled as Disney Educational
160	1942	Pluto Junior (Cartoon Classic Vol 12)	Yes	Someone's backyard	None but live in Average class suburban house	None	Dog	
161	1942	The Olympic Champ (Small World of Fun Vol 2)	Yes	Olympic Stadium	Celebrity	Full	Dog	

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162	1942	Bellboy (Chronological Donald Vol 2 Disc 1)	Yes	City hotel	Working man	Full	Duck and cat	Donald's clothing comes off and he she'll covers up body but then doesn't care and put the clothing back on.
163	1942	Village Smithy (Chronological Donald Vol 2 Disc 1)	Yes	Country farm	Working man	Full	Duck	
164	1942	Donald's Snow Fight (Chronological Donald Vol 2 Disc 1)	Yes	Suburbs/Park	Average	Full	Duck	Native American joke
165	1942	Donald's Garden (Chronological Donald Vol 2 Disc 1)	Yes	Garden in his farm or backyard	Average	Full	Duck	
166	1942	Donald's Gold Mine (Chronological Donald Vol 2 Disc 1)	Yes	Mine	Miner	Full	Duck	Clothing is doesn't tear easily
167	1942	The Vanishing Private (Chronological Donald Vol 2 Disc 1)	Yes	Base	Soldier	Full	Duck and cat	
168	1942	Sky Trooper (Chronological Donald Vol 2 Disc 1)	Yes	Base	Soldier	Full	Duck and cat	
169	1942	The Army Mascot (Complete Pluto Vol 1 Disc 1)	Yes	US Army Camp Drafty	None	None	Dog	Chewing tobacco make Pluto a real mascot/man
170	1942	The Sleepwalker (Complete Pluto Vol 1 Disc 1)	Yes	Backyard	None but live in Average class suburban house	None	Dog	Pluto destroys the other dogs house in rage, we learn she has puppies and Pluto give her his house
171	1942	T-Bone for Two (Complete Pluto Vol 1 Disc 1)	Yes	Backyard and junk yard	None but live in Average class suburban house	None	Dog	Pluto's smart but dumb in this one

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
172	1942	Pluto at the Zoo (Complete Pluto Vol 1 Disc 1)	Yes	Zoo	None	None	Dog	Peacock has its feather blown off and it covers itself up
173	1942	Mickey's Birthday Party (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Minnie's house	Average	Full	All but human	Cigar. Donald loses his shirt and has a scarf covering him while hanging from the ceiling
174	1942	Symphony Hour (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Theater	Celebrity	Full	All but human	Chinese and Italian stereotypes. Cigar. Mickey pulls a gun on Donald to keep him from escaping.
175	1943	Pluto and the Armadillo (Cartoon Classic Vol 12)	Yes	Rainforest airstrip	Average to High	Full/None	Mouse and Dog	Carmen Miranda joke. Interspecies love?
176	1943	Donald's Tire Trouble (Chronological Donald Vol 2 Disc 1)	Yes	Mountains	Average	Full	Duck	Rubber shortage, wartime message
177	1943	Flying Jalopy (Chronological Donald Vol 2 Disc 1)	Yes	Edge of city/town	Average to low	Full	Duck	Donald shaves Ben's tail with the planes props, Ben covers it embarrassed
178	1943	Der Fuhrer's Face (Chronological Donald Vol 2 Disc 1)	Yes	Dream/Germany	Dream	Full	Duck	Oscar
179	1943	Fall Out - Fall In (Chronological Donald Vol 2 Disc 1)	Yes	Base and around base	Soldier	Full/Human	Duck	Other soldiers are human
180	1943	The Old Army Game (Chronological Donald Vol 2 Disc 1)	Yes	Base	Soldier	Full	Duck and cat	
181	1943	Home Defense (Chronological Donald Vol 2 Disc 1)	Yes	Country	Soldier	Full	Duck	

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
182	1943	Figaro and Cleo (Complete Pluto Vol 2 Disc 2)	Yes	House	None but live in Average class suburban house	Human/None	Cat	Stereotype...kind of odd Black bashing too. Figaro gets spanked.
183	1943	Victory Vehicles (The Complete Goofy Vol 1 Disc 1)	Yes	City	Average	Full	Dog	Cigar, Goofy of all sizes and ages.
184	1943	Private Pluto (Complete Pluto Vol 1 Disc 2)	Yes	Army Base	Soldier	Usual/None	Dog and Chipmunks	Army is full of humans
185	1944	How to Play Football (Cartoon Classic Vol 5)	Yes	Football Stadium	Celebrity	Full/Human	Dog	Chain smoking and cutaway of Goofy's feet are human again.
186	1944	First Aiders (Cartoon Classic Vol 10)	Yes	Minnie's town house	Average to High	Full/None	Mouse, Dog and Cat	Minnie's place is very expensive looking. He owns both Pluto and Figaro
187	1944	Commando Duck (Chronological Donald Vol 2 Disc 1)	Yes	Japanese island base in the Pacific	Soldier	Full	Duck	GREAT ethnic jokes.
188	1944	Trombone Trouble (Chronological Donald Vol 2 Disc 2)	Yes	Slummy part of town/city	Average to Low	Full	Duck and cat	
189	1944	The Plastics Inventor (Chronological Donald Vol 2 Disc 2)	Yes	His house's work shop	Average to High	Full	Duck	
190	1944	Donald's Off Day (Chronological Donald Vol 2 Disc 2)	Yes	Donald's house	Average	Full	Duck	
191	1944	Donald Duck and the Gorilla (Chronological Donald Vol 2 Disc 2)	Yes	Donald's House	Average	Full	Duck	They have tear gas in the house...shouldn't everyone

