

**MICKEY'S NIGHTMARE**  
(August 13, 1932)

Mickey's first UA release is a remake of *Poor Papa*, the first Oswald the Lucky Rabbit cartoon—which had initially been rejected by its distributor! Mickey, like Oswald, is faced with the demands of fatherhood when his home is overrun by dozens of babies. The scenes of the babies' wholesale destruction play almost like a continuation of *Mickey's Orphans*, with tiny mice in place of the tiny kittens. But *Mickey's Nightmare* is faithful to Walt's request for a higher standard of quality, with beautiful character animation and atmospheric candlelight and shadow effects in the opening scenes. And it concludes with a happy ending: it was all a dream.

The original poster for Mickey's first release under the UA banner.

In a story sketch for the opening sequence in *Mickey's Nightmare*, the nightmare begins as a sweet dream.



# **MICKEY'S GALA PREMIER**

(July 1, 1933)

The cream of Hollywood society, in the form of movie-star caricatures, turns out to see the fabulous premiere of Mickey's latest cartoon in this cult favorite. This was the picture that brought Joe Grant to the Disney studio; his drawings of movie stars in the *Los Angeles Record* had caught Walt's eye, and Walt asked him to design celebrity caricatures for *Mickey's Gala Premier*. The cartoon-within-the-film, "Galloping Romance," is a musical-cum-Western, a sort of pastiche of *The Birthday Party* and *The Cactus Kid*. Its titles are musically underscored with "Minnie's Yoo Hoo," the series' stock theme for the previous four years, but *Mickey's Gala Premier* itself opens with original main-title music. By the end of 1933, every new Mickey Mouse short will do the same.

# **PUPPY LOVE**

(September 2, 1933)

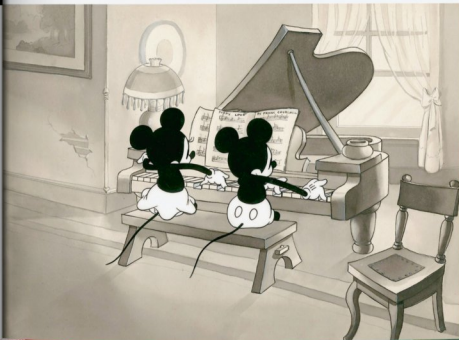
Love is in the air as Mickey and Pluto call on Minnie and her pet Pekingese, Fifi. (This is Fifi's screen debut, although, as "Flapper," she had made one previous appearance in the comics.) Mickey and Minnie, and simultaneously the two dogs, enjoy a romantic interval, fall out over a misunderstanding and quarrel, then reunite for a happy ending. This charming short may have had a special significance for Walt, for the emotional interactions of its characters made fresh demands on the animators—and they rose to the challenge. In particular, this film marked a turning point for Fred Moore, establishing him as one of the very top tier of Mouse artists.



In *Mickey's Gala Premier*, Mickey the movie fan is actually bowled over by Garbo's attentions—and vastly disappointed when Pluto awakens him and he learns it was all a dream.

The highlight of *Mickey's Gala Premier* was a succession of brilliant movie-star caricatures, designed by Joe Grant, who had been brought to the studio specifically for this film. Grant also created special publicity drawings to promote the picture, as can be seen in the poster art.

Mickey and Minnie perform the number from *Puppy Love* as a duet. For sharp-eyed members of the audience, the song sheet on the music rack gives Frank Churchill a rare screen credit.



28





HIS MASTER'S VOICE™

BEST sellers for Christmas and all the year. Exclusive "His Master's Voice" records of the actual sound of Mickey Mouse and Silly Symphony films. Price 1/6 each. Stores holding the "His Master's Voice" dealership should feature the special Mickey Mouse Albums in their Christmas Bazaars.

**THE GRAMOPHONE CO. LTD.**  
98-108 Clerkenwell Road, London, E.C.1

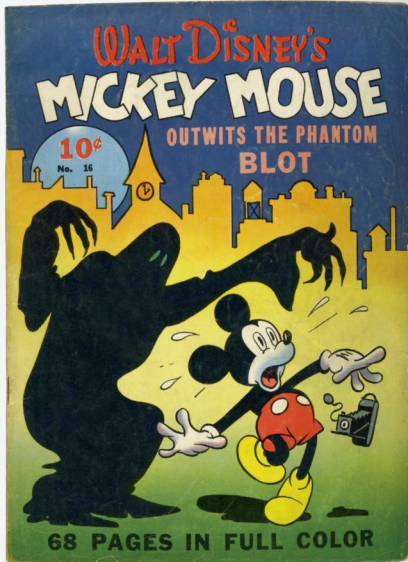
29



HERE is a selection from the furniture included in Messrs. W. Hands & Sons' list. Each article bears a cheerful picture of Mickey Mouse or his companions, and is so designed that it combines beauty with utility. Parents throughout the land will find this furniture irresistible.

**W. HANDS & SONS, LTD.**  
High Wycombe

Every piece of Mickey Mouse nursery furniture lends itself admirably to window display.



IMAGED BY HERITAGE AUCTIONS, INC.



The Blot was referred to as a "phantom" in Gottfredson's 1939 daily strip serial, but never alongside his name; it was this reprint in Dell's 1941 comic book *Four Color* 16 that coined the compound moniker "Phantom Blot." Issue 16 was the first of many Mickey *Four Color* issues before, in 1952, Dell published *Mickey Mouse* 28, inaugurating Mickey's ongoing series. But while the numbering followed on the preceding one-shots, Dell didn't quite count them correctly; there had been 29.

Cover art by Antonio Rubino for *Nel regno di Topolino* 21 (1936): an Italian comic album reprinting the daily strip serial "Oscar the Ostrich" (1936), plotted and penciled by Floyd Gottfredson, scripted by Ted Osborne, and inked by Ted Thwaites. "Oscar" was the first Gottfredson story to feature Goofy as Goofy — rather than Dippy — and to give him the big chin, sleepy eyes, and full wardrobe of his mature character design.

Following A 1944 *Walt Disney's Comics and Stories* reprint of the daily strip serial "Love Trouble" (1941), plotted and penciled by Floyd Gottfredson, scripted by Merrill De Maris, and inked by Bill Wright. While Gottfredson usually tried to keep his continuity consistent, "Love Trouble" saw Mortimer — previously featured in 1936 — reintroduced with a new name and a streamlined visual design. The extra work didn't go for naught; decades later, the *Mickey MouseWorks* TV cartoon would revive Mortimer again — with his original name, but drawn using this streamlined 1941 look.