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192	1944	Contrary Condor (Chronological Donald Vol 2 Disc 2)	Yes	Andes mountains? (Good Neighbor Policy?)	Average to High	Full	Duck	
193	1944	How to be a Sailor (The Complete Goofy Vol 1 Disc 1)	Yes	Ocean	Average	Full/Human	Dog	Pipe smoking. Neptune Goofy. Human Feet. Goofy as Torpedo cans out all of Japan. All the sailors are dreaming of girls (not all together clothed)
194	1944	How to Play Golf (The Complete Goofy Vol 1 Disc 1)	Yes	Golf Course	Average to High	Full	Dog	Pipe smoking. Shots himself with his finger, which actually goes off. 19th hole..the bar, everyone drunk
195	1944	Springtime for Pluto (Complete Pluto Vol 1 Disc 2)	Yes	Nature	None	None	Dog	Male caterpillar becomes a Latino dancer woman butterfly, lip stick and eye shadow. Very humanized with wings and antenna. She's wearing a pink nightgown with black lining, Fully humanized chest. High heels with underwear and slip. Pluto is very taken with her.
196	1945	African Diary (Small World of Fun Vol 1)	Yes	Africa, Ivory Coast	Average to High	Full	Dog	Natives are called "boy".
197	1945	Tiger Trouble (Small World of Fun Vol 3)	Yes	African safari	Average to High	Full/Human	Dog	Goofy smokes a pipe in this and the tiger loses his stripes and cover himself up like he's naked. Human foot on goofy again
198	1945	The Eyes Have It (Chronological Donald Vol 2 Disc 2)	Yes	Donald's suburban house	Average	Full	Duck	Pluto is his pet again
199	1945	Donald's Crime (Chronological Donald Vol 2 Disc 2)	Yes	Donald's house, Daisy's house and city streets	Average to low	Full	Duck	Daisy give him a HUGE kiss and calls him a big shot
200	1945	Duck Pimples (Chronological Donald Vol 2 Disc 2)	Yes	Donald's house	Average	Full	Duck	Very good episode
201	1945	No Sail (Chronological Donald Vol 2 Disc 2)	Yes	Ocean	Average	Full	Duck and Dog	Both Donald and Goofy have tattered clothing and 5 o'clock shadows near the end of the episode. Goofy takes off shirt to wave down rescue ship

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202	1945	Cured Duck (Chronological Donald Vol 2 Disc 2)	Yes	Donald's house, Daisy's house and city streets	Average	Full	Duck	Daisy ends up losing her temper at the end of the short after Donald is "cured." Donald smokes a cigar
203	1945	The Clock Watcher (Chronological Donald Vol 2 Disc 2)	Yes	Department store	Average	Full	Duck	Donald at one point gets stripped and he doesn't care and just put his clothing back on
204	1945	Old Sequoia (Chronological Donald Vol 2 Disc 2)	Yes	Woods	Average	Full	Duck	
205	1945	Californy 'Er Bust (The Complete Goofy Vol 1 Disc 1)	Yes	Old West/Plains	Settlers	Full/Human	Dog	Tobacco. MANY MANY MANY Native stereotypes. Human feet
206	1945	Dog Watch (Complete Pluto Vol 1 Disc 2)	Yes	Navy boat	Soldier	None	Dog	Rat has red hair but is a gray rat.
207	1945	Canine Casanova (Complete Pluto Vol 1 Disc 2)	Yes	Park in a city/suburb	None	None	Dog	Tricks Dinah into kissing him. Human running the pound is a lazy Mexican.
208	1945	The Legend of Coyote Rock (Complete Pluto Vol 1 Disc 2)	Yes	Western plains/Southwest	None	None	Dog and coyote	Ingins
209	1945	Canine Patrol (Complete Pluto Vol 1 Disc 2)	Yes	Beach	Soldier	Usual/None	Dog and Turtle	Dedicated to the Dog of the US Coast Guard. Turtle has belly button.
210	1946	Double Dribble (Cartoon Classic Vol 5)	Yes	Basketball arena	Celebrity	Full/None	Dog	Cigarettes and Cigar, chain smoking. Labeled as Disney Educational
211	1946	Bath Day (Cartoon Classic Vol 10)	Yes	Minnie's town house	Average	Full/None	Mouse and Cat	Picture take of Figaro thinking he looks like a girl.

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
212	1946	In Dutch (Small World of Fun Vol 1)	Yes	A town with windmills and a dyke...Holland	None	Usual/None	Dogs and Humans	Dinah uses her ears as hair. Pluto very smart in this short.
213	1946	Donald's Double Trouble (Chronological Donald Vol 2 Disc 2)	Yes	City	Average to High	Full	Duck	Donald throws LOTS of money at the double to help him
214	1946	Wet Paint (Chronological Donald Vol 2 Disc 2)	Yes	Donald's suburban house	Average to High	Full	Duck	
215	1946	Dumbbell of the Yukon (Chronological Donald Vol 2 Disc 2)	Yes	Winter Mountain cabin	Average	Full	Duck	
216	1946	Lighthouse Keeping (Chronological Donald Vol 2 Disc 2)	Yes	His lighthouse	Average	Full	Duck	
217	1946	Frank Duck Brings'em Back Alive (Chronological Donald Vol 2 Disc 2)	Yes	Wilds of the jungle	Average to High	Full/Usual	Duck	Goofy and Donald switch clothing at one point. Goofy comes out in a hat, and sailor suit but still wearing pants. Donald comes out in a long one piece.
218	1946	Hockey Homicide (The Complete Goofy Vol 1 Disc 1)	Yes	Ice Arena	Average to Celebrity	Full/Human	Dog	Human feet,
219	1946	A Knight for a Day (The Complete Goofy Vol 1 Disc 1)	Yes	Old England	All	Full/Human	Dog	Cigar. Human body's on goofs
220	1946	Pluto's Kid Brother (Complete Pluto Vol 1 Disc 2)	Yes	City/suburb	None	None	Dog	Indian joke.
221	1946	Squatter's Rights (Complete Pluto Vol 1 Disc 2)	Yes	Mountains/woods	Average	Full/Usual/None	Mouse, Dog and Chipmunks	

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
222	1946	The Purloined Pup (Complete Pluto Vol 1 Disc 2)	Yes	City	Working man	Usual/None	Dog	
223	1947	Chip n Dale (Cartoon Classic Vol 4)	Yes	Cabin in the woods	Average	Full/Usual	Chipmunks and Duck	It's winter but Donald has on no pants and the Chipmunks are naked
224	1947	Pluto's Blue Note (Cartoon Classic Vol 6)	Yes	City yard and streets	None	None	Dog	One girl dog is in a shirt, one in a bow the rest naked.
225	1947	Donald's Dilemma (Cartoon Classic Vol 6)	Yes	Office with flashbacks of city	Average to Celebrity	Full	Duck	Human girls faun over Donald. Shows Daisy about to/trying to commit suicide. Daisy is very selfish.
226	1947	Rescue Dog (Cartoon Classic Vol 8)	Yes	Frozen wilderness	None	None	Dog	
227	1947	Figaro and Frankie (Cartoon Classic Vol 10)	Yes	Minnie's city apartment/house	Average	Usual/None	Mouse and Cat	Angel and Devil joke.
228	1947	Mickey's Delayed Date (Cartoon Classic Vol 10)	Yes	Mickey's house and the city streets	Average	Full/Usual/None	Mouse and Dog	Pluto uses the phone in this short.
229	1947	Sleepy Time Donald (Cartoon Classic Vol 11)	Yes	Town/city, park street and zoo	Average	Usual	Duck	Donald tries to kiss and hold Daisy but she plays him away. He gives her huge diamond ring. Defies gravity. You can't wake a sleep walking person.
230	1947	Pluto's House Warming (Cartoon Classic Vol 12)	Yes	Beach	None	Usual/None	Dog	Turtle takes off shell at one point and has a red one piece undergarment or swimsuit under it.
231	1947	Crazy with the Heat (Small World of Fun Vol 2)	Yes	Arabian desert	Average to High	Full	Duck and Dog	Goofy is way more ok with the heat and lost then Donald.

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
232	1947	Mail Dog (Complete Pluto Vol 2 Disc 1)	Yes	Snow covered mountains.	None	None	Dog	
233	1947	Foul Hunting (The Complete Goofy Vol 1 Disc 1)	Yes	Lake	Average to Low	Full	Dog	
234	1947	Straight Shooters (Chronological Donald Vol 3 Disc 1)	Yes	Carnival	Working man	Full	Duck	Donald calls the boy in drag Toots. The boys do dress in drag to get even with Donald.
235	1947	Bootele Beetle (Chronological Donald Vol 3 Disc 1)	Yes	Forest	Average	Full/Usual	Duck	Beetle sleeps with a night cap. Donald is shown as old bearded and with a cane at the end of the short still looking for the beetle.
236	1947	Wide Open Spaces (Chronological Donald Vol 3 Disc 1)	Yes	Forest	Average to High	Full	Duck	Human (we don't see full body) runs the motel. When Donald is being thrown through the air this feathers get blown up at him like a piece of clothing and has less "neat" feathers below.
237	1947	Clown of the Jungle (Chronological Donald Vol 3 Disc 1)	Yes	Jungle	Average to High	Full/Usual	Duck	Cigar smoking, gun play, and the crazy bird references suicide by hanging, gun and poison. Donald eventually uses a Gatling gun to kill it and fails
238	1948	The Big Wash (Cartoon Classic Vol3)	Yes	Circus	Working man	Full	Dog	This short had the castle new logo
239	1948	Three for Breakfast (Cartoon Classic Vol 4)	Yes	Donald's House	Average	Full/Usual	Chipmunks and Duck	Ethnic jokes
240	1948	Donald's Dream Voice (Cartoon Classic Vol 11)	Yes	Big town or small city	Average	Full	Ducks and Humans	Once he has this new voice he say that now he can propose to Daisy as he's always wanted too but couldn't in his old voice. Donald also cross dresses at one point, full skirt and dress with breasts.
241	1948	Cat Nap Pluto (Cartoon Classic Vol 12)	Yes	Someone's suburban house	None but live in Average class suburban house	None	Dog and Cat	"Japanese Sandman" Song parody. Pluto is hangover

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1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
242	1948	Pluto's Fledgling (Cartoon Classic Vol 12)	Yes	Someone's backyard	None but live in Average class suburban house	Usual	Dog	Pluto uses his ears very much like arms and hands.
243	1948	Mickey Down Under (Small World of Fun Vol 1)	Yes	Australia	Average	Full/None	Mouse and Dog	Ostrich attack part 1
244	1948	Pluto's Purchase Mail Dog (Complete Pluto Vol 2 Disc 1)	Yes	Suburbs and city	Average	Full/None	Mouse and Dog	
245	1948	Bone Bandit Mail Dog (Complete Pluto Vol 2 Disc 1)	Yes	Backyard	None but live in Average class suburban house	None	Dog	
246	1948	Mickey and the Seal (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Zoo and Mickey's house	Average	Full/Usual/None	Mouse and Dog	
247	1948	They're Off (The Complete Goofy Vol 1 Disc 1)	Yes	City and racetrack	Average	Full	Dog	Cigars, Hookah smoking horse. Effeminate goofy character too.
248	1948	Drip Dipp Donald (Chronological Donald Vol 3 Disc 1)	Yes	Suburban house	Average to Low	Full	Duck	Donald hasn't paid his water so they cut it off at the end. Human bus driver, calls him "Mr. Duck"
249	1948	Daddy Duck (Chronological Donald Vol 3 Disc 1)	Yes	Suburban house	Average	Full	Duck	Off camera woman is a human at the adoption agency.
250	1948	The Trial of Donald Duck (Chronological Donald Vol 3 Disc 1)	Yes	Courtroom with flashbacks	Working man	Full	Duck and Humans	Donald is the only non-human in the short. The bill that he didn't actually rack up was \$35.99.
251	1948	Inferior Decorator (Chronological Donald Vol 3 Disc 1)	Yes	Suburban house	Average	Full/None	Duck and bee	Several butt jokes with the bee going after Donald.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
252	1948	Soup's On (Chronological Donald Vol 3 Disc 1)	Yes	Forest	Average	Full	Duck	Donald sings "Zipity Do Da." To make Donald think he's dead they put a full gown and wings on him. He eventually turns into a devil with forked tail and all.
253	1948	Tea for Two Hundred (Chronological Donald Vol 3 Disc 1)	Yes	Forest	Average	Full	Duck	Academy Award nom. Extreme racial jokes. Donald get his clothing sucked off and covers his lower body with his arms and runs off embarrassed. He returns in a barrel that covers less then his shirt did.
254	1949	Tennis Racquet (Cartoon Classic Vol 5)	Yes	Tennis court	Celebrity	Full	Dog	Some of the Goofy's have hair
255	1949	Goofy Gymnastics (Cartoon Classic Vol 5)	Yes	Goofy's apartment	Average	Full	Dog	PIC of address taken. Lives in the same place with humans.
256	1949	Toy Tinkers (Cartoon Classic Vol 8)	Yes	Donald's House	Average	Full/Usual	Chipmunks and Duck	Donald points a gun at the chipmunks. Dale puts on a hat and pretends to have clothing on.
257	1949	Pluto's Sweater (Cartoon Classic Vol 10)	Yes	Minnie's town house	Average	Full/None	Mouse, Dog and Cat	
258	1949	Pueblo Pluto (Cartoon Classic Vol 12)	Yes	Desert souvenir shop	Average	Full/None	Mouse and Dog	Native American stereotype joke
259	1949	Bubble Bee Mail Dog (Complete Pluto Vol 2 Disc 1)	Yes	City park	None	Usual/None	Dog	Pluto chews gum and can blow bubbles. He also knows how a gum ball machine works and how to cheat it.
260	1949	Pluto's Surprise Package Mail Dog (Complete Pluto Vol 2 Disc 1)	Yes	Log cabin in the middle of the forest	None	Usual/None	Dog	
261	1949	Sheep Dog Mail Dog (Complete Pluto Vol 2 Disc 1)	Yes	Western plains/Southwest	None	None	Dog	Bent-tail doesn't really talk but make noises that sound like it

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
262	1949	Sea Salts (Chronological Donald Vol 3 Disc 2)	Yes	Port town and island in flashback	Soldier/Sailor	Full	Duck and Beetle	Donald start's out old, with a hair style and no just feathers using a cane to walk. Bootle has his pipe.
263	1949	Winter Storage (Chronological Donald Vol 3 Disc 2)	Yes	Forest	Average	Full/Usual	Chipmunks and Duck	
264	1949	Honey Harvester (Chronological Donald Vol 3 Disc 2)	Yes	Country/Suburban house	Average to High	Full/None	Duck and bee	
265	1949	All in a Nutshell (Chronological Donald Vol 3 Disc 2)	Yes	Forest	Average	Full/Usual	Chipmunks and Duck	CnD are actually much more understandable now.
266	1949	The Greener Yard (Chronological Donald Vol 3 Disc 2)	Yes	Country/Suburban house	Average to High	Full	Duck and Beetle	Bootle's stories always deal with not straying too far from home.
267	1949	Slide, Donald, Slide (Chronological Donald Vol 3 Disc 2)	Yes	Country/Suburban house	Average to High	Full/Usual	Duck and Bee	Stinging butt joke. Ends with Donald in the shower but nothing note worthy.
268	1949	Donald's Happy Birthday (Chronological Donald Vol 3 Disc 2)	Yes	Suburban house	Average	Full	Duck	The boys buy Donald a box of cigars for this birthday. Donald thinks they are smoking so as punishment, forces them to smoke the entire box of 50 then see's that they were for him.
269	1950	Hold the Pose (Cartoon Classic Vol3)	Yes	City and wilderness/woods	Average	Full	Dog	Goofy develops his own film.
270	1950	Out on a Limb (Cartoon Classic Vol 4)	Yes	Donald's yard	Average	Full/Usual	Chipmunks and Duck	
271	1950	How to Ride a Horse (Cartoon Classic Vol 7)	Yes	Country stable	Average to High	Full	Dog	Horse outsmarts Goofy

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
272	1950	Trailer Horn (Cartoon Classic Vol 7)	Yes	Country mountains w/ lake	Average to High	Full/Usual	Chipmunks and Duck	Donald is camping in a trailer pulled by a car. Both are VERY nice and \$\$ looking.
273	1950	Pluto and the Gopher (Cartoon Classic Vol 10)	Yes	Minnie's town house	Average to High	Full/None	Mouse and Dog	
274	1950	Crazy over Daisy (Cartoon Classic Vol 11)	Yes	Town and park	Average	Full/Usual	All	He abuses CnD and Daisy yells at him for it. Starts with a Daisy song probably a real song.
275	1950	Camp Dog (Complete Pluto Vol 2 Disc 2)	Yes	Forest	None	None	Dog	Pluto ends up joining them at the end as he does not wish to get in trouble for the mess Bent-tail created.
276	1950	Food For Feudin' (Complete Pluto Vol 2 Disc 2)	Yes	Woods (someone's backyard woods)	None	Full/Usual	Dog and Chipmunks	Chip and Dale actually aren't very understandable in this short.
277	1950	Pests of the West (Complete Pluto Vol 2 Disc 2)	Yes	Western plains/Southwest	None	None	Dog	Pluto very smart in this one
278	1950	Pluto's Heart Throb (Complete Pluto Vol 2 Disc 2)	Yes	City	None	None	Dog	Butch forces a kiss on Dinah which ends with his demise.
279	1950	Primitive Pluto (Complete Pluto Vol 2 Disc 2)	Yes	Mickey's Wildlife Retreat	None	Usual	Dog	As Pluto becomes wilder (never too wild) his fur becomes mussed up.
280	1950	Puss-Café (Complete Pluto Vol 2 Disc 2)	Yes	City house	None but live in Average class suburban house	Full/None	Dog	Milton and Richard speak English to a point...Milton is more understandable.
281	1950	Wonder Dog (Complete Pluto Vol 2 Disc 2)	Yes	City junkyard mostly	None	None	Dog	

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
282	1950	Motor Mania (The Complete Goofy Vol 1 Disc 2)	Yes	City	Average	Full/Human	Dog/Human	They seem to have lost there ears making them seem VERY human
283	1950	Lion Around (Chronological Donald Vol 3 Disc 2)	Yes	Forest	Average	Full	Duck and Lion	
284	1950	Hook, Lion and Sinker (Chronological Donald Vol 3 Disc 2)	Yes	Forest	Average	Full/None	Duck and Lion	A lot of gun play. They also strip Donald at one point but he doesn't seem to care and is instantly clothed soon after
285	1950	Bee at the Beach (Chronological Donald Vol 3 Disc 2)	Yes	Beach	Average	Full/None	Duck and Bee	Unclear why this was in the vault.
286	1951	Lion Down (Cartoon Classic Vol3)	Yes	City apartment and country	Average	Full/Human	Dog	Goofy has a very human voice and has some human neighbors
287	1951	Chicken in the Rough (Cartoon Classic Vol 4)	Yes	Farm	None	Usual	Chipmunks	Chickens speak
288	1951	Out of Scale (Cartoon Classic Vol 4)	Yes	Donald's yard	Average to High	Full/Usual	Chipmunks and Duck	Chip and Dale are naked but put on night gowns and hats to sleep. Donald makes fake snow and they put on a scarf, hat and jacket to go outside.
289	1951	Corn Chips (Cartoon Classic Vol 8)	Yes	Donald's House	Average	Full/Usual	Chipmunks and Duck	
290	1951	Plutopia (Cartoon Classic Vol 12)	Yes	Campground in the woods	Average	Full/Usual/None	Mouse and Dog	Possibly one of the most disturbing shorts every made. The dream world is trippy colored and Milton is Pluto's butler. Milton is a masochist and gets off on Pluto biting him...he ever tries to commit suicide when Pluto wont bite him
291	1951	Cold Storage (Complete Pluto Vol 2 Disc 2)	Yes	Backyard	None but live in Average class suburban house	None	Dog	Pluto uses his ears as a scarf

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
292	1951	Cold Turkey (Complete Pluto Vol 2 Disc 2)	Yes	House in the city/small town	None but live in Average class suburban house	Usual	Dog and Cat	They don't entirely understand what a television is and they burn and electrocute each other.
293	1951	R'Coon Dawg (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Woods	Average	Full/Usual/None	Mouse and Dog	Coon ends up saving Pluto from drowning.
294	1951	Home Made Home (The Complete Goofy Vol 1 Disc 2)	Yes	Mountain top	Average	Full	Dog	
295	1951	Cold War (The Complete Goofy Vol 1 Disc 2)	Yes	City and apartment	Average	Full/Human	Dog/Human	Woman stereotypical but human. Human feet
296	1951	Tomorrow we Diet (The Complete Goofy Vol 1 Disc 2)	Yes	City and apartment	Average	Full/Human	Dog/Human	No ears. Speaks clearly. Human feet and toes. Interesting short. Kind of PSA
297	1951	Get Rich Quick (The Complete Goofy Vol 1 Disc 2)	Yes	City and apartment	Average	Full/Human	Dog/Human	Smoking, cigars. Wife mad at him till he wins then takes all the money for hats. No ears, Human legs. Again kind of but less of a PSA
298	1951	Fathers are People (The Complete Goofy Vol 1 Disc 2)	Yes	City and apartment	Average	Full/Human	Dog/Human	Ears appear and disappear. Cigar, pipe, human feet and butt. Drinking joke too
299	1951	No Smoking (The Complete Goofy Vol 1 Disc 2)	Yes	City and apartment	Average	Full/Human	Dog/Human	PSA about evils of smoking. Human feet. Goofy type voice comes and goes but his ears are back.
300	1952	Two Chips and a Miss (Cartoon Classic Vol 4)	Yes	City tree apartment and night club	Average to High	Usual	Chipmunks	Tex Avery Wolf reference. CnD mistakenly kiss at the end.
301	1952	Hello Aloha (Cartoon Classic Vol 7)	Yes	Office with vacation to Hawaii	Average	Full	Dog	Natives are tan/brown and are in various dress throughout. Female hula dancer but we only see her back.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
302	1952	Two Weeks Vacation (Cartoon Classic Vol 7)	Yes	Office city to country and desert	Average	Full	Dog	Goofy is a bookkeeper, has a NICE car and is jailed.
303	1952	Pluto's Party (Cartoon Classic Vol 12)	Yes	Mickey's backyard	Average	Full/None	Mouse and Dog	Kids/Orphans destroy and attack Pluto and Mickey as normal. Pluto really really hates them.
304	1952	Pluto's Christmas Tree (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Mickey's country house	Average	Full/Usual/None	Mouse, Dog and Chipmunks	
305	1952	Father's Lion (The Complete Goofy Vol 1 Disc 2)	Yes	Mountains	Average	Full/Human	Dog/Human	Ears and voice back. Human legs and feet. Say prayers before bed.
306	1952	Man's Best Friend (The Complete Goofy Vol 1 Disc 2)	Yes	Suburban house	Average	Full	Dog	Ears and semi normal voice. Goofy sings Zippity Do Da.
307	1952	Two-Gun Goofy (The Complete Goofy Vol 1 Disc 2)	Yes	Old West/Plains	Settlers	Full	Dog	Smoking. Drinking, and undertaker humor.
308	1952	Teachers are People (The Complete Goofy Vol 1 Disc 2)	Yes	City school	Average	Full	Dog	Draw of students things have guns, bombs, weapons. School blows up and kid has to write "I will not bomb the school again."
309	1952	How to be a Detective (The Complete Goofy Vol 1 Disc 2)	Yes	City streets	Average	Full	Dog	
310	1953	How to Dance (Cartoon Classic Vol3)	Yes	City clubs	Average	Full/Human	Dog	All the women in the short that are being danced with are human, males all dogs. Human feet on goofy cutaway again. He also has human legs, almost shaven shiny legs. He's called George.
311	1953	Father's Day Off (Cartoon Classic Vol3)	Yes	Goofy's home in the suburbs	Average	Full/Human	Dog	Goofy is married to a human woman and has human neighbors. We see the sons upper body in the bath. Both the Milk man and Grocery man kiss Goofy thinking he's a housewife. Goofy owns a dog.

	A	B	G	H	I	J	K	L
1	Year	Title and location	Color	Setting	Social Class in Wealth	Degree anthropomorphized	Race	Other Notes
312	1953	Working for Peanuts (Cartoon Classic Vol 4)	Yes	Zoo	Working man	Full/Usual	Chipmunks and Duck	CnD tap dance with top hats and pretend they are wearing suspenders
313	1953	For Whom the Bulls Toil (Small World of Fun Vol 4)	Yes	Mexico (possible Spain but I think Mexico)	Average to High	Full/Human	Dog	Human feet again. Everyone speaks with Spanish accent. Sings "For there a jolly good gringo."
314	1953	The Simple Things (1953) (Mickey Mouse in Living Color Vol 2 Disc 1)	Yes	Beach (Big Sur)	Average	Full/Usual/None	Mouse and Dog	The seagull kind of talks but hard to understand. However it can semaphore.
315	1953	Father's Week-End (The Complete Goofy Vol 1 Disc 2)	Yes	Suburban house	Average	Full/Human	Dog/Human	Human feet. Owns a dog and cat. Beer. Kind of bratty kid?
316	1953	How to Sleep (The Complete Goofy Vol 1 Disc 2)	Yes	Suburban house	Average	Full/Human	Dog/Human	Humans everywhere. He has human feet and torso. Ears are back though. He is a bookkeeper.
317	1954	Dragon Around (Cartoon Classic Vol 4)	Yes	Construction site	Working man	Full/Usual	Chipmunks and Duck	
318	1954	Donald's Diary (Cartoon Classic Vol 11)	Yes	San Francisco (looks like)	Average	Full	Duck	See Appendix B.4 This is Daisy last appearance and Huey, Dewey and Louie's last appearance
319	1961	Aquamania (The Complete Goofy Vol 1 Disc 2)	Yes	Ocean	Average	Full	Dog	New animation style. Boating addiction joke.
320	1983	Mickey's Christmas Carol (Mickey Mouse in Living Color Vol 2 Disc 2)	Yes	Old England	All	Full	All but human	Pete still has his cigar.
321	1990	Prince and the Pauper (Mickey Mouse in Living Color Vol 2 Disc 2)	Yes	Old England	Low	Full	All but human	Pete still has his cigar.
322	1995	Runaway Brain (Mickey Mouse in Living Color Vol 2 Disc 2)	Yes	City	Average	Full/None	Mouse, Dog and cat	Oscar nom. A lot of popular culture references.

Appendix B

B.1 *The Barn Dance* (1928)

- Mickey in shorts, hat and shoes
- Horace is his horse
- Mickey whistles to Minnie and she appears in the window, covering herself with a sheet or something, her bloomers are on a line drying and she brings them in, Horace whistles and Mickey looks on intently
- Pete comes by in car, wearing pants and a single strap over shoulder, gloves, hat
- Minnie comes out in heel, hat, skirt, bloomers and those two chest buttons
- Minnie goes to the car and Pete drives away and into a tree so she goes to Mickey
- He puts his arm around her and asks for a kiss
- She gives him one and horse's tail slaps them
- Make out, slap make out slap
- Mickey kind of beats up hoarse a few times
- Farm animals at a dance
- Clarabelle in skirt but full udders out
- Others in various dress but no one's really fully clothed
- Mickey keeps stepping on Minnie's feet while dancing
- Minnie's legs have been stretched by Mickey's steps on them, she knots her legs and the cuts of the excess loop so she's the normal size again
- Minnie dances with the cat instead of Mickey and doesn't get stomped on
- Mickey puts a balloon in his pants to as not to hurt Minnie
- His pants fall down several times
- Cat pulls down leg like it was a stocking like Minnie did before to reveal a hairy leg and he uses a sock to pop the balloon
- Minnie offs Mickey and the short ends with Mickey crying

B.2 *Mickey's Nightmare* (1932)

- Mickey says the Lord's praying before he goes to bed
- Mickey in night gown and socks and gloves
- Picture of Minnie on his nightstand
- Mickey's shorts on the bed end
- Pluto sneaks into bed and licks Mickey, Mickey dreams its Minnie kissing him after asking her to marry him
 - o Wedding dream, Mickey in shorts, bowtie, tux front thins, gloves, top hat
 - o Minnie in heel, gloves, skirt, veil
 - o Pluto in top hat
 - o Priest in full clothing as most of audience
 - o Mickey in dream house shorts, gloves and shoes
 - o Stork comes and drops a billion little mice all in PJs or night gowns
 - o Pluto shakes his hand congrats
 - o The kids are like the orphans and mostly uncontrollable
 - o All in night gowns and shoes...not night gowns but gowns
 - o Turns into a standard orphan film but Mickey's the father

- Kids play in closet on pants and suspenders and clothing neither Mickey or Minnie wear
- Kids use bra as a hammock
- Throw clothing socks and things again never seen on any character
- The kids get into the paint and destroy everything!
- Use parrot and cat as brushes
- Blackface joke
- Fart and butt jokes
- Mickey doesn't seem to care,
- he wakes up and smashes his cupid statue that was pointed at Minnie's photo

B.3 Mickey's Mellerdrammer (1933)

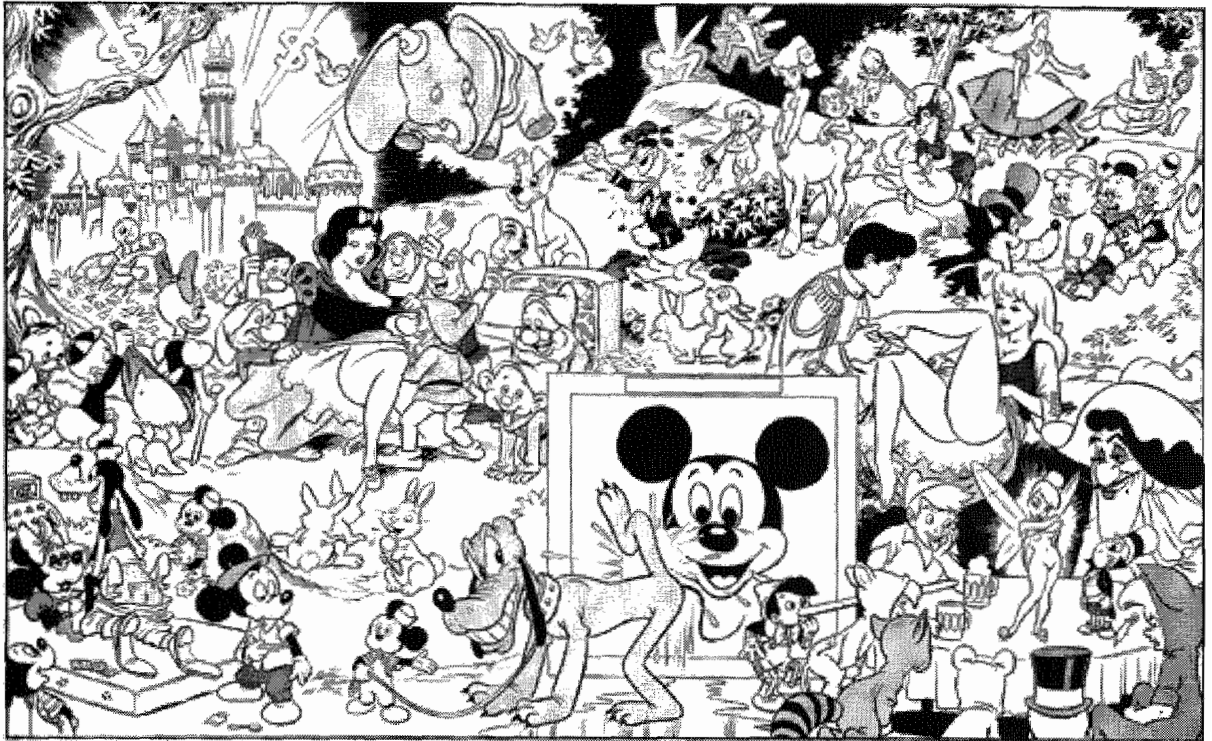
- Uncle Tom's cabin parody (See Picture LABEL)
- Audience in various dress...most fully dressed
- Clara Cluck in "box" seat that a roost
- Minnie in heels, gloves, skirt, bloomers and hat, takes off hat and puts on curls, bloomers
- Clarabelle in skirt and black face
- Mickey in gloves, shoes, shorts, puts on old bag patched sack and Topsy wig...he lights a firecracker in his mouth to create his black face, shouts Mammy
- Hoarse in boots, gloves, hat, mustache, and jacket...but naked otherwise
- Orchestra in full tux
- Minnie now in full length bloomers and skirt
- Goofy stage hand in overalls no shirt, hat and gloves and shoes
- Hoarse makes horse sounds and talks normally too
- Mickey changes into Uncle Tom, pants, cane, jacket, gloves and shoes...and a bald cap
- Patched pants and broken suspenders
- Clara Cluck tosses her own egg at the stage to boo the bad guy
- Clarabelle in ratty shirt and torn shawl and gloves
- They put puppies from a cage in blood hound costumes...and a cat
- Assbesto [sic] joke on curtain

B.4 Donald's Diary (1954)

- Donald in full top suit and hat
- Voiceover of 'Dear Diary', it's the British guy's voice again
- Some female duck reading *How to Catch a Husband*
- She is wearing full dress and apron, no bracelet, a hair pin like thing, stockings (might be her legs) and shoes
- She changes and clothing flies everywhere, bras and things she clearly wasn't wearing
- She is now in a red dress, stockings (if they are that), shoes, hair tie bow thing and bloomers visible during most scenes
- Donald smokes a pipe
- Is clearly oblivious to her advances till she captures him (in a leg trap)
- He takes her to a drive in

- Short claims her name is Daisy...she has a tree with tons of "Name + Daisy" in hearts
- Multiple scenes Donald in top shirt only w/ hat
- Daisy in off the shoulder red dress still, hair bow, choker
- Her voice is someone famous or at least not the normal voice actors (actually turn out to be a very famous voice actress that worked for Warner Brothers)
- Donald meets the family, her brothers are Huey, Dewey and Louie, in full clothing, pants and all
- Mother is Whistlers mother joke, fully clothed and hard of hearing
- Mother get his name and looks it up in Dun & Bradstreet (Credit/Financial Company)
- Her father is insane
- Donald gets ring to propose
- She's in the shower with a shower cap on uses the shower curtain has a cover
- She'll be right down, take hours Donald falls asleep
- Donald dreams about married life
 - o Donald in tux top, daisy in full wedding gown
 - o Only guests we see are sailors saying Goodbye daisy, they are in full sailor hat, tops and PANTS
 - o Nephews in tops and hats now only
 - o She starts becoming..."evil"
 - o Dream cottage
 - o Mother already there
 - o Morning life, Donald in suit top
 - o Daisy in robe and under robe, smoking a cigarette with her hair in bowties
 - o He returns home from work, she has on original apron and full dress, she takes the money out of his wallet and burns his dinner, He CLOCKS in at home
 - o Standard top shirt to relax, he family comes over and eats dinner with them, all the food none of Donald, Donald back in suit and hat, makes him take out the garbage
 - o Shows him washing dishes in a stockade
 - o Marrying made him a robot
- Wakes up and runs away from her
- Joined, the French Foreign Legion in the middle of the desert, in uniform top only
- **This is Daisy's last appearance and Huey, Dewey and Louie's last appearance**

Appendix C: Disneyland Memorial Orgy



Wally Wood
"Disneyland Memorial Orgy"
Poster, 1